



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2012

**DRAMATIC ARTS
MEMORANDUM**

MARKS: 150

This memorandum consists of 35 pages.

GENERAL NOTES FOR EDUCATORS

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

INSTRUCTIONS TO DRAMATIC ARTS MARKERS ON THE GRADE 12 EXAMINATION PAPER

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

Candidates must answer ONE of the two questions.

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

Candidates must answer TWO of the SIX questions.

7. SECTION C consists of THREE questions focusing mainly on LO1 and LO4. LO2 is also tested directly and indirectly. This section is COMPULSORY. The weighting of the LOs for the paper as per the SAG document is as follows:
 - LO1 – 20% (30 marks)
 - LO3 – 60% (90 marks)
 - LO4 – 20% (30 marks)

SECTION A UNDERSTAND AND ANALYSE
QUESTION 1 EPIC THEATRE

THIS QUESTION REFERS TO *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE* OR *KANNA HY KÔ HYSTOE*

See the rubric, as well as the suggested answer below to guide you in the marking process for QUESTION 1.1.

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

SECTION A UNDERSTAND AND ANALYSE**QUESTION 1 EPIC THEATRE****1.1 POSSIBLE ANSWER****Alienation
Historification
Epic Structure**

Historification: Means using material drawn from other times or places. Brecht argued that the dramatist should emphasize the “Pastiness”- the removal of past patterns and events from the present. He should attempt to arouse the spectator that he has been living in the conditions of the play and that he have taken some positive actions. The audience should then see the changes and that it is possible to make social changes in the present.

Alienation: In addition to historification, the playwright may use other means for making things strange. He may deliberately call the audience’s attention to make- believe nature of the work rather than trying to convince the audience of the play’s reality.

Songs, narrative passages, filmed sequences and other devices may be used for this purpose. The audience must never be allowed to feel confused what it sees on stage with reality. The play should comment upon life and should be watched and judged critically.

Brecht always insisted that the Theatre should bring pleasure to be found in “productive participation” which involves the active judgement of the spectator and the application of what he sees on the stage to conditions outside theatre. To enable the spectator to watch productively he should be “alienated” from the plays events. Alienation does not mean that the spectator should not become emotionally involved with the characters and their actions. Emotional response is always part of the larger, critical response however.

Each element of production was designed to contribute to the “alienation” of the spectator. Brecht vision was the independence of each art form. Take for instance music should comment upon the action rather than merely underscoring the meaning of the words. The contrast between music and words creates alienation and forces the spectator into a thoughtful consideration of the song’s significance. Likewise scenery in Brecht plays only created illusion. He advocates projections, fragmentary and set pieces indicating the location of action.

In his writing Brecht advises the actor to think of his role in the third person. In this way, the player avoids trying to ‘become the character’ (as he might if using the Stanislavski method).

As a further aid in 'alienation' Brecht wishes to keep the action 'theatrical' by letting the mechanics of the theatre remain visible. He suggests letting the lighting instruments be seen, changing the scenery in view of the audience, and placing the musicians on stage. The theatre, by such devices, is prevented from lulling the audience into a feeling of security and timelessness and is aided in engaging both the emotions and the judgement of the spectator in such a way as to alert his powers and sense of responsibility in society.

Brecht calls his theatre 'epic' for a number of reasons. First of all, he wishes to distinguish ideas from those of the traditional or 'dramatic;' theatre. Second, he thinks that his theatre resembles the epic poem more than in does the drama of the past. The epic poem is composed of alternating sections of dialogue and narration, and the entire story is presented from the viewpoint of a single storyteller. The epic poem also has almost complete freedom in changing place and time; it tells about some scenes and shows others; it bridges great passages of time through a single sentence or brief narrative passage; it may easily cover the entire sweep of an historical period.

Epic theatre is about the social condition of man; it reports and comments upon various aspects of that condition. As with other forms of Theatre for Social Action, Epic Theatre sees the ultimate effect of drama as occurring outside the theatre. The play stirs up thought and incites the spectator to act for desirable social reforms. In this way it escapes becoming an optic and assumes a vital and productive role in men's lives. (20)

- 1.2 1.2.1 **Counterpoint**
Contrasting argument, plot, idea or theme, a melody played in conjunction with and in contrast to another. (3)
- 1.2.2 **Paradox**
A seemingly absurd or contradictory statement, even if actually well-founded. (2)
- 1.2.3 **Discordant**
Contradictory, in conflict or disagreement with the logic. (2)
- 1.2.4 **Satire**
The use of ridicule irony to expose folly or vice, often to mock those power. (1)
- 1.2.5 **Tableau**
A striking, vivid representation or image (still picture). (2)

[30]

OR

QUESTION 2 THEATER OF ABSURD

Answer this question if you have studied *Waiting for Godot* OR *The Bald Primadonna* OR another prescribed Theatre of the Absurd play.

- 2.1 **The answer below is simply suggested. The essays should be marked using the rubric grid and take into consideration the candidates approach to the topic. Motivated, original answers that show insight should be credited. According to the play that they have studied.**

Learners should not be marked down if they write more than 3 pages.

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

Absurdist are mainly concerned with mankind's search for meaning and try to make sense of their senseless position and come to terms with their hopeless situation. Absurd drama therefore creates an environment where people are isolated. They are clown-like characters blundering their way through life because they do not know what else to do. Often the characters stay together simply because they are afraid to be alone in such an incomprehensible world, e.g. Estragon and Vladimir in *Waiting for Godot*. Unlike realism where the characters are well rounded, fully developed, psychologically convincing, the characters in The Theatre of the Absurd lack identity and are dull, uninteresting and lack dimension. Instead of having virtues the characters are flawed and because they are not well-rounded, they remain static and show no development. They come across as being repulsive, pathetic, miserable and incapable. They are emotionally empty and are representative of the human condition as defined by Theatre of the Absurd. The characters are representative of humanity, rather than an attempt to create a 'real' person on stage. Their qualities are exaggerated and the situations in which they find themselves are intensified. They have no past and we are given little indication what the future might be. For the Absurdist playwrights, character is a vehicle for expressing their thoughts on the human condition. Beckett's characters show a mutual dependency while Ionesco's characters are described as 'social puppets'. The characters are often presented in pairs or groups based on the double acts of Vaudeville or music hall comedians. In *Waiting for Godot*, for example, the two main characters, Vladimir and Estragon are tramps who spend their days reliving the past trying to make sense of their existence and even contemplate suicide as a form of escape. They are typical absurdist figures who remain detached from the audience. They essentially lack identities and their Vaudeville mannerisms have more of a comic effect on the audience than a tragic one. This is observed when they contemplate hanging themselves in a discussion as to who should go first. Vladimir suggests that Estragon go first as he is lighter and therefore won't break the bough.

Absurdist characters often appear in pairs, as stated earlier representing a unity or aspects of the same person and therefore mirror images of one another. The tramps in *Waiting for Godot* rely on each other for comfort, support and most of all for meaning. They need each other to avoid living lonely and meaningless lives. They feel compelled to leave each other but at the same time compelled to stay together. They consider parting but never do and their inability to leave is another indication of the uncertainty and frustration they feel as they wait for an explanation for their existence. As an audience, we can only watch them do the same things, listen to them saying the same things and accept the fact that Godot may or may not arrive. Much like them we are stuck in a world where our actions dictate our survival. Another major idea was that humans are not adept at communication and deliberately create conflict with each other through their dialogue in order to give meaning to a meaningless world. Language then acts as a barrier to communication, which in turn isolates the individual even more, thus making speech almost futile. Beckett questions the value of language believing that it has lost its ability to communicate. Ionesco shows that attempts at communications often 'disintegrate' from clichés to meaningless syllables. In keeping with the Existentialist idea that people feel isolated in a hostile world.

Absurdist playwrights often focus on the inability of language to bridge the gap between the characters. Language is depersonalizing, automatic and meaningless. Communication between characters maybe sparse or characters may talk at cross purposes without really influencing each other. Language then serves the function of presenting the unexpected, the bizarre and the absurd.

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

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

Dramatic action:

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

Themes common to Absurdist plays:

- They reveal the experience of temporality and evanescence (time).
- They reveal the sense of the tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs with the change of time (time).
- They reveal the difficulty of communication between human beings (language).
- They reveal the unending quest for reality in a world in which everything is uncertain and the borderline between dream and waking is ever shifting.
- The tragic nature of all love relationships and the self-deception of friendship.
- Man's terror in the face of the total meaninglessness, total shapelessness of the universe and all the events of which it is composed.
- Man is alone, lost in a world in which God has deserted him.
- Science and reason are illusory.
- Nature has reaped its revenge.
- The only certainty is death, and that is but the final act of absurdity.
- Communication is no longer possible.

Waiting for Godot

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

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

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

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

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

The fact that both Vladimir and Estragon suffer from physical and mental ailments are an indication of the failure of the human body to function properly.

The sad reality that they experience difficulty in remembering anything, and in identifying their surroundings, makes the body appear as an unreliable machine.

The theme of capitalism, which emerges by means of undertones and implied statements, enhances the idea that worldly effects serve only to alienate man even more from the fundamental nature of his existence. The passing of time becomes obvious as the characters wait in anticipation upon Godot's arrival. The fact that they wait in vain, however, inevitably makes life seem as meaningless as death itself. Time holds the characters prisoner of their situation where, although it seems as if they are moving forward in time, they are, in truth, moving backwards towards death. Signs of the passing of time are the tree which has grown a few leaves by the second act and the physical changes in Pozzo; who has become blind, and Lucky, who has become dumb. All of this reinforces the endlessness of waiting. The torment and quality of waiting experienced by the characters as well as the audience, together with the constant repetition of events, is what makes time seem timeless.

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

The *Bald Soprano* is a 'language of tragedy' dealing with gradual loss of its communicative function into inane phrases and meaningless clichés. Towards the end of the play the dialogue breaks into a series of non-sequiturs, suggesting that rational discourse has become impossible, that relevant thought cannot be sustained beyond a single sentence or two. The Martins and Smiths simply cascade through unrelated and inane phrase-book clichés before breaking into a sort of syllabic babble. Words degenerate into mere objects, thrown about like pies in a comic free-for-all.

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

The characters are anti-characters. The Smiths and Martins are entirely lacking distinct or consistent personalities; they are indistinguishable, virtually interchangeable and essentially characterless. They speak alike, often echoing each other's phrases, as evidenced in the dialogue between the Martins. They are unable to begin and sustain meaningful discourse, for they are defined by the clichés of their class, from which they cannot depart and which they never transcend. They are anti-heroes not because they are physically disabled or have weak minds or experience extraordinary bad luck, but because they have no minds at all. None of them serves as a protagonist or main character in any traditional sense. At the opening of *The Bald Soprano*, Ionesco stresses the typicality of his characters in his repeated insistence that they and their surroundings are "English". The first characters encountered are named "Smith", a very common English name, also suggesting the couple's conventional nature. These are figures that have no discrete sense of self. The only hints of different identity are drawn along sexual and class lines and even these are deliberately blurred. While Mrs. Smith is responsible for homemaking duties, she hints about Mr. Smith's inadequacies as a male, while, he, in turn, complains about women behaving like men. Throughout the play the characters' anxieties seem to centre on threats and not on their individuality but only to their roles as determined by gender and class. Even a reliable identity based on gender is undermined in *The Bald Soprano*.

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

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

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

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

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

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

(20)

- 2.2 2.2.1 **Comic cross-talk** are one liners that the characters say to each other, sometimes funny sometimes bearing no relation to what was said previously. Like the cross-talk of music hall comedians (2)
- 2.2.2 **Non-narrative** lacks characters and plot in the conventional sense. Play has a timelessness and a placelessness. One mark where a character says: 'It does not have a proper storyline'. (2)
- 2.2.3 **Non-sequiter** is a statement and conclusion that does not follow logically from what has already been said. (2)
- 2.2.4 **Arbitrary** is a decision or action seemingly not based on any principle or plan and which therefore may seem unfair, irrational or illogical. (2)
- 2.2.5 **Tragi-comedy** has serious topics dealt with in a humorous manner. Often ordinary people and characters. (2)

[30]**TOTAL SECTION A: 30**

SECTION B UNDERSTAND AND ANALYSE

Answer only TWO questions from this section.

QUESTION 3 BOESMAN AND LENA – ATHOL FUGARD

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

- 3.1 He is saying these words in anger. He is physically tired of rebuilding every time the Whiteman bulldozes his shack. He is tired of always being on the move. Although he says these words he does not really mean them. His dialogue is full of irony and sarcasm. He realizes how meaningless their lives are to the white men who have no qualms about burning their shacks without thinking about where they will go to or about their meagre possessions. They (white men) feel justified in saying it is full of disease thus giving them an excuse to burn it. Boesman and Lena and thousands of others do not matter in the grand scheme of things. He has to witness time and again the destruction of all that he possesses and holds dear – his stories and his memories. He is not happy about the way they are forced to live but being poor and unemployed and with no hope of a better life, he has no choice. Boesman is frustrated at the white man's lack of sympathy or sensitivity. He says '*dankie baas*', but he is full of irony and bitterness. That is why he laughs as well. It was as if the white man was destroying a part of their lives as well as their memories, their history, their identity. Boesman considers himself as trash discarded by the white man. (5)
- 3.2 An old faded shirt, grey or black shapeless trousers – could be torn in places or may have patchwork – it must be old and well-worn to suggest poverty. Maybe an old faded sports jacket, a cap and no shoes. The focus is on poverty and dirt. They are always on the move and there is no time to bathe or change. In addition much of their meagre possessions have been burnt or destroyed when their pondoks were burnt. Focus of costume is to accentuate poverty so any costume that a man might wear to do this is acceptable. (4)
- 3.3 That she is Lena and that her life does have meaning. She has developed as a person and asserts herself. She finally reclaims her life from Boesman and is now his equal and no longer submissive. Her sense of self is strengthened. She also realises that Boesman needs her as much as she needs him and that he is as vulnerable as she is. Candidates should support answer with examples from text. (4)

3.4 POSSIBLE ANSWER:

The play explores the relationship between Boesman and Lena, the need for human companionship, compassion and hope. We as the audience or readers have empathy/ sympathy for a character like Lena who unfortunately does represent thousands of abused women caught in the cycle of poverty and neglect. Lena has been with Boesman for many years and has borne the brunt of his anger many times. Boesman is a man, but he has been emasculated by society thus he vents his frustration out on Lena, Outa and the dog. He has been abusive to Lena in many ways, He beats her regularly with his fists, he abuses her verbally, taunting her and making her doubt herself for example, he makes her believe that she broke three bottles that they were going to sell at an exchange when he, in fact broke them. Lena is covered in bruises from all the beating that she received from Boesman but she still stays with him. What other alternative does she have? This is the only life she knows – she knows no better. She talks about leaving him several times but doesn't, because for her the unknown is scarier than the known. More important Boesman is the only link to her past. Boesman cannot vent his anger on the whites who were destroying his pondoks so he takes it out on Lena, someone he can control and whom he has power over. He neglects her and refuses to talk to her and tells her several times that he wishes that she would leave him, But he still needs her in a twisted sort of way. She is always there with him and he expects her to be there. He can take his frustrations out on her – be his 'punching bag.' But in a sick sort of way they both depended on each other for companionship, security and an affirmation that they are human and alive, rather than being alone. Boesman also reacts violently to the dog and Outa. But then so does Lena at the end. Can this violence be justified by the treatment and experiences they've had due to the poverty, violence and discrimination they have suffered at the hands of the white man?

(9)

3.5 Subjective answer required. Candidates must support their answers by giving concrete examples.

Candidates must give reasons why it is a good choice of text and relevant to present issues in South Africa.

Candidates could refer to the homelessness and poverty highlighted in the text comparing it to the poverty and lack of housing and service delivery protests in many parts of the country, especially rural and underdeveloped areas. Markers need to be aware of topical issues in the press concerning the World Cup, money spent and spin offs from the world cup.

Tenders being awarded to people with no experience in construction resulting in poorly constructed homes, the demolition/removal of squatter settlements to make way for stadia, accommodation, etc.

(8)
[30]

**QUESTION 4 WOZA ALBERT! – PERCY MTWA, MBONGENI NGEMA
AND BARNEY SIMON**

POSSIBLE ANSWER

- 4.1 The final scene of the play, paralleling the Resurrection of Jesus after three days; Zuluboy is now working in the cemetery in which Morena was buried, he is hiding from the police, for the first time we have an actor playing Morena, he is mistaken for a tramp, in fact he is looking for people to raise from the dead, like he did with Lazarus; however the people he raises from the dead are all former freedom fighters: Albert Luthuli, the first president of the ANC and organiser of the Defiance Campaign; Robert Sobukwe, one of the founders of the PAC, a leader of the anti-pass laws protests, Bram Fischer, the defence lawyer at the Treason Trial and the Rivonia Trial, Lilian Ngoyi, president of the ANC Women's League; Steve Biko, the president of SASO and the driving force behind the Black Consciousness movement in this country; Ruth First, acting secretary of the Communist Party and a leading member of the AN. These people were the source of ongoing inspiration for the liberation struggle. The play ends with a message of hope – that apartheid will be overcome, that South Africa will be free from oppression. (10)
- 4.2 Protest theatre, Poor theatre or Workshop theatre was to inform and enlighten the people about oppression and racial discrimination and to protest against inequality and injustice. It attempted to spur the audience on to take positive action to affect change. (4)
- 4.3 A workshopped play is a play created by a group of people who experiment and improvise around a basic idea/intention, carrying out research and observation, selecting and then finally recording. It is episodic, uses simple or stereotyped characters, often music or song is used as a linking device. (Accept any 3) (6)
- 4.4 Actors have to be vocally strong as the performance/production requires actors to use verbal dynamics. Actors have to be physically strong and versatile as the performance will require them to transform from one character to the other. There are only two actors to play a variety of characters in 26 scenes The play is physical so the actors will have to be very agile and flexible to meet the fast paced action of the play. Creative, energetic, hard working as the production will be very demanding in terms of the structure (changing of scenes happens rapidly) Actors would have to be multi-skilled – must be able to sing, dance and act. (Markers to accept other answers with valid reasons relevant to the play) (6)
- 4.5 A subjective answer is required and markers to use their own discretion. Accept well supported points. (4)
- [30]**

QUESTION 5 SOPHIATOWN – THE JUNCTION AVENUE THEATRE COMPANY

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

5.1.1 It documents a valuable and vibrant part of South African history which would otherwise been lost because the government wanted to wipe it out completely. They saw it as a blot on their vision of separate development, because it was a place where different race groups lived together in peace and harmony against the government's apartheid policy.

The play records the life of ordinary people in Sophiatown, their struggle to survive, their determination and will to survive against all odds, their never ending battles with the apartheid government. The play gives us insight into the how people coped despite the restrictions imposed upon them and the oppression that they faced constantly. The culture, music, traditions of Sophiatown which had an impact on so many prominent Black people in South Africa would have been forgotten had it not been recorded.

(4 points discussed in detail or 2 points briefly discussed). (4)

5.1.2

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

(8)

5.2 POSSIBLE ANSWER:

- 5.2.1 Lulu represents the thousands of school children who were disillusioned with Bantu education which did not prepare them for life. She highlights the theme of education through her various discussions with her mother and Fafhee and the other characters. Princess on the other hand represents the many women in the townships who had nothing else but their looks and ambitions to get ahead. They put up with the abuse of their boyfriends just as long as they lived better lives (many of them were from the slums). Princess eventually gets away from her miserable life. (4)
- 5.2.2 One of the major contributors to Sophiatown culture was the cinema. Behaviour, language and dress patterns all owed a debt to the hit movies of the time. This is more evident through Mingus' character, who dresses as the actors of the gangster movies of the 1950's such as Clark Gable. He even goes to the extent of calling himself, Clark Mingus Gable. The rhythm and melodrama of the movie-language enriched the tsotsi taal used during the era and is incorporated in the play. The graffiti on the walls of Sophiatown was borrowed from the film, 'we won't move' and 'he who destroys Sophiatown shall himself be destroyed'. The Bohemians, in the play hoped that power sharing and black man's rightful place will be instituted in the near future; this was drawn from the film (*The Bronze Venus*) and coincided with the rise of the civil rights movement in America. Music played an important factor in the play in terms of driving the plot forward. Characters fluently move from their dialogue into the traditional *a capella* which aroused emotions of grief and joy depending on the situation. Clearly the music of Sophiatown also reflected the American styles such as jazz, swing and blues. Our very own musical icons such as Hugh Masikela, Dollar Brand, Dolly Rathebe, Miriam Makeba etc. incorporated these styles into their own music causing them to become household names here and abroad. Jazz clubs became popular and were frequented by many people across the colour line. (Accept other relevant information and examples from the play.) (4)

5.3 This is only a possible answer for example; Musical Theatre.

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

(10)

0-2 Marks Not Achieved	3-5 Marks Moderate	6-7 Marks Adequate	8-10 Marks Outstanding
Candidate clearly does not understand play; overall answer is weak with little or no motivation.	Candidate understands the relevance of Sophiatown. Motivation weak.	Candidate understands Sophiatown, and the relevance, with adequate motivation.	Clear understanding of Sophiatown, with clear motivation of the relevance.

Marking Rubric to be used for the answers like in the example above. [30]

QUESTION 6 NOTHING BUT THE TRUTH – JOHN KANI**POSSIBLE ANSWER:**

6.1 Mandisa's arrival causes Thando to re-evaluate her life. She is challenged by the contrast between her and Mandisa. Mandisa is independent, forthright, is not afraid to speak her mind, she does not understand much of the traditions and customs that Thando adheres to. For example Thando would not blatantly challenge Siphso, but Mandisa challenges his authority. Thando has been a dutiful and considerate daughter but these qualities are now being tested. Mandisa who has grown up in London does not understand how Thando could obey her father's word without question. Thando has been conflicted in herself since Mandisa's arrival, because Mandisa offers an outside perspective of things. Thando starts to assert herself more as an independent adult as seen in lines 14 to 16. *Award four marks if two points are well discussed or 4 points are briefly discussed*

(4)

6.2 Marker uses own discretion how cremation is seen in South African indigenous cultures. Siphso had arranged with the undertaker to be present when his brother's body arrived from London. In addition he wanted to see his brother one more time before he laid him to rest. He is denied this and is therefore understandably shocked and distressed to learn that his brother has already been cremated –something foreign to his culture. In terms of the structure of the play Siphso's reaction can be seen as comic relief.

(6)

6.3 Stanislavski's method of acting would be the most suitable for an actor preparing for this role. Where a candidate only refers to Stanislavsky's technique award a maximum of 6 marks out of 8. To get full marks a candidate must include information on character.

Main points of Stanislavski's system:

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

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

Candidate may use some or all of the above points when answering the question on preparing for the role of Mandisa or Siphso. I would use Stanislavski's process for creating the character, Mandisa/Siphso. Firstly I would study the text in detail referring to the overall objective of the text and then break it up into scenes, each with its own objective. Mandisa, although she is clearly the younger of the two, is much more outspoken than Thando, less sensitive to nuances in interaction, more independent. Although she is family, and proud of her heritage as the daughter of a hero of the Struggle, she is clearly an outsider, a product of English cultural values, beliefs and practices. She has no real knowledge of the local community, its customs and values. Her knowledge of South African political issues is based on what she has learned from her father, from visiting exiles, and the British media. The next step is internalisation where tools such as 'emotional memory' (remembering a similar time in one's own life to access the emotions needed) and 'the magic if' (asking oneself 'How would I feel if I was in this position?') are used to create the internal feelings necessary for truthful emotions. I have never been in Mandisa's position so I would use the 'magic if' and ask myself how I would feel if I was confronted with information about my deceased father that is causing the great emotional pain.

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

(10)

6.4 Markers to look at the answer holistically.

If a candidate only tells the story a maximum of 5 marks should be awarded. The play deals with the importance of the past in defining the present. Memories of childhood, tertiary education, the Struggle and family life are woven into the action. The action develops through the gradual revelations of the hidden details of the relationship between Siphon and his deceased brother. The play develops around complex family relationships which are made so by secrets, jealousy, separation, loss and love. Sibling rivalry is closely linked the act of taking. The play is structured around the succession of stories in which Siphon identifies what has been taken from him by his brother, Themba in many instances prompting the sibling rivalry. Themba has taken his blazer and this establishes that he feels that this incident encapsulates the way in which Themba has dominated his parents' affections and attentions. The latter was also taken from him. When Thando informs him that she is going to Johannesburg and that she will let him know about London, Siphon recognises 'taking' as the pattern of his life. He sees it as the culmination of all the ways in which Themba has appropriated what he, Siphon, has valued and cherished. He feels cheated at his father's funeral and the last time that he saw his son, Luvuyo, because in both instances Themba's status as a 'Comrade' overshadows him – the responsible, caring elder son who lacked the charisma of the younger brother. Siphon launches into a tirade about Themba's reputation as a political activist. Siphon also reveals the complex set of relations between him, his father, his son and Themba. Siphon has supported Themba all his life and Themba has repaid him by having an affair with his wife. It is natural therefore for Siphon to feel resentment and anger towards Themba. In facing and speaking the truth, Siphon is able to purge his demons and be free to move on. When Siphon's experience of personal betrayal, his decreasing self-worth, his dignity is shared, it is acknowledged and helps him come to terms with it. He no longer feels burdened by it because he has shared it with the girls. He finally forgives Siphon because the truth has set him free. It has made him realise the mistakes of the past and will establish the foundations for the future of the family, one that is free from the emotional baggage of the past. Confronting and dealing with the past is central to the process of healing so that he can now move into the future.

(10)
[30]

QUESTION 7 SIENER IN DIE SURBURBS – PG DU PLESSIS**7.1 POSSIBLE ANSWERS**

7.1.1 Fé speaks about Tjokkie’s talent to see in the future by means of visions. He was born under the “helm”. Fé thinks that Tiemie has requested Tjokkie to “see” to help her; Fé wants to know when this will be happening. (2)

7.1.2 (a) **Giel**
Giel has financial problems because he bets on the horses. As a result of his financial problems the Jew, Stroud, wants to reclaim the machine that he uses for the printing of his art. (Giel is unable to pay Stroud). Because Giel wants money, he wants to place a bet on the following day’s “July”. He wants Tjokkie to “see” which horse is going to win, as this would solve his financial problems. (4)

(b) **Jake**
Tiemie is apparently expecting Giel’s child. But because Jakes is eager to have a “laaitie” as well as a mother that is from a better class as his own “tang”, he deliberately attempted to get Tiemie pregnant. He needs proof of his manhood, which was damaged during his relationship with Sybil. Jakes wants Tjokkie to “see” whether Tiemie is actually pregnant, this would affirm his manliness and help him to escape his class -“tang-wees”. (4)

7.1.3 3 marks for the discussion of the statement

Irony is the use of words that states the opposite from what is meant. Tjokkie's declaration that he is expected to "see" their problems away is ambiguous. "Regsien" means to solve, but Tjokkie's vision upsets everything into a worse situation than it has been before his "see". This intensifies the characters problems instead of resolving them. "Regsien" also implies correct or clear vision. The play however presents us with uncertainty on whether Tjokkie did in fact "see" everything that he claimed as he related it to them, and whether he (according to Fe's suggestion) lied to protect Jakes against Tiemie.

5 marks for the action that follows on Tjokkie's vision in relation to Tiemie.

Tjokkie's vision has strong negative implications for Tiemie. Before the vision she suspected that she was pregnant with Jakes's child. In Tjokkie's vision he sees a young man that plants a seed without any success, and an older man whose seed is growing in a well-kept flowerbed. This cause Jake to be highly suspicious and jealous because se vision insinuates that Tiemie's pregnancy has been caused by someone other than himself. Tiemie denies this by claiming that Tjokkie-lied in his vision. When the mottled-horse wins the race as has been predicted in Tjokkie's vision, Jakes accepts that as confirmation that Tjokkie's vision is authentic and the truth. Jake subsequently accuses Tiemie of promiscuity and infidelity with a "Dandy". He sees Tiemie in the same light as Sybil and becomes physically threatening. Although Tiemie tries to convince him that it was Tjokkie that lied and that she has never been unfaithful to him, he doesn't believe her. When Jakes's less than pure motives is revealed, (that he intentionally tried to get her pregnant) Tiemie chases Jakes away. She reproaches him for wanting to tie her to this nest ... like a pig sow. Her emotions turns into hysteria and insults when she finally chases him away and storms back into the house. Jakes follows her storming into the house and assaults her. The audience hears Tiemie scream and a loud noise before it turns quiet. This leads to her death - apparently she is murdered by Jakes.

Tjokkie's words "Elke keer as hulle iets verbrou, moet ek dit regsien" is ironic because Tiemie's problem (possible pregnancy) is not solved by his vision but is instrumental in causing her being assaulted and her apparent death.

(8)

- 7.2 A scapegoat is someone that is innocent, but carries the blame of others wrongdoing. Tjokkie is the only Character that with definite moral values. He lives strictly according to the principles of decency. He is an “innocent” character in the play. It is appropriate that he is to be the one with supernatural gifts on which the others are building their hopes to escape the disgusting situation they are finding themselves trapped in.

Tjokkie sees his gift to “see” as a holy calling, a beautiful thing but also as a talent that cause problems. People are abusing his talent as they wish, and for him it brings nothing else but pain. When in the second act Tjokkie is forced by Jakes and Giel to “see”, his vision causes dramatic tension and conflict. The chaos that ensues with Jakes’s unreasonable, aggressive jealousy, Tiemie’s loathsome disillusionment and Ma’s isolation into loneliness, all the result of Tjokkie’s vision.

Tjokkie takes the part of the innocent scapegoat that has to carry everybody’s blame and has to carry the pain on behalf of others. Before the vision he is physically tortured, afterwards he carries the pain of his conscience. He wanders around, after the vision, in a confused state, “Ek het alls bewetter” - I have mucked up everything and up to his suicide refraining - It’s my fault, I have mucked up everything and “Ek maak net almal seer” –I am just hurting everybody. He takes the other’s pain on himself.

Initially he was seen as the saviour figure – someone that can save them out of their desperate situations. But he comes to understand that his “verbrande talent” damn talent through the abuse has just cause misery. Therefore he takes the part as scapegoat, and is no saviour anymore but burdened with blame. Symbolically at the end he becomes the sacrificial lamb on behalf of the others.

(4)

7.3 7.3.1 **Jakes' motorbike**

In the stage and theatre space the sound of the motorbike is loud and is an auditive announcement of Jakes’s arrival and departure. It indicates his virility and manliness. The loud roaring sounds of the motorbike are appropriate to the physical pain and aggression that is committed at the end of the play. In the final scene the sound of the motorbike together with the hissing of the hydraulic jack builds up to a crescendo to enforce the emotional impact of the play.

(4)

7.3.2 **The radio broadcast of the horse race**

The radio-broadcasting **serves** as catalyst for the final actions and reactions. It becomes a strong dramatic element that quickens the tension in the complication of the play. During the broadcast all action comes to a standstill and the characters are listening with intense attention and thus involve the audience into the tension about the results of the race. After the broadcast there is a short silence that elevates the tension followed by the outburst of heavy emotions.

(4)

[30]

QUESTION 8 MIS – REZA DE WET**POSSIBLE ANSWERS**

- 8.1 He is convincing, seductive and manipulative. He uses his blindness and the fact that he is a stranger, to fool around with Meisie's emotions and to make her feel comfortable to speak to him about forbidden subjects. (4)
- 8.2 The stage directions present important information about the tempo and volume of the characters dialogue and the appropriate emotions that is conveyed by their dialogue. It assists in the establishment of the relevant mood and characterisation. (4)
- 8.3 The name Meisie is almost without identity and simply an indication of female gender. This is suitable for Meisie as subservient daughter. As Margareta is Meisie an individual with courage to take her own decisions. When Konstabel addresses her as Margareta she comes alive. She becomes Margareta and is able to relate to him about the wonder of the circus, and for the duration of her narration she is freed from Meisie that lives under the dictatorship of her mother's strict Calvinism – that doesn't allow for thinking or even just speaking about the circus. (5)
- 8.4 Meisie knows that she is not supposed to speak to Konstabel about the visit to the circus, but she eagerly wants to and decides to do it. (2)
- 8.5 The theme of deliverance; In both Meisie and Gertie there is a deep yearning to be saved from their morbid circumstances. In Meisie's narration it is about the deliverance /release of the birds from the cage. Meisie also temporarily set herself free in speaking to Konstabel about her experience at the circus. (5)

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

Miem: She auctions her daughter shamelessly to Constable and tries to 'sell' Meisie to Constable by telling him how broad her hips are. The subtext of this is that Meisie would be able to have children – something that was very important to the old Afrikaner. If Miem was really so narrow-minded, she would not 'sell' her daughter blatantly like this to a stranger – instead she would have liked to see Meisie married according to traditional conventions. She shamelessly tells the complete stranger that she is feeling better after she took off her corset that was too tight and therefore pinched her. Miem also doesn't hesitate to tell Constable of her sexual needs. She openly admits to Constable, who she doesn't know well at all, that the nocturnal presence of a man in the house 'wakes up something' in her. Her husband has indeed moved to the loft long ago, his absence increasing her yearning. This hypocrisy is also raised in her questions to Gertie about the freaks at the circus. She pretends not to want to know anything about the circus, but eagerly enquires about it, under the pretext that she is only asking questions so that Meisie could stop moaning about her appearance and so that she can learn gratitude. She is using her daughter shamelessly to find out what she actually wants to hear.

Gertie: Our first impression of her is that she is very conservative. But later we learn by her behaviour that she is in reality an oppressed and sexually frustrated woman. Her obsession with physical exercise, health and fresh air is a façade she is hiding behind. When she is alone with Constable, she has problems with self-control. She is enchanted by his narration of his tant Hannie's undressing ritual at bedtime in his room. Her sexually motivated fantasy play, in which she performs the movements of Hannie suggestively, shows a near promiscuous person – the contrary of our first impressions of her. She becomes so carried away that she undresses partly and has to flee outside when Miem enters. Gertie pretends to hate the circus, yet she goes to watch it. Her experiences of the sensational human 'freaks' excite her. She also enjoys looking at the horses and the partly clothed women, the clowns and the dwarf when she crosses the road. But she will never admit this to Miem. Gertie also tries openly to coax Constable into having a romantic interest in her. She tries to the best of her ability to get the others out of the way so that she can be alone with him. She sends Miem and Meisie to bed so that she can be alone with Constable. And when Miesie and Constable are alone outside, she calls them in under the pretence that she is worried that Meisie will catch a cold.

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

(10)
[30]

TOTAL SECTION B: 60

**SECTION C APPLY PERSONAL RESOURCES AND REFLECT AND
EVALUATE**

SECTION C is COMPULSORY

QUESTION 9 VOICE

- 9.1 Use pitch, pace and pauses. Variation of the voice and clear tonal variety and volume (6)
- 9.2 The marker uses own discretion. (4)
- 9.3 Any two breathing exercises could be accepted. (4)
- 9.4 It flows, but do not follow the high emotional impact and rhythm. Jerky, sombre, repetitive, dull or depressing. (1)
- [15]**

QUESTION 10 MOVEMENT

- 10.1 • We can extend the activity by shifting from one Lessac body energy to another as you move and be sure to use the same body energy as your partner. (6)
- Working with eyes closed helps with trusting your partner
 - Work together as a team and move slowly and only when you are confident in each other you can move to the next step.
- 10.2 The actor who is lifting is leading the movement (2)
- 10.3 Curved and circular movements create a feeling of gracefulness and lyrical restfulness. Straight lines and angles give a feeling of power and direction. (4)
- 10.4 Movement exists in space and time The body is contained by space and movement changes the space which the body inhabits. Space is influenced by the following elements: General space, levels, directions, focus, the environment, etc. (3)
- [15]**

Answer ONE of the following three questions; that is QUESTION 11 OR QUESTION 12 OR QUESTION 13.

QUESTION 11 LIVE PERFORMANCE (CHOICE QUESTION)

11.1 POSSIBLE ANSWER:

11.1.1 Relationship

Creating relations is tremendously important even in monologues or poems. Ensure that you know who or what your character is and the feeling being captured by the performance. Be specific, be spontaneous and be responsive. Acting is reacting.

(2)

11.1.2 Conflict

What is your character fighting for? Why do they carry on speaking (in a monologue), and why do they stay in the scene? Why are they telling this story? Who is interfering?

(2)

11.1.3 Humour

Find the humour in what you are doing, this does not mean simply being funny, it means finding the spark, even in the most tragic moments. Even the darkest piece needs to have a flicker of humour somewhere.

(2)

11.1.4 Opposite

Character that is only one thing all the time is boring. Inconsistency in people is what makes them fascinating the opposite is probably also contained there. Dig to find it. You have to express both to find the character truthfully.

(2)

11.1.5 Place

Establish where you are and how you feel about it. This is created as much through your attitude to the space around you as it is through the choice of pieces or props.

(2)

- 11.2 • Evaluate QUESTION 11.2 using the rubric below

(5)

Mark	11.2	Description
5	EXCELLENT	Candidate clearly understands and can relate to the performance or own experience and processes. Candidate is able to construct an argument supporting the improvement and uses concrete, specific examples of actors 'playing at being' characters and the message conveyed to the audience.
4	GOOD	Candidate is able to connect to performance or own experience and processes. Candidate is able to construct an argument supporting the improvement and uses concrete, specific examples of actors 'playing at being' characters and the message is not always conveyed to the audience.
3	AVERAGE	Candidate must have examples of the performance but is not always able to relate to own experience and processes. Candidate is not always able to construct an argument supporting the improvement and do not use concrete, specific examples of actors 'playing at being' characters and the message is vaguely conveyed to the audience.
2	FAIR	Candidate manages to give some example/s of improvements but rarely is able to relate this to the processes. The message is not at all conveyed to the audience.
1	WEAK	Candidate gives some basic descriptions of character work, but lack ability to connect to improvements, own experience and processes at all. Generally makes statements that relate very simply to one or more of the points.

[15]

OR

QUESTION 12 MEDIA STUDIES (CHOICE QUESTION)**12.1 POSSIBLE ANSWER:****12.1.1 Director of photography**

The person in charge of all the cameras is referred to as the Director of photography (DP), as he/she sees to numerous camera operators at the same time. The DP is appointed for his/her expertise and creativity but still needs to follow the overall vision of the of the film Director.

(3)

12.1.2 The Editor

Editing is the process of joining one shot to another in order to create a specific sequence. Although the editor and director work together very closely on the editing process, the editor brings the technical skills into creative process. The raw footage can run anything between 15 and 120 hours. The task of the editor is to choose from the raw footage and bring it under the director's tension.

(3)

12.1.3 Director

The director is responsible for the overall vision for the film and carries the final responsibility for the product. The director bases his film on anything, from the news to storybooks. Financial backing and a scriptwriter should be found before attempting produces a film. There are two kinds of Directors the ones who work for studios and those who work independently.

(3)

12.2 Use the rubric to guide the marking process

(5)

Mark	12.2	Description
5	EXCELLENT	Candidate is able to construct an argument supporting the message that the film portrays and uses concrete, specific examples of actors 'playing at being' characters. Candidate clearly understands and can relate to the film theory, film texts, films or own experience. Candidate is able to construct an argument supporting the truth of the film and uses concrete, specific examples of actors 'becoming' characters.
4	GOOD	Candidate is able to connect to at least one of: film theorists/ practitioners; film texts; films or own experience to support the truth of the statement.
3	AVERAGE	Candidate must have some connection to the film. He/ She have examples of either film theorists/practitioners, film texts or films but is not always able to relate this to the films message.
2	FAIR	Candidate manages to give some example/s of film theorists/ practitioners, film texts of films but is rarely able to relate this to the message of the film.
1	WEAK	Candidate gives some basic descriptions of character work, but lacks ability to connect film theorists/practitioners, film texts or films with the film message at all. Generally makes comments that relate very simply to one or more of the points.

12.3 ***Dolly-shot***

The camera is mounted on a moving vehicle, usually a platform designed for this purpose.

(1)
[15]

OR

QUESTION 13 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)**13.1 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)
MARKS 13.1 and 13.2 DESCRIPTOR****12 – 15 Excellent**

Candidate clearly understands the cultural performance and can relate to an Indigenous performance he/she has seen or studied. Candidate is able to construct an argument and uses concrete, specific examples of discussing the accuracy of this cultural performance.

9 – 11 Good

Candidate understands the cultural performance and can relate to an Indigenous performance he/she has seen or studied. Candidate uses concrete, specific examples to discuss the accuracy of the cultural performance.

6 – 8 Average

Candidate vaguely understands the cultural performance and can nearly relate to an Indigenous performance he/she has seen or studied.

Candidate uses some examples to discuss the accuracy of this cultural performance.

4 – 5 Elementary

Candidate manages to give some example/s of any Indigenous performance he/she has seen or studied but rarely is able to relate this to the cultural performance.

0 – 3 Weak

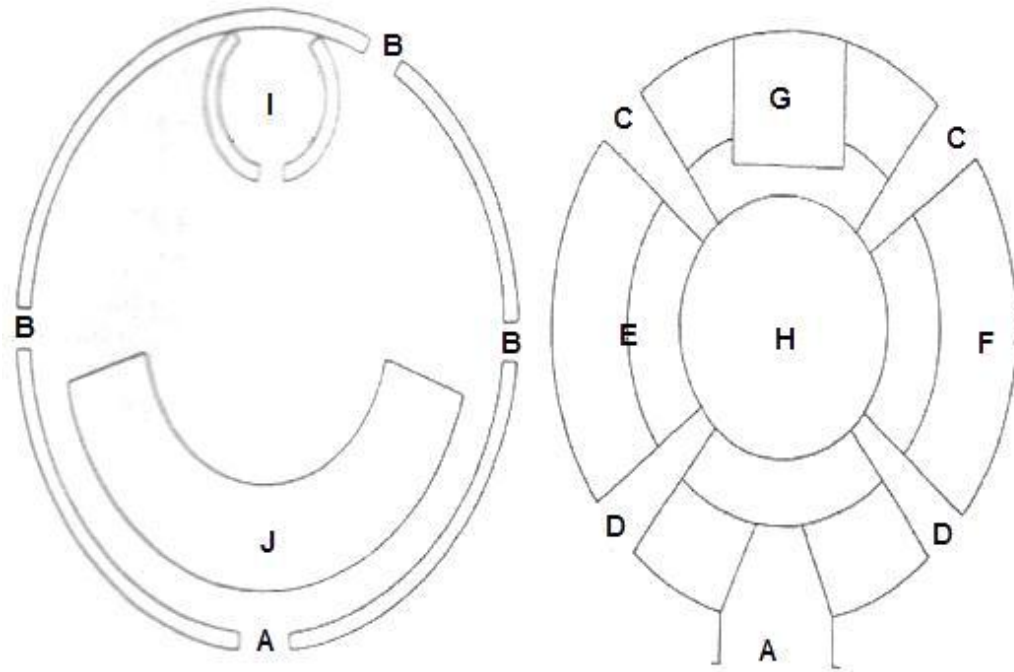
Candidate gives some basic descriptions of any Indigenous performance he/she has studied or seen. Generally, statements that relate to the answer are more by chance than design.

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

Please note this rubric applies to QUESTION 13.1, 13.2, 13.3 (5)

13.2 Explain the actor-audience relationship in a ritual performance. (5)

13.3



- | | | | | |
|---|-----------------------|---|-----------------------------|------|
| A | Main entrance | F | Audience on levels | |
| B | Side entrance | G | Actors' change room | |
| C | Actors' entrance/exit | H | Main performance space | |
| D | Actors' entrance | I | Sacred enclosure | |
| E | Audience | J | impis line-up in this space | (5) |
| | | | | [15] |

TOTAL SECTION C: 45

GRAND TOTAL: 150