**DRMA**

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**MEMORANDUM**

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# ISEBE LEMFUNDO LEMPUMA KOLONI

EASTERN CAPE EDUCATION DEPARTMENT

OOS-KAAP ONDERWYSDEPARTEMENT

IIMVIWO ZEBANGA LOKUGQIBELA

NATIONAL SENIOR CERTIFICATE EXAMINATION

NASIONALE SENIOR SERTIFIKAAT-EKSAMEN

### SEPTEMBER 2009

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| **DRAMATIC ARTS** |

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This memorandum consists of 8 pages.

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| **QUESTION / VRAAG 1** | | |  |
|  |  | |  |
| 1.1 | |  |  | | --- | --- | | Clear evidence of insight which the learner understood and interpreted.  Form, style, conventions and processes are discussed. All aspects of the assignment topic are covered in detail. The essay is cohesive, logical informative and interesting to read. | 15—20 | | Clear evidence of insight which the learner understood and interpreted. Form, style, conventions and processes are discussed. All aspects of the assignment topic are covered. The essay is logical informative and the learner clearly understands the form research. | 10—14 | | Some evidence of insight which the learner has attempted to interpret. Most aspects of the assignment topic are covered. | 5 — 9 | | No evidence of insight. The essay shows very little or no knowledge of the assignment topic. The learner made no effort to engage with the topic. The essay is often brief and always superficial. | 0— 4 | | | (20) |
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|  |  | | |  |
|  | 1.2.1 | I | |  |
|  |  | | |  |
|  | 1.2.2 | K | |  |
|  |  |  | |  |
|  | 1.2.3 | E | |  |
|  |  |  | |  |
|  | 1.2.4 | B | |  |
|  |  |  | |  |
|  | 1.2.5 | A | |  |
|  |  |  | |  |
|  | 1.2.6 | C | |  |
|  |  |  | |  |
|  | 1.2.7 | D | |  |
|  |  |  | |  |
|  | 1.2.8 | L | |  |
|  |  |  | |  |
|  | 1.2.9 | G | |  |
|  |  |  | |  |
|  | 1.2.10 | F | | (10) |
|  |  |  | | **[30]** |
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| **QUESTION / VRAAG 2: THEATRE OF THE ABSURD** | | | |  |
|  |  | |  |  |
| 2.1 | |  |  | | --- | --- | | Clear evidence of insight which the learner understood and interpreted.  Form, style, conventions and processes are discussed. All aspects of the assignment topic are covered in detail. The essay is cohesive, logical informative and interesting to read. | 15 — 20 | | Clear evidence of insight which the learner understood and interpreted. Form, style, conventions and processes are discussed. All aspects of the assignment topic are covered. The essay is logical informative and the learner clearly understands the form research. | 10 — 14 | | Some evidence of insight which the learner has attempted to interpret. Most aspects of the assignment topic are covered. | 5 — 9 | | No evidence of insight. The essay shows very little or no knowledge of the assignment topic. The learner made no effort to engage with the topic. The essay is often brief and always superficial. | 0—4 | | | | (20) |

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|  |  |  |  |
|  | 2.1.1 | True |  |
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|  | 2.1.2 | True |  |
|  |  |  |  |
|  | 2.1.3 | True |  |
|  |  |  |  |
|  | 2.1.4 | True / False |  |
|  |  |  |  |
|  | 2.1.5 | True |  |
|  |  |  |  |
|  | 2.1.6 | True |  |
|  |  |  |  |
|  | 2.1.7 | False |  |
|  |  |  |  |
|  | 2.1.8 | True |  |
|  |  |  |  |
|  | 2.1.9 | True / False |  |
|  |  |  |  |
|  | 2.1.10 | False | (10) |
|  |  |  | **[30]** |
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|  |  | **TOTAAL AFDELING A / TOTAL SECTION A:** | **30** |

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| **QUESTION / VRAAG 3: *BOESMAN AND LENA*** | | |  |
|  |  |  |  |
| 3.1 | Lena/Outa No inter relationship.  She talks freely.  He does not respond.  One-sided from her side.    Boesman/Outa No relationship.  Boesman despises Outa.  Boesman does not want to share. (3 + 3) | | (6) |
|  |  |  |  |
| 3.2 | Costume: Dressed in old/torn/tattered clothing  Speaks of old tattered worn blanket as “does not keep fleas  warm”    Props: No worldly possessions  Carry all belongings  Debris used as shelter carried with them  Empties for cash  Meaning in play: Symbolises poverty  Symbolises nomadic life style  Survival mode  Possessions not important to them  Material possessions symbolise their mental state-  worthless/immaterial to them. (2 + 2 + 2) | | (6) |
|  |  |  |  |
| 3.3 | He does not communicate/silent/listener/just a body for Lena to echo off. | | (3) |
|  |  |  |  |
| 3.4 | Welcomed by Lena  2 words – sit. Rest/he’s thirsty  2 actions – pushes forward a box/uncorking bottle (2 + 2) | | (4) |
|  |  |  |  |
| 3.5 | Outa never gets to communicate his emotions/never verbalises/inability to communicate why he is there/unable to proffer help/unable to ask them what their needs are/cannot fully communicate with each other and diverse cultures if a basic acceptance of cultural differences not present Do not specifically have to understand the language, but an empathic relationship imperative for progress. | | (7) |
|  |  |  |  |
| 3.6 | Must refer to TWO of: pitch, tone, volume; pace; pause interpreting character of Boesman en Lena between lines 1—19. | | (4) |
|  |  |  | **[30]** |

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| **QUESTION / VRAAG 4: *WOZA ALBERT!*** | | | | | | | |  |
|  |  | | | |  | | |  |
| 4.1 | The incaseration of two people in jail and their protest against the  oppression of the white government. | | | | | | | (2) |
|  |  | | | |  | | |  |
| 4.2 | * Observation * Research * Interviews * Personal experiences | | | | | | | (4) |
|  |  | | | |  | | |  |
| 4.3 | Candidate should refer to different scenes and comment on costumes, voice and use of body and props. | | | | | | | (5) |
|  |  | |  | | | | |  |
| 4.4 | 4.4.1 | | Book used in the apartheidfera that limited the movement of the black people. Explanation of the pass law. | | | | | (1) |
|  |  | |  | | | | |  |
|  |  | |  | | | | |  |
|  | 4.4.2 | | Using examples from the play and motivation how peoples lives were effected. | | | | | (6) |
|  |  | |  | | | | |  |
| 4.5 | Any TWO reasons that is valid example It is easier to relate to something when it is made funny. | | | | | | | (4) |
|  |  | |  | | | | |  |
| 4.6 | Candidate’s interpretation is tested. FOUR answers and motivations.  Example movement made bigger because big movement make actions funny. | | | | | | | (8) |
|  |  | |  | | | | | **[30]** |
|  |  | |  | | | | |  |
| **QUESTION / VRAAG 5** | | | | | | | |  |
|  |  | |  | | | | |  |
| 5.1 | 1966 | | | | | | | (1) |
|  |  | |  | | | | |  |
| 5.2 | 1950s | | | | | | | (1) |
|  |  | |  | | | | |  |
| 5.3 | Yes, it is a part of history and educates the yonger generation about what happened. | | | | | | | (2) |
|  |  | |  | | | | |  |
| 5.4 | The play is a realistic portrayal/factually based information/realistic setting with real identifiable characters/feel pain of story/as opposed to an idealised story/no hyperbole or exaggeration/stock clichés imply that the stories are all the same thus urban legend/This play tells it like it is. | | | | | | | (8) |
|  |  | |  | | | | |  |
| 5.5 | * Black man * Angry * Not educated but clever * Bitter * From the extract anti-white but understands the social political structure. | | | | | | | (4) |
|  |  | |  | | | | |  |
| 5.6 | White people | | | | | | | (1) |
|  |  | | | | | | |  |
|  |  | | | | | | |  |
| 5.7 | He feels she has betrayed them because of her skin colour/she represents the oppressors despite her friendship/her loyalty is questioned because of the perception that she is ‘one of them’. | | | | | | | (3) |
|  |  | |  | | | | |  |
| 5.8 | Theme of apartheid/forced removals ‘tired’ in 2009 own opinion/award valid logical reasoning. | | | | | | | (10) |
|  |  | | | | | | | **[30]** |
|  |  | |  | | | | |  |
| **QUESTION / VRAAG 6** | | | | | | | |  |
|  |  | |  | | | | |  |
| 6.1 | Brother and sister with a strained relationship due to external factors. | | | | | | | (2) |
|  |  | |  | | | | |  |
| 6.2 | He has been avoiding her questions and only told her he went oversees and he died there. | | | | | | | (3) |
|  |  | |  | | | | |  |
| 6.3 | Candidate should describe their relationship of love, family and friendship with references to the play. | | | | | | | (8) |
|  |  | |  | | | | |  |
| 6.4 | | Thando says. “All I know about him is what everyone else has told me”  Sipho says “Who are these people saying things to you?” and “He left the country” Leave it at that. | | | | | | (4) |
|  | |  | | | |  | |  |
| 6.5 | | Sipho is speaking specifically about his culture. Motivate whether you think that his statement can apply to other cultures. | | | | | | (3) |
|  | |  | | | |  | |  |
| 6.6 | | Sipho clearly has ‘issues’ relating to his childhood. Refer to TWO specific incidents in the play that justify his feelings. | | | | | | (4) |
|  | |  | | | |  | |  |
| 6.7 | | Describe TWO specific incidents in the play and explain how BOTH the Apartheid and Post-Apartheid government failed Sipho. | | | | | | (6) |
|  | |  |  | | | | | **[30]** |
|  | |  |  | | | | |  |
| **QUESTION / VRAAG 7** | | | | | | | |  |
|  | |  |  | | | | |  |
| 7.1 | | Noem die verhoudings tussen die karakters en hoe dit gemotiveerd is uit die uittreksel van die toneel. | | | | | |  |
|  | |  |  | | | | |  |
|  | | 7.1.1 | Fé het haar oog op Tjokkie. | | | | |  |
|  | |  |  | | | | |  |
|  | | 7.1.2 | Ma is die moeder van Tjokkie en Tiemie. | | | | |  |
|  | |  |  | | | | |  |
|  | | 7.1.3 | Tiemie is Tjokkies se halfsuster. | | | | |  |
|  | |  |  | | | | |  |
|  | | 7.1.4 | Jakes het sy oog op Tiemie. (4 x 2) | | | | | (8) |
|  | |  |  | | | | |  |
| 7.2 | | 7.2.1 | Realistiese terugvoering van die aksie wat plaasvind in die toneel met verwysings. | | | | | (8) |
|  | |  |  | | | | |  |
|  | | 7.2.2 | Realisme. | | | | | (1) |
|  | |  |  | | | | |  |
|  | | 7.2.3 | Enige antwoord wat die realistiese styl reflekteer en die | | | | | (7) |
|  | |  | meganiese toebehore wat die karakters gebruik. | | | | |  |
|  | |  |  | | | | |  |
|  | | 7.2.4 | Enige teaterpraktisyn met behoorlike motivering wat realisme beklemtoon. | | | | | (6) |
|  | |  |  | | | | | **[30]** |
|  | |  |  | | | | |  |
| **VRAAG / VRAAG 8** | | | | | | | |  |
|  | |  |  | | | | |  |
| 8.1 | | 8.1.1 | In *Mis* is alles nie duidelik nie, niks is soos wat dit voorkom nie./ Mis kan ŉ weerstoestand wees of uitskeiding van diere. In die toneel word op altwee gesinspeel. | | | | | (4) |
|  | |  |  | | | | |  |
|  | | 8.1.2 | Mis maak als wat normaal is onheilig lyk. Dit dra by tot die spanning van die onbekende. Die onduidelikheid en die onvoorsienigheid van als laat die gehoor onseker wat die spanning verhoog. Dit wat ons nie kan uitmaak nie, maak ons bang. | | | | | (8) |
|  | |  |  | | | | |  |
| 8.2 | | Nee, die karakters reageer verskillend. Kandidate kan verskeie uittreksels gebruik om die antwoord te staaf met motivering. | | | | | | (8) |
|  | |  |  | | | | |  |
| 8.3 | | 8.3.1 | * Augustus is die einde van die winter. * 1936 is die land in depressie. * Lente is om die draai. * Wêreldoorlog is aan die gang. (4 x 2) | | | | | (8) |
|  | |  |  | | | | |  |
|  | | 8.3.2 | Ja, die tyd en sosio-politieke situasie is geheel en al anders. | | | | | (2) |
|  | |  |  | | | | | **[30]** |
|  | |  |  | | | | |  |
|  | |  | **TOTAAL AFDELING B / TOTAL SECTION B:** | | | | | **60** |
|  | |  |  | | | | |  |
| **QUESTION 9 / VRAAG 9** | | | | | | | |  |
|  | |  |  | | | | |  |
| 9.1 | | Candidate should refer to tempo, pace, volume and emphasis.  *Kandidaat moet verwys na tempo, pas, volume en klem.* | | | | | | (4) |
|  | |  |  | | | | |  |
| 9.2 | | To pause as in end of sentence.  *Om te pouseer soos aan die einde van sin.* | | | | | | (2) |
|  | |  |  | | | | |  |
| 9.3 | | Candidates answer must be logic and reasons artistically valid.  *Kandidaat se antwoord moet logies en redes artisties uitvoerbaar wees.* | | | | | | (4) |
|  | |  |  | | | | |  |
| 9.4 | | The “ze” sound should be made in different ways to create effect.  *Die “ze” klank moet gemaak word met verskillende effekte.* | | | | | | (5) |
|  | |  | | | | | | **[15]** |
|  | |  |  | | | | |  |
| **QUESTION 10 / VRAAG 10** | | | | | | | |  |
|  | |  |  | | | | |  |
| 10.1 | | The skin is to close to the body and therefore the internalisation of rituals;  It is grounded and relevant  *Vel is na aan die liggaam en internalisering van rituele.*  *Dit is gegrond en relevant.* | | | | | | (3) |
|  | |  |  | | | | |  |
| 10.2 | | * Create better visual effect * Enhances the feeling/emotion * More entertaining * *Skep ŉ beter visuele effek* * *Versterk die gevoel/emosie* * *Meer vermaaklik* | | | | | | (6) |
|  | |  | |  | | | |  |
| 10.3 | | 10.3.1 | | * + Dancers have to be strong and fit   + Dancers cannot be to fat or to thin   + Need to lift other dancers * *Dansers moet sterk en fiks wees* * *Dansers kan nie te vet of te maer wees nie* * *Krag is nodig met optel van ander dansers.* | | | | (3) |
|  | |  | |  | | | |  |
|  | | 10.3.2 | | Any exercise that is relevant .  *Enige oefening wat relevant is.* | | | | (4) |
|  | |  | |  | | | | **[15]** |
| **QUESTION 11 / VRAAG 11** | | | | | | | |  |
|  | |  | |  | | | |  |
| 11.1 | | 11.1.1 | | Candidates answer should reflect specifics of preparation and prosses.  *Kandidaat se antwoord moet spesifieke eienskappe van voorbereiding reflekteer sowel as die prossese.* | | | | (10) |
|  | |  | |  | | | |  |
|  | | 11.1.2 | | (a) Both correct/ *Albei reg*. | | | | (1) |
|  | |  | | (b) | | | * Stage is bigger than TV. * Stage you only have one chance ect. * *Verhoog is groter as die TV.* * *Verhoog gee jou net een kans ens.* | (4) |
|  | |  | |  | | | |  |
| 11.2 | | 11.2.1 | | Any relevant answer is acceptable.  *Enige relevante antwoord is aanvaarbaar*. | | | | (5) |
|  | |  | |  | | | |  |
|  | | 11.2.2 | | Answers is going to differ — examiner use discretion.  *Antwoord gaan verskil — eksaminator gebruik diskresie.* | | | | (10) |
|  | |  | |  | | | |  |
| 11.3 | | 11.3.1 | | Any of any culture.  *Enige van enige kultuur.* | | | | (1) |
|  | |  | |  | | | |  |
|  | | 11.3.2 | | Examiners discretion to be used in marking.  Eksaminator diskresie moet gebruik word met merk. | | | | (4) |
|  | |  | |  | | | |  |
|  | | 11.3.3 | | Depending on the culture, but there is always a leader with logic explanation and planning of events.  *Afhangende van kultuur, maar daar is altyd ŉ leier met logiese verduideliking en beplanning van die gebeure.* | | | | (10) |
|  | |  | |  | | | | **[30]** |
|  | |  | |  | | | |  |
|  | |  | | **TOTAL SECTION / TOTAAL AFDELING C:** | | | | **60** |
|  | |  | |  | | | |  |
|  | |  | | **GRAND TOTAL / GROOTTOTAAL:** | | | | **150** |