



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

EXEMPLAR 2014

MEMORANDUM

MARKS: 150

This memorandum consists of 24 pages.

GENERAL NOTES TO MARKERS

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

INSTRUCTIONS AND INFORMATION

1. The question paper consists of FOUR sections:

SECTION A: 20th Century Theatre Movements (30 marks)
 SECTION B: South African Theatre: 1960–1994 (40 marks)
 SECTION C: South African Theatre: Post 1994 – Contemporary (40 marks)
 SECTION D: The History of Theatre, Practical Concepts, Content and Skills (40 marks)

2. **SECTION A**

All candidates must answer this question by referring to the play text they studied and its relevant 20th century theatre movement.

EPIC THEATRE

- | | |
|--------------------------------------|---|
| • <i>Caucasian Chalk Circle</i> | Bertolt Brecht |
| • <i>Kaukasiese Krytsirkel</i> | Translation of Bertolt Brecht play text |
| • <i>Mother Courage</i> | Bertolt Brecht |
| • <i>Moeder Courage</i> | Translation of Bertolt Brecht play text |
| • <i>The Good Person of Szechwan</i> | Bertolt Brecht |
| • <i>Kanna Hy Kō Hystoe</i> | Adam Small |

OR**THEATRE OF THE ABSURD**

- | | |
|---------------------------------|---|
| • <i>Waiting for Godot</i> | Samuel Beckett |
| • <i>Afspraak met Godot</i> | Translation of Samuel Beckett play text |
| • <i>Bagasie</i> | André P Brink |
| • <i>The Bald Prima Donna</i> | Eugene Ionesco |
| • <i>Die Kaalkop Primadonna</i> | Translation of Eugene Ionesco play text |

OR**POST-MODERN THEATRE**

- | | |
|-----------------------|-----------------|
| • <i>Skrapnel</i> | Willem Anker |
| • <i>Top Girls</i> | Carol Churchill |
| • <i>Popcorn</i> | Ben Elton |
| • <i>Buried Child</i> | Sam Shepard |

3. **SECTION B**

This section consists of THREE questions. Candidates must answer only ONE question from this section.

- | | |
|--|---|
| QUESTION 2: <i>Woza Albert</i> | Percy Mtwa, Mbongeni Ngema and Barney Simon |
| QUESTION 3: <i>Sophiatown</i> | Junction Avenue Theatre Company |
| QUESTION 4: <i>Siener in die Suburbs</i> | PG du Plessis |

4. **SECTION C**

This section consists of THREE questions. Candidates must answer only ONE question from this section.

QUESTION 5: *Nothing but the Truth* John Kani
QUESTION 6: *Groundswell* Ian Bruce
QUESTION 7: *Missing* Reza de Wet

5. **SECTION D**

This section consists of FOUR questions. In this exemplar candidates will answer THREE questions as follows:

QUESTION 8 **OR** QUESTION 9
QUESTION 10 **AND** QUESTION 11

NOTE TO TEACHERS

SECTION D may contain a different number of questions each year depending on the aspects that are tested and the source material used.

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

The candidate must answer this question in the form of an essay and use the play text he/she has studied as an example. Theatre of the Absurd, Epic Theatre OR Postmodern Theatre.

The essays should be marked using the rubric grid and take into consideration the candidates' approach to the topic. Motivated, original answers that show insight should be given credit.

	MARKS	DESCRIPTOR
Excellent	27–30	The candidate clearly understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation. The candidate is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples from the movement and play text. The candidate discusses a minimum of three of the bullets and a maximum of five, choosing suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she focuses on the different purposes of theatre and clearly discusses how the play text studied is an example of a particular motivation.
Very Good	24–26	The candidate understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation. The candidate is able to construct an argument supporting the truth of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of three of the bullets, choosing some suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she discusses how the play text studied is an example of a particular playwright's motivation and theatrical movement.
Good	21–23	The candidate refers to the quotation and can connect the play text and theatrical movement he/she has studied to the quotation. The candidate attempts to support the truth of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of three of the bullets, choosing some suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she considers how the play text studied is an example of a particular playwright's motivation and theatrical movement.
Satisfactory	18–20	The candidate may refer directly to the quotation but is more likely to infer a connection rather than state it directly. He/she discusses the play text and theatrical movement. The candidate attempts to connect the movement and play text. The candidate discusses some of the bullets, choosing some points from the bulleted list connecting to the play text and movement he/she has studied. He/she may cover more points from the bulleted list but at a superficial level.
Average	15–17	The candidate is likely to infer a connection to the quotation rather than state it directly. He/she explains the play text and theatrical movement. The candidate manages to give some example(s) of dramatic theorists/practitioners, plays or texts, but rarely is able to relate this to the quotation. He/she gives some basic descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes broad statements that relate to three or more of the bullets.

Elementary	11–14	The candidate is likely to ignore the quotation and connects by chance rather than design. He/she describes the play text and theatrical movement. The candidate manages to give some example(s) of dramatic theorists/practitioners, plays or texts, but rarely is able to relate this to the quotation. The candidate gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes statements that relate to three or more of the bullets and is often plot focused in his/her answer.
Weak	0–10	The candidate is likely to ignore the quotation and connects by chance rather than design. The candidate gives some descriptions of bulleted points but lacks the ability to connect the theatre movement, play text and quotation. Generally makes general statements that relate to some of the bullets.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

The candidate must answer only ONE question from this section.

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

- 2.1 It is accurate because the play presents the serious issues of apartheid and oppression in a humorous and light-hearted way. The creators of this play have taken a simple scenario (What would you do if Jesus came to South Africa?) and woven into it the serious issues facing black people at the time. Example: Waiting for a job at the side of the road becomes hilarious as the characters try to 'sell' their skills to the potential employer. (3)
- 2.2
- 2.2.1 Collaborative playmaking is a process of creating a play as a group where each person in the group has an equal say in the creation process. Unlike a scripted play where the vision is limited to that of the playwright(s). (2)
- 2.2.2 The process is called workshoping. Workshoped plays are created by a group of people who experiment and improvise around a basic idea/intention. In *Woza Albert!* the original idea was 'What would you do if Jesus came to South Africa now?' This process draws on traditional research methods, interviews or personal experience. The creators carried out research and observation in the townships, bus stations, train stations and the market places. They then improvised, drawing on their observations and research to create characters and respond to situations. The group works on the skeletal structure, actors improvise within this structure while the rest of the group watch, respond and give advice, selecting the various 'bits of action' (scenes). The selected scenes are then joined together by linking devices to form the framework of a performance and then finally recorded. This may be the final phase of recording of the production either as a script, audio recording or video tape. (Accept other relevant responses.) (10)

- 2.2.3 It is a collaborative approach. Each person has a say in the process. Educational qualifications were not considered a prerequisite for creating a play. You would not necessarily need to be literate to be a part of the process. All ideas and views were considered, unlike a scripted play where only the playwright's views are reflected. It was good for the South African context, because ordinary people were given a chance to be part of the process of playmaking. The serious issues of oppression and apartheid could be considered from a different perspective.
(Accept other relevant responses.)

(5)

- 2.3 A subjective answer is required. Candidates may choose 'valid' or 'not valid' or both, but need to support their answer with reference to the text and the question.

	MARKS	DESCRIPTOR
Very Good	7–8	The candidate has an excellent understanding of the play and the review. He/she is able to support his/her answer connecting the socio-political environment of the play and the characters' motivations using relevant examples from the play to connect it to present society. This candidate is more likely to agree that the review is valid.
Good	5–6	The candidate has a sound understanding of the play and the review. He/she is able to support his/her answer with relevant examples from the play and the characters' motivations and connects this with present times. This candidate may agree or not with the validity of the review being still valid now but has the capacity to support his/her answer.
Average	3–4	The candidate has an understanding of the play. Tends to make correct statements but they are not supported by clear reference to the play text.
Weak	0–2	The candidate has a poor understanding of the play. Tends to make broad statements, many of which do not connect to the review at all.

(8)

2.4

- 2.4.1 It sets the mood, tone and atmosphere for the rest of play. It showcases the actors' skills, talent and ability to create sound and music without an actual band. It is also a vibrant beginning and would immediately grab the attention of the audience. This is an ideal beginning for the play as the next scene is the policeman saying, 'Beautiful musician'.

(4)

- 2.4.2 The following are some examples of physical techniques used:
 Mime techniques could include: showing weight, shape and size in developing a character or establishing a scene.
 In the opening scene they use their bodies to become a jazz band and then move quickly into becoming an audience. While Mbongeni stands applauding, Percy becomes the policeman. Other physical skills could include agility, versatility and ability to use physical characterisation.
 Vocal techniques include verbal and vocal dynamics. They become a jazz band using their mouths to create the sounds of the saxophone, flute and drums, bongos, trumpets, etc. Then the actors suddenly transform into an audience.

(8)
[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

- 3.1 Mingus: He is quite fascinated by Ruth and tried to please her by making her 'comfortable.' He also sees her as a potential romantic interest and wants to keep her happy.
Princess: She is extremely jealous of Ruth because she is white and she sees her as competition for Mingus' affection. She is threatened by Ruth's arrival and wants her out because she wants to be the only one Mingus loves.
Lulu: She likes Ruth and is taken in by her pale skin. She finds Ruth exciting and someone she can identify with. She also sees her as someone who will be able to help her improve her English. She irritates Princess by siding with Ruth. (6)
- 3.2 Princess, as Mingus says, comes from the slums and is prepared to accept abuse from Mingus because he provides her with material things. She does not want to go back to her old lifestyle and is therefore prepared to tolerate Mingus' rude and arrogant behaviour and his treatment of her. She feels entitled to having her way because she is Mingus's girlfriend as there is some status attached to being the girlfriend of an *American* in Sophiatown. Princess wants Ruth out of Sophiatown and is prepared to put up with Mingus' verbal abuse to get her own way. (4)
- 3.3 Mingus uses Tsotsitaal – a mixture of English, Afrikaans, Sotho and street slang. It was suitable because it was the language that was used and understood by most of the people (especially the gangsters) of Sophiatown at that time. Thus it would be easily understood and people could identify with the characters. It placed the play in context. It also makes him feel like a powerful man and that he has control over his woman. (4)
- 3.4 Mingus represents the gangsters of Sophiatown. Crime and violence were a reality of urban life and culture. Poverty, misery and lawlessness led to the growth of many gangs. Township youths were unable to find jobs. This led to the formation of gangs that operated in Sophiatown. There were the *Berliners* (who were largely concerned with small-scale crime), the *Gestapos* (who spent much of their time defending their territory), and the *Americans* (who were the flashiest and most well-known gang in Sophiatown). These gangs terrorised the people of Sophiatown and each other. Gangs operated from the city bus terminus which was used by Sophiatown residents. Mingus belonged to the *Americans* and they stole goods from the railways. They did not steal from the people of Sophiatown; they rather sold stolen goods to sell them very cheaply. In an incident in the play Mingus talks about how he walked into *The Ritz* with his 'boys', just like Styles from the American movies, held out his hat and all the patrons had to put their valuables into the hat. It seemed as if the police didn't care much about the crime, especially between the gangs and the residents, because the District Commandant turned down a request by the people to have an inquiry into the matter. The police did, however, carry out raids where they confiscated stolen goods and alcohol. (4)

- 3.5 Vocally: Tone – Arrogance and aggression. Volume – Would gradually start getting louder as he become angrier. Pace would pick up as his anger and irritation mounts.

Physically: His facial expression would reflect his anger – eyebrows raised or creased in a frown. Nostrils flaring. He could point a wagging finger at Princess and he could walk up to her when he is threatening her.

(Mark holistically. Accept other valid responses linking to verbal and physical performance.)

(8)

- 3.6 Subjective answer required.

Content: The candidates could write about the vital part of history that is remembered through the study of the play. It also forms part of our vast cultural and socio-political heritage. It makes us aware of what life was like in the 1950s. The play brings history to life. The candidate may say that we will learn from this and make sure that society does not treat anyone in this way again.

Style: Studying how the play was created (through workshopping then scripting) allows learners studying the play to understand the process and product of workshopped plays.

(Accept other valid responses.)

(4)

- 3.7 Content (also refer to rubric on next page): Sophiatown was a freehold suburb, unlike other black townships in South Africa. Black people could own their own land and were allowed to build their own houses and could rent space out to tenants if they wished. It was also a place where all races managed to mix and move freely because there was freedom of movement. It was almost as if apartheid had less power in Sophiatown. According to Es'kia Mphahlele, 'what made Sophiatown so special was the freedom of spirit amongst the people who lived there. They didn't feel constrained by boundaries and it showed in their easy-going lifestyle'. It was the only black township that was not surrounded by a fence as other townships. Since Sophiatown was a freehold suburb, shebeens and dance halls flourished. Life here was vibrant and exciting.

When the Nationalist government came into power, they hated Sophiatown because it stood for everything they believed was wrong with South Africa. The apartheid government of the day decided that Sophiatown had to be destroyed. The Resettlement Board instructed the land owners of Sophiatown to sell their properties, but the residents refused to do so. In 1955 the government announced a date for evictions. This angered the people who formed pockets of resistance. However, the government moved in four days earlier than the date they set. As Fahfee says in the play, 'Three days earlier they came and we weren't prepared. There were two thousand G-men lining the street.' And according to SOURCE C, 'With the people loading their own belongings at gunpoint'. This was a shock tactic because they knew that the people would be resistant and not move. As soon as the people heard of this, they started to move their furniture and belongings to the schools and community halls. Without warning, heavily-armed police and the government's demolition teams moved into Sophiatown and forced people out of their homes. Many people did not get a chance to pack properly or say goodbye to family, neighbours and friends. The creators of the play show the pain, agony and despair that the people felt through the various characters at the end. Mamariti says, 'I'd rather die. Dump me anywhere, I'd rather die.' Jakes says, 'This bitterness inside me wells up and chokes. We lost, and Sophiatown is rubble.'

(Accept other valid and relevant responses by candidates.)

	MARKS	DESCRIPTOR
Very Good	9–10	The candidate has an excellent understanding of the play, the socio-political environment and context of Sophiatown. He/she is able to support his/her answer connecting the socio-political environment of the play and the characters' behaviour and motivations using relevant examples from the play. The candidate refers to both sources and the play text.
Good	7–8	The candidate has a good understanding of the play, the socio-political environment and context of Sophiatown. He/she is able to support his/her answer connecting the socio-political environment of the play and the characters' actions using examples from the play. The candidate refers to at least one source and the play text.
Average	5–6	The candidate has a sound understanding of the play, the socio-political environment and context of Sophiatown. He/she is able to explain the socio-political environment of the play and makes reference to the characters but does not always connect the two clearly.
Elementary	3–4	The candidate has an understanding of the play. He/she is able to explain the occurrences in the play (plot) and makes reference to the characters. Tends to make broad statements, many of which do not connect to the question clearly and tend to link either to the sources or the play.
Weak	0–2	The candidate has a poor understanding of the play. Tends to make broad statements about the plot or the play or the characters OR looks at the sources and describes what is happening in them without reference to the play.

(10)
[40]**QUESTION 4 : SIENER IN DIE SUBURBS BY PG DU PLESSIS**

4.1 Realism

(1)

4.2 This set is suitable for a production of *Siener in die Suburbs* as it attempts to create the realistic environment outside the home of Ma and her family as required by the playwright. It has the door through which entrances and exits are made and a backdrop suggesting the nearby homes of other people in the suburbs. The steps up to the stoep are usual in homes and provide additional acting space. The centre-stage space is meant to be in front of the house and garage and the action takes place here.

(4)

4.3 A: Jakes –the cool dude in the leather jacket. All the girls like him. He gets what he wants and is powerful. We see another side to him when we realise that he wants a child – perhaps so that he can possess Tiemie or so that he has something to give love to.

B: Ma –desperately trying to hold the family emotionally and financially together. She is riddled with guilt about living with Giel without being married but is too scared to lose her pension to marry him (and he uses this as an excuse to not ask her). She is desperate that her family remains respectable in the eyes of others.

C: Tiemie – young, ambitious and desperate to escape the grinding poverty of her existence. But she has made the mistake of getting involved with the dangerous and possessive Jakes. Her suspected pregnancy will end her chances of escape.

(3 x 3)

(9)

- 4.4 The multi-racial cast will alter the audience's perception of the play. The multi-racial cast will allow the audience to realise that the play is not only about a poor white Afrikaans community, but also about any community living in poverty surviving from day to day, fearful of a future that seems to offer no hope. The themes of violence and love, the issues of unwanted pregnancies, gambling and common manipulating vulnerable women are common to any society without money and education.
(Also accept that the play would not be successful as it is about a poor white Afrikaans community during the depression in South Africa. The candidate must substantiate his/her answer.) (6)
- 4.5 The relationship remains one of 'saamblyery' because Ma's missing husband has left her a pension and this will stop if she remarries. The missing husband has never been found, so Ma is not sure if she should remarry or not. Giel is quite relieved that he has an excuse not to marry Ma and would find another woman if he had to. This situation suits him. (3)
- 4.6 Giel wants Tjokkie to 'see' so that Tjokkie can predict the winners in the horse races on the Saturday. He wants to bet a lot of money on the races and win so that he can use the money to pay off some debts. (3)
- 4.7 Ma is resigned but disappointed. She is used to him pretending he is going to change, but he does not and cannot. She is scared he will leave her, so is nervous of being too honest with him.
Physically: She will look at him sadly with her body slightly hunched – defeated.
Vocally: She will speak slowly with a tone of pain and desperation, emphasising the words 'weer perde'. (4)
- 4.8

	MARKS	DESCRIPTOR
Very Good	9–10	The candidate has an excellent understanding of the play and the socio-political environment and context of <i>Siener in Suburbs</i> . He/she is able to support the answer connecting the socio-political environment of the play and two themes using relevant examples from the play. He/she refers to the quotation, play text and two themes.
Good	7–8	The candidate has a good understanding of the play and the socio-political environment and context of <i>Siener in Suburbs</i> . He/she is able to support the answer connecting the socio-political environment of the play and theme(s) using examples from the play. He/she refers to the quotation, play text and at least one theme.
Average	5–6	The candidate has a sound understanding of the play and the socio-political environment of <i>Siener in Suburbs</i> . He/she is able to explain the environment of the play and makes reference to theme(s) but does not always connect the quotation, play text and theme(s).
Elementary	3–4	The candidate has an understanding of the play. He/she is able to state a theme (or two). Tends to make broad statements about the play text and not necessarily linking to the quotation or theme(s).
Weak	0–2	The candidate has poor understanding of the play. He/she may be able to state a theme (or two). Often nothing more. Otherwise he/she tends to make broad statements about the play text and not necessarily linking to the quotation or theme(s).

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

SECTION C: SOUTH AFRICAN THEATRE: POST 1994 – CONTEMPORARY

The candidate must answer only ONE question from this section.

QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI

- 5.1 From an early age, Sipho feels that things have been taken from him such as his wire bus and his blazer. Once he matriculated, he felt cheated out of an education because his father could not afford to pay for his tuition at university. He felt worse when his father paid for Themba to go to university. In his working life, he felt cheated out of becoming a lawyer – this was his dream but he didn't get a chance to serve his articles at Spilkin & Spilkin. The final straw was when Themba had an affair with his wife. (4)
- 5.2 He has just heard that he did not get the Chief Librarian's post at the library where he has worked for years. He believed the post was promised to him. (2)
- 5.3 Thando can see that he is upset and angry and she wants him to calm down. He has also been drinking and this is unusual for him. She wants to make sure he does not embarrass himself. (2)
- 5.4 Vocally:
- Volume: Sipho would start off loudly as he is emphasising the word 'No'.
 - Tone: Would be one of anger, regret and bitterness.
 - Pace: Would be medium to fast and then slowing down as he recalls the incident about his name.
- Physically:
- Facial expression: Sipho would have an angry look on his face – raised eyebrows, a frown, eyes narrowed.
 - Gestures: He would use violent and aggressive arm gestures to show his irritation and anger.
 - Movement: He could pace up and down as he delivers these lines.
- (Accept other valid and relevant responses.) (6)
- 5.5 The extract highlights Sipho's need to talk. He tells Mandisa about his life and how he has been cheated of many things in his life. As he recalls his past, he gets angrier and this eventually leads to his final outburst when he tells 'the whole truth and nothing but the truth' that connects with the title. For most of his life, Sipho has bottled up all his emotions and this has led to him being an angry and a bitter man. He was angry because he felt cheated, betrayed and hard done by. He felt he had played by the rules and others, especially his brother, had not. He felt that he had not received any reward despite his hard work and dedication. He had always done what others expected of him. As a result, he could not move forward with his life. The baggage that he carried around all the years prevented him from being fulfilled as a man and a human being. It is only when he forgives Themba that he can finally move on with his life and create new goals. Once he deals with the truth, Sipho's personal journey in the play takes a more positive route. (5)

- 5.6 This is a realistic play; the costumes would reflect the characters' status and personalities.

Thando:

Conservative dress to reflect her calm personality. She could be dressed in either traditional clothes or formal clothes like a long skirt and a jacket. She could have a scarf around her neck or head.

Mandisa:

More flamboyant personality and this would be reflected in how she is costumed.

Brightly coloured fashionable clothes like a trouser suit or a short skirt and jacket with boots. She is a fashion designer and from London so she could reflect the latest trends of that time in London.

(Accept other relevant answers.)

(6)

- 5.7 **Apartheid government:**

Sipho felt disadvantaged in many ways by the apartheid government. He was exposed to Bantu education and lived in an area allocated for black people only. He was not allowed to serve his articles and had to remain a clerk, although younger white males had come into the company and qualified before him. The same thing happened at the library. He was not promoted because he was black. He lost a son who was shot by the apartheid police and was subjected to many raids by the police. Even his father's funeral was turned into a political issue. He was one of the thousands who protested and was beaten but not recognised.

Post-apartheid government:

Sipho was one of the masses and not considered as being as important as his brother who was a political activist. He didn't get any credit or recognition despite the fact that he went on all the marches. He finally thought that he would get the recognition he deserved when he applied for the Chief Librarian's post but it was given to a younger man. He feels betrayed by a government that he helped put into power.

(5)

- 5.8 The issues of forgiveness and reconciliation are portrayed both on a political level and a personal level. Sipho has been in competition and conflict with his brother since they were young. He has been betrayed by his brother's affair with his wife and struggles to talk about his feelings of loss. He faces the fact that he is too old to be appointed as the Chief Librarian. He eventually comes to terms with his situation and accepts what he cannot change and focuses on what he can now do, rather than focussing on what was done in the past.

The theme of reconciliation is developed not only through Thando's dialogue and action in particular, but also through the perspectives on the TRC of the other characters in the play. Confronting, identifying and acknowledging past trauma, rather than repressing it, is seen as central to the process of healing and reconciliation. It is only when Sipho finally shares his full sense of betrayal by his brother Themba, that he can reach a point of forgiveness and reconciliation with his own past on a personal level. Thando supports the concept of reconciliation, while the politically naïve Mandisa objects to it and is of the opinion that the perpetrators of apartheid crimes are duly punished. Thando believes that reconciliation (through the TRC) provides a bridge between the past of a divided society and a future founded on the recognition of human rights and democracy.

After Mandela's release in 1990 and the unbanning of the ANC, there was no incentive for perpetrators to tell the truth and the courts would have decided between the word of one victim against the evidence of many perpetrators. Thando argues against this approach, which she clearly associates with the desire for 'revenge'. According to her it implies that the Liberation Parties would then align themselves with the oppressors, as a total disregard for human rights. The idea was not to be obsessed with the past, but to take care that the past is properly dealt with for the sake of the future. Understanding what is being proposed here is central to the action of the play: Sipho's experience of personal betrayal, his diminished sense of self-worth, his dignity, are shared and 'confirmed as real'. This is done by sharing the family story with the two girls. It 'takes care of the past' and establishes the foundations for the future of the family.

(Accept other well-motivated answers.)

(10)
[40]

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

- 6.1 Candidates choose an example of a power struggle in the play. The most suitable is that between Johan and Thami, but markers must be open to other interpretations.

Example: Johan and Thami work together and appear at first to have the same agenda, but as the play develops, the power struggle between them becomes evident. Johan wants to mine for diamonds and Thami is taking what he feels is the easier route of illicit diamond buying. Johan tries to bully Smith into helping them, but Thami puts a stop to that and Johan has to face the fact that Thami (whom he wanted to help) is now the powerful one and Johan has lost everything.

	MARKS	DESCRIPTOR
Good	5–6	The candidate is able to describe the power struggle between characters and there is evidence of a good understanding of the play.
Average	3–4	The candidate has a sound understanding of a power struggle and can support his/her answer with clear examples from the play text.
Weak	1–2	The candidate makes a statement that identifies a power struggle but does not support his/her answer. May misinterpret and focus on the physical conflict in the play.
Not able to answer	0	The candidate is unable to identify any power struggle issue in the play. Sometimes writes information that is completely irrelevant to the question.

(6)

6.2 The answer must be marked according to the rubric below.

	MARKS	DESCRIPTOR
Very Good	6	The candidate has an excellent understanding of the play and the quotation. He/she is able to support his/her answer connecting the socio-political environment of the play and the characters' motivations using relevant examples from the play. The candidate refers to both aspects of the quotation: that of the thriller and the society.
Good	4–5	The candidate has a sound understanding of the play and the quotation. He/she is able to support his/her answer with relevant examples from the socio-political environment of the play and the characters' motivations. The candidate makes reference to both aspects of the quotation: that of the thriller and the society.
Average	2–3	The candidate has an understanding of the play. He/she is likely to deal with only one aspect of the quotation: that of the thriller or the society. Tends to make correct statements but they are not supported by clear reference to the play text.
Weak	0–1	The candidate has poor understanding of the play. He/she is likely to deal with only one aspect of the quotation: that of the thriller or the society. Tends to make broad statements, many of which do not connect to the quotation at all.

(6)

6.3 Johan has just held a knife to Thami's throat and is apologising for that. He is also apologising for the conflict the two have had over Smith, the diamond buying and that he was in the security forces and was involved in human rights violations during the apartheid era.

(4)

6.4 The credit card and keys belong to Smith and Johan had stolen them. Johan believes he is justified in taking Smith's possessions as some sort of repentance/compensation/payback on Smith's part for apartheid. Thami assumes control of the relationship when he asks for the keys and credit card and Johan shows that he has given up the conflict when he gives them to Thami.

(4)

6.5 The playwright is making the actions of both characters very clear to the reader/director. These actions are vital for the correct transfer of the playwright's intention from script to performance. The dialogue is not enough for a reader/director to interpret what is required. Action words are given ('swiftly', 'forcefully', 'reluctant') to help the performer with his role. The detailed stage directions are typical of a play that uses a realistic environment and characters.

(4)

6.6 Although the line has only three words: 'I'll be here' (line 8), it conveys a great deal to the audience and to Johan. Things for Johan have changed forever as Thami has spoken to him honestly about the future and his feelings for Johan. But for Thami, his future plans remain the same. He will speak at a steady measured pace indicating he is now in control. His volume will be slightly louder than a natural speaking voice, indicating he is confident and sure of his future. His tone is firm but neutral, exuding self-assurance.

(6)

- 6.7 *Groundswell* play text cover. A subjective answer is required but the most appropriate answer would be that the cover is suitable. Use the rubric below to guide the marking. Should a candidate state that the cover is not suitable, accept answers that are well motivated and do not award more than five marks for the answer.

	MARKS	DESCRIPTOR
Very Good	9–10	The candidate clearly understands the play text and is able to connect the images of the diamonds and the knife to the plot and themes of the play. The candidate is also able to comment on the design, discussing the effectiveness of the knife's position and the scattered diamonds fallen out of the pouch. He/she may also refer to the wooden table and its roughness as a contrast to the glittering diamonds. The candidate may also refer to the design of the title lettering and its position on the page. The candidate is able to discuss both the play text and the cover very well.
Good	7–8	The candidate understands the play text and is able to connect the images of the diamonds and the knife to the plot and themes of the play. The candidate may comment on the design, discussing the effectiveness of the knife's position and the scattered diamonds fallen out of the pouch. The candidate may also refer to the design of the title lettering and its position on the page. The candidate is able to discuss both the play text and the cover.
Average	5–6	The candidate has managed to connect the play text to the images of the diamonds and the knife. The candidate may comment on the design but tends to lack the ability to make detailed specific references. The candidate refers to both the play text and the cover but does not manage a comprehensive discussion.
Elementary	3–4	The candidate tends to make individual statements about the play text or the cover. These are generally correct but show little insight into the play's themes or plot. The candidate has some knowledge of the play but lacks the ability to discuss relevance.
Weak	0–2	The candidate makes broad statements that are correct but show no insight into the play's themes or plot. Statements like 'They used a knife in the play' would be typical.

(10)
[40]

QUESTION 7: *MISSING BY REZA DE WET*

- 7.1 Use the rubric below to guide the marking.

	MARKS	DESCRIPTOR
Good	5–6	The candidate is able to describe how the sound effects add to the tension and suspense and there is evidence of a good understanding of the play. He/she manages to describe the effect of the sounds on the characters and the audience.
Average	3–4	The candidate is able to describe how the sound effects are used in the play. Often states that they add to the tension and suspense but does not explain clearly. There is evidence of a sound understanding of the play. He/she might try to describe the effect of the sounds, but generalises rather than differentiates between the characters and the audience.
Weak	0–2	The candidate makes statements that identify the sound effects and states that they are used to create tension but does not support his/her answer. Often correct in the statement having learnt a phrase but unable to support ideas.

(6)

- 7.2 Meisie needs to 'finish all this' as the sewing and filling of the hessian bags are all that keeps them from destitution. They will only be able to survive if they keep working. Miem also wants to keep Meisie focused on the work rather than the circus. (2)
- 7.3 It is the night before the first day of spring and the circus is in town. Miem is scared that Meisie will be tempted to leave the house and she may then disappear like young girls have done before in the village. Her warning is both to frighten Meisie and because Miem herself is really scared. (4)
- 7.4 The religious beliefs of the community were conservative. Sex and sexuality were seen as the devil's work. The only attributes that were praised were hard work and abstinence. Girls were to remain pure until married. Suffering as a human was acceptable and God's will. Miem is fearful of the unknown represented by the circus. (5)
- 7.5 Miem's tone suggests she is sharing a secret with Meisie. Her tone is a warning with fear underpinning what she says. As she speaks of the devil, she sounds like she is prophesying and is almost threatening. Her volume begins as hushed (quiet) like she is sharing a secret with Meisie. As she continues, she gets louder and louder, her fear and passion making her almost shout the last phrase. Pace begins slowly as she tells Meisie to be on the lookout. Then speeds up as she speaks of lust as if she needs to get the words out quickly so as not to be guilty of bad thoughts herself. (3 x 3) (9)
- 7.6 Meisie is naïve and scared. She responds briefly to her mother, not speaking much but encouraging her mother to continue because she is interested in what secrets there are outside. She listens to her mother and is obedient. She is fascinated but shocked by her mother's words. (4)
- 7.7 Use the rubric below to guide the marking.

	MARKS	DESCRIPTOR
Very Good	9–10	The candidate clearly understands the quotation 'light, amusing and toxic'. He/she can connect to the characters and content of the play. He/she has an excellent understanding of the play text. He/she agrees with the quotation, discussing all three aspects of the quotation. The candidate can give examples of lightness in the play, humour and the toxic nasty underside of their lives, i.e. the humour in the image of the father in the attic and the bucket of human waste being let down and spilling vs. the pain and confusion of the mother and the humiliation of cleaning up the spilt mess.
Good	7–8	The candidate understands the quotation 'light, amusing and toxic' and can connect to the characters and content of the play. He/she has a good understanding of the play text. He/she agrees with the quotation, referring to all three aspects of the quotation. He/she can give an example that connects to the quotation.

Average	5–6	The candidate manages to connect the quotation 'light, amusing and toxic' to the play text. He/she has an understanding of the characters and content of the play. He/she agrees with the quotation and manages to support it indirectly by using learnt responses to the humour aspect and the negative aspect of the quotation. The candidate is unlikely to give a clear example that connects to the quotation, but uses phrases and information that suggests he/she has an understanding of the quotation. The candidate does not manage a comprehensive discussion.
Elementary	3–4	The candidate tends to make individual statements about the play text, characters or content. These are generally correct but show little insight into the quotation or play's themes. The candidate has some knowledge of the play but lacks the ability to discuss the quotation.
Weak	0–2	The candidate makes broad statements that are correct but show no insight into the play or quotation. The candidate may have some knowledge of the play but lacks the ability to describe content or characters.

(10)
[40]

TOTAL SECTION C: 40

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

The following questions divide the content of this section into the various questions. Teachers must be aware that the examination may use more holistic questions requiring an answer connecting all aspects of this section.

The candidate must answer EITHER QUESTION 8 OR QUESTION 9.

QUESTION 8

8.1

8.1.1 Realism is portraying a slice of life on stage. It deals with real-life issues and tries to portray characters and subject matter as realistically as possible. (2)

8.1.2 A proscenium arch stage and a box set. (2)

8.1.3 The audience sits to the front of the stage and acts as a fourth wall, almost as if they were voyeurs. The actor is separated from the audience and therefore there is no intimate relationship between actor and audience. (4)

8.2 The following is a guide:

The system of apartheid divided and humiliated people by taking away their human rights. These laws favoured white people and were detrimental to the other race groups. This was evident in almost all aspects of life, including entertainment.

Theatre spaces and facilities – During the apartheid era the official performing arts councils were funded by the state. The theatres were well equipped and could produce plays that had all the necessary sound and lighting equipment that was needed, resulting in the production of many plays and ensuring that the actors were paid a decent wage. The independent theatres and free-lance actors were not state funded but enjoyed good patronage and sponsors who supported the productions and they also enjoyed the benefits of fully equipped theatres. Theatres were also racially segregated and actors performed for either a full white audience or a non-white audience, depending on who staged the play and where it was staged. Non-white theatres were non-existent and many non-white theatre practitioners performed in school/church or community halls. Because these were not theatres, there was a lack of technology such as sound and lighting. This had an impact on the quality of the productions but did not take away the message. The Market Theatre, however, enjoyed some sponsorship.

Themes and content of plays – Many of the plays produced in the white theatres tended to focus on Popular theatre (musicals, etc.) or Social Realism and did not deal directly with politics. There were some experimental plays produced through the performing arts councils but the more controversial works were produced at innovative venues such as the University of Witwatersrand and The Stable Theatre.

In the 1950s and 1960s most serious black plays were aimed at black intellectuals and did not deal with issues pertaining to the masses. The township musical dealt with some real issues but the musical format and style did not lend itself to promoting change in society.

In the 1970s the struggle against apartheid intensified, with the development of the Black Consciousness Movement and the 1976 Soweto Protests. The content of these plays was aimed at creating socio-political awareness of the masses.

Performance and acting styles – In mainstream theatres the acting style was styled on the Western performance depending on the genre. In the black township theatre spaces (especially in musicals and workshopped productions), a high-energy, stereotypical acting style was used, often closely connected to melodrama. The actors were required to shift between realistic portrayal of characters to directly addressing the audience and encouraging audience reaction and participation.

(Accept other well-motivated answers.)

(12)
[20]

OR

QUESTION 9

- 9.1 **Candidates will choose ONE of the following movements. Teachers must be aware that, although this question asks for more factual, learnt information, future question papers may require analysis of the theatrical movement. This memorandum is presented in point form but the answer from candidates should be in paragraph format.**

Symbolism:

- One of the most influential of the early reactions against Realism was Symbolism.
- This dramatic movement had its roots in France in the 1880s.
- It died out early in the 20th century.
- Symbolism is anti-realistic in its denial that truth is to be found in the evidence supplied by the senses or by rational thought.
- It suggests that truth is to be grasped intuitively.
- It attempts to dramatise impressions and feelings – a subjective reality.
- Symbolic dramas tend to be mysterious and ambiguous.
- Productions were recognisable by their simplicity.
- Atmosphere and mood were created by lighting, colour, shapes and lines.
- Acting and directing were representational.
- Dialogue was delivered in a staccato manner.
- To allow the actors to reach the audience and share more, the proscenium was often removed.

Expressionism:

- The focus is on emotions: of the audience and the artist.
- Objects that are responsible for arousing emotion were not the focus.
- There was a large amount of psychological introspection.
- The themes of Expressionism focused on people's dissatisfaction with authority and materialism.
- The tone of the plays was one of sarcasm or satire.
- The philosophy held that there was no absolute truth or even a notion of truth.
- The only truth is to be found inside each of us.
- Therefore truth becomes subjective.
- It is this subjective reality that Expressionism explores.

Futurism:

- Futurism began in Italy.
- Futurism wished to transform reality. It rejected the past.
- The glorification of the machine age was the focus of Futurism.
- Time and space were compressed and multiple unrelated scenes were performed in a single dramatic setting.
- Futurism sought to break the traditional proscenium arch approach and included all the arts: circus, music hall and nightclub acts were integrated into performances.
- Multimedia techniques were used to jolt the audience into awareness.
- The overall performance and experience was sometimes chaotic with multimedia presentation and the use of multiple art styles.
- Actors broke the fourth wall, even at times performing in the auditorium.

Constructivism:

- The movement Constructivism began with Meyerhold in Russia.
- He developed an acting style called Biomechanics.
- He believed that certain emotions may be elicited through the use of certain types of muscular movement.
- He challenged Stanislavski's belief that there should be internal motivation before an emotion is elicited.
- Constructivism is a term taken from a study of art.
- The theatrical realisation was one of utilitarian and non-decorative performances and staging.
- Sets consisted of structures, platforms, wheels, steps and machinery parts.
- The grotesque was used to reflect the human condition.

Dadaism:

- This dramatic movement aimed to create and explore madness and chaos.
- It was a reflection on the way people experienced society.
- There was no truth or order to help create meaning out of his/her existence. Performances were usually of poems using nonsense sounds strung together. Dadaism indicated there is no meaning in reality or our interactions.
- Sound poems, with no literal or intended meaning, were performed.
- The audience was unable to make sense of these performances.

Surrealism:

- Dadaism was gradually absorbed into a new movement called Surrealism.
- This development started mainly in France.
- Surrealism was also called super-realism and was also a revolt against Realism. Artistic truth was the aim of the Surrealist artists.
- Surrealists aimed to achieve a true state of reality.
- To achieve this, they juxtaposed familiar human conditions with unusual surroundings.
- The bond of ordinary reality was broken.
- Everyday logic was rejected.
- Jean Cocteau was the most important theatre practitioner of Surrealism.
- Antonin Artaud was also influential and he made use of new spaces to replace traditional theatre buildings.
- He used stark lights, shrill sound effects and the use of voice to create harmonies or discord. His theatre was called 'The Theatre of Cruelty'.
- It was a theatre of total spectacle and it had a ceremonial quality of a religious rite.

(Candidates may provide other, relevant and correct historical facts, contexts, explanations and theatrical manifestations and examples related to a specific dramatic movement.)

(10)

- 9.2 **Candidates will choose ONE of the SA contemporary theatre styles. Teachers must be aware that, although this question asks for more factual, learnt information, future question papers may require analysis of the SA style. Candidates will always be given a choice in which movement to discuss.**

Candidates need to make sure they discuss the following aspects of the theatre style:

- Agenda (tool for some sort of social change or education)
- Socio-political environment – what social and political issues were dealt with
- How the play is constructed – scripted by an author(s) or workshopped (collaborative or directorial)
- Who were the performers – professional or amateur or other
- Target audience

(Candidates may discuss the issue holistically, as a list of five explained points or ten brief comments. Use the rubric on the next page to assist in marking the question.)

	MARKS	DESCRIPTOR
Very Good	9–10	The candidate has an excellent understanding of the way in which theatre has been used as a tool for socio-political change in SA. He/she is able to support his/her answer, using details of the specific agenda of the theatre form he/she chose to discuss and explains themes and how they were presented in performance. The method of construction of the play is also explained. The candidate is able to give information on who the performers were likely to be and their target audience. The answer is presented in paragraph form.
Good	6–8	The candidate has a sound understanding of the way in which theatre has been used as a tool for socio-political change in SA. He/she is able to support his/her answer, using some details of the specific agenda of the theatre form he/she chose to discuss and explains themes and how they were presented in performance. The method of construction of the play is also explained. The candidate is able to give some information on who the performers were likely to be and their target audience. Although the answer is likely to be presented in paragraph form, some candidates in this category may use point form and short sentences to cover all the information.
Average	4–5	The candidate has an understanding of the way in which theatre has been used as a tool for socio-political change in SA. He/she gives some details of the specific agenda of the theatre form he/she chose to discuss and states at least one theme. The candidate is able to give some information on target audience, performers OR themes. Many candidates in this category may use point form and short sentences to cover all the information.
Weak	0–3	The candidate has a poor understanding of the way in which theatre has been used as a tool for socio-political change in SA. He/she gives some information on the theatre form he/she chose to discuss. Candidates in this category will use point form and short sentences. They tend to make broad statements, many of which do not connect to the chosen theatre form at all.

(10)
[20]

QUESTIONS 10 and 11 are COMPULSORY. Candidates must answer BOTH questions.

QUESTION 10

10.1 In each theatrical device shown, the candidate must explain ONE reason the device is successful fully or TWO/THREE reasons briefly mentioned.

10.1.1 Lighting: The pool of light focusing on the standing actor makes him the central focus of the picture, although he is to the left. The light shining on the backdrop as a circle contrasts with the rectangular shapes of the screens. The dark space at the right side of the picture hides the gunman and adds to the tension.

(2)

10.1.2 Screens: The screens are easily portable and very effective as they can be transparent or opaque, depending on the lighting. The shadow of the performer behind the screen creates the impression of fear, pain and danger. Performers can use the front of the screen as a framed space or hide behind it. The screen provides a basic set on the stage and allows a variety of spaces for the performers to use.

(3)

- 10.1.3 Guns: The guns are specific props that create meaning in this picture rather than a functional tool like lighting and screens that change with the different plays they are in. The use of guns creates an atmosphere of violence and tension. They are effective and very clear symbols. (2)
- 10.2 The guns, screens and costumes are easily transportable but lighting is not. The production can still be performed and the audience will understand most of the action and issues, but the theatrical artistic aspect will be reduced and much of the subtleness will be reduced, i.e. the spotlight on the actor draws the audience's attention to him and this will no longer be possible. (3)
[10]

QUESTION 11

- 11.1 Self-assessment – This involves the individual critically assessing his/her own work. (1)
- 11.2 Peer assessment – Here a member of the drama class watches the learner perform and then gives him/her feedback to help improve in the performance. (1)
- 11.3 Self-reflection is crucial to a detailed well-prepared performance. When the learner writes about his/her own performance, this process allows the learner to recognise his/her own strengths and weaknesses. Classes are large and often the teacher cannot spend a great deal of time individually with each learner. Peer assessment creates an opportunity for a learner to improve his or her performance after a peer gives advice. The process of giving advice to another assists learners in understanding what makes a better performance and helps them with their own understanding of drama and performance. The candidate must use examples from his/her own experiences.

	MARKS	DESCRIPTOR
Very Good	7–8	The candidate has an excellent understanding of self- and peer assessment. He/she is able to support his/her answer by referring to specific examples of his/her performance at school level.
Good	5–6	The candidate has a good understanding of self- and peer assessment. He/she is able to support his/her answer by referring an example of his/her performance at school level.
Average	3–4	The candidate has some understanding of self- and peer assessment. He/she does refer to an example of his/her performance at school level but does not necessarily connect this with the peer and self-assessment clearly.
Weak	0–2	The candidate may explain simply self- and/or peer assessment. He/she may refer to an example of his/her performance at school level but does not connect this with the peer and self-assessment clearly. Tends to make broad statements, many of which do not link obviously to peer or self-assessment.

(8)
[10]

TOTAL SECTION D: 40
GRAND TOTAL: 150