



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2011**

**DRAMATIC ARTS  
MEMORANDUM**

**MARKS: 150**

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This memorandum consists of 15 pages.

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**GENERAL COMMENTS FOR MARKERS:**

1. Candidates must refer to Dramatic Arts theory and contextualising within the play studied. Full marks cannot be awarded unless the candidate shows an understanding of the theories of the subject. The answers must be discipline specific. Use the What, Why and How with pointed references to examples in the text.
2. The suggested answers are often beyond what most candidates at Grade 11 level can manage and should be regarded as a learning tool for the markers.

**SECTION A****QUESTION 1: REALISM**

<b>CATEGORY</b>	<b>MARK</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	18 – 20	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, impeccable structure.</li> <li>Displays an exceptional high of competence for processing information, for original interpretation and thoughtful selection of facts.</li> <li>Candidate uses a selection of relevant references.</li> <li>Insightful, fluent, observation and knowledge authoritatively.</li> </ul>
Meritorious achievement	16 – 17	<ul style="list-style-type: none"> <li>Well organised, detailed and coherent, polished structure.</li> <li>Displays a high level of competence and careful selection of facts to process information.</li> <li>Candidate uses a selection of relevant dramatic references.</li> <li>Shows insight, observation and knowledge well expressed.</li> </ul>
Substantial achievement	14 – 15	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>Interesting reading, clear statements, convincing, simple direct language.</li> <li>Supported by selection of relevant dramatic references.</li> <li>Shows good understanding of the theme/task, some logical statements.</li> </ul>
Adequate achievement	12 – 13	<ul style="list-style-type: none"> <li>Structure not always logical.</li> <li>Displays a basic understanding but tends towards mechanistic and stereotyped responses at times.</li> <li>Adequate selection of relevant dramatic references.</li> <li>Adequate reading but feels memorised. Not always a high level of insight.</li> </ul>
Moderate achievement	9 – 11	<ul style="list-style-type: none"> <li>Not always organised, not logically constructed.</li> <li>Limited selection of information, poor language skills might be a contributing factor.</li> <li>Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
Elementary achievement	06 – 08	<ul style="list-style-type: none"> <li>Rambling – no structure, limited vocabulary, little attempt to present information in a suitable manner, little effort made to present work in an acceptable manner.</li> <li>Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
Not achieved	0 – 5	<ul style="list-style-type: none"> <li>Incoherent, very little work, limited skills, in need of support</li> <li>Irrelevant</li> <li>Simple phrases or words written down that candidate has learnt but does not understand.</li> </ul>

1. **Action**

Stanislavski demanded that actors always know exactly what they should be doing on stage at every moment, and, more importantly, why they are doing it. In other words every action has to have a purpose. If your character picks up the telephone receiver, there has to be reason for the action. Is it to make a phone call? If so, who is being called and why? Your character's intention should be made clear through the action.

2. **Magic if**

This guideline helps you believe in the role depicted on stage. Think about the difference between pretending that you have just burnt your tongue drinking a hot cup of tea, and the reality of doing so. Ask yourself, 'What if I was really drinking very hot tea? What would I do?' As soon as we 'live' the situation, we respond in a manner that re-enacts real life.

3. **Given circumstances**

Before you can make your audience believe that what they see on stage is 'real', you must think about all the details that affect the scene. If, for instance, you are a student packing a suitcase to go back to school, you would have to think about:

- How this scene fits into the rest of the plot.
- The time and place of the scene.
- Why you are going to boarding school and not attending a school close by.
- How you feel about returning to school.
- The set, costumes and props used in the scene
- The lighting and sound effects used to enhance the scene

4. **The imagination**

The ultimate goal is to believe in the character you are portraying on stage so that you can convey this 'reality' to the audience. You must have a clear picture of who your character is, achieved by creating a detailed history for your character. Before tackling a role, you should ask the following:

- Who is my character?
- How old is my character?
- Where did my character come from?
- What does my character want, and why does he or she want it?
- Where is my character going?
- What will my character do when he or she gets there?

5. **Circles of attention**

This helps you to relax and focus on the role. Think of a pebble being thrown into a pool of water. The ripples radiate outwards from the centre. You should focus your attention from the smallest 'circle', and slowly expand your focus to include ever increasing areas. In this way, your 'world' will be restricted to the mise-en-scene, and you will be able to 'live' in the environment on stage.

6. **Units and objectives**

The play can be broken down not only into scenes, but also into smaller units of action, or manageable chunks of text, defined by their own objective. It is useful to define these objectives through a verb. Think about a one-hour period of your school day. One unit of action may be when you go to speak to your teacher about your test mark. What is your objective? Is it to ask for help because you know that you do not understand the section of work? Is it point out that she marked your test incorrectly? That short flow of action would have an objective and would be seen as a unit of action. The next unit of action may be when you return to your classmates. What would be your objective now? Would it be to boast about how clever you are? Or would it be to make arrangements for Saturday's outing?

7. **The super-objective and the through-line of action**

The super-objective is the main, over-all objective in a play. It would be what the protagonist wishes to have achieved by the end of the play. If your overall objective in the play is to be elected captain of the soccer team, you may have to achieve small, secondary objectives along the way. In one scene (unit of action) we may see you attending a physical training session (objective – to become really fit). Then in another scene (unit of action) we may see you speaking to the coach about tactics (objective – to show the coach that you would make a good captain). These secondary objectives would all build towards what you want to achieve by the end of the play. The continuous chain of smaller objectives that build towards the main, overall objective is called the through-line of action.

8. **Emotion memory**

Stanislavski believed that actors have to tap into their own experiences and emotions when creating a character. If you have to display sadness, you will need to remember something in your own life that made you sad. Remembering how you felt and behaved when you were sad will help you understand how to play the character on stage.

9. **Tempo – rhythm in movement**

Stanislavski said that action always has movement, tempo, and a specific rhythm. What does this mean in performance? If you are very nervous about meeting someone new, but the rest of the characters are calm and relaxed, there would be two conflicting rhythms created. This would create dramatic tension on stage. If your character was very nervous, but tried to hide it from the other characters on stage, this would create dramatic conflict within your character and a conflicting tension between your character and the group. This guideline leads us straight back to understanding the subtext of the play.

10. **The method of physical action**

Once you have identified the objectives and the through-lines, you have to physically work on the text. Stanislavski believed that you can use improvisation as a way of understanding the text and your own role better. This will lead to a performance with greater depth and solidity.

We must remember that Stanislavski's system cannot be mastered overnight. Stanislavski filled a number of books with his theories! We should also remember that Stanislavski never claimed that his system was perfect. He said it was a means to unlock the best performance in each actor.

(20)

- 1.2 1.2.1 **Naturalism** – a literary and artistic movement which emphasis the accurate depiction of a subject; truth to appearance. (2)
- 1.2.2 **New Realism** – a form of Realism influenced by anti-realist movements, combining certain conventions or devices from these with a Realist approach to character and theme. (2)
- 1.2.3 **Romanticism** – early 19<sup>th</sup> century literary and artistic movement which emphasised the individual, the emotions and imagination, celebrated rebellion against social conventions, and often portrayed life as the artist would like it to be. (2)
- 1.2.4 **Soliloquy** – a theatrical or literary device where a character speaks his or her thoughts aloud. (2)
- 1.2.5 **Aside** – a theatrical convention where a character addresses a remark to the audience supposedly without the other characters being aware of it. (2)

**TOTAL SECTION A: 30**

**SECTION B****QUESTION 2: ELIZABETHAN THEATRE**

2.1 2.1.1 Comedies, historical plays and tragedies. (3)

2.1.2 Any examples of each are acceptable. (3 x 1) (3)

2.1.3 **Comedies**

Shakespeare (and other Elizabethan comic writers) was greatly influenced by the medieval period. Medieval tales of romance and courtly love led to the development of the romantic comedy, which Shakespeare perfected in, *As You Like It* and *Twelfth Night*. These plays deal with the comic possibilities of people falling in love and show that mistakes can be put right and that harmony is possible.

Some critics divide Shakespeare's comedies into three groups:

- The 'happy-comedies' which often involve romance, mistaken identities and misunderstandings. Some examples are, *A Midsummer Night's Dream* and *Love's Labour Lost*.
- The 'problem' plays such as *Measure for Measure* and *Troilus and Cressida* are more serious with a combination of reality and fantasy.
- The 'romances' are more like fairy tales that deal with separation and the reunion of family, for example, *The Tempest* and *The Winter's Tale*.

We have seen how the humours were used to create comic character types. Shakespeare's biggest rival as a comic playwright was Ben Jonson, who created a genre called, 'Comedies of Humours'. These comedies were satirical and mocking of human nature.

**History Plays**

The upsurge in nationalism helped the popularity of the history play, as people wanted to know more about their own history. The Elizabethans believed that history followed identifiable patterns reflecting the will of God. A country was punished by God when it strayed from obedience to his laws. Shakespeare's history cycles dealing with the Wars of the Roses illustrate this point. Often playwrights would turn to ancient history in order to avoid being censored for making political points. Shakespeare's *Julius Caesar* is an example of a play which examines classical history, but is really making points about the society of his time. The themes of leadership and power are prevalent in these dramatic works.

### Tragedies

The Elizabethans had a taste for tragedy. The heightened emotions, the sense of a hero or heroine struggling against overwhelming odds, the triumph of the human spirit, the intense moral concerns, the violence and bloodshed all appealed strongly to audiences.

With the Renaissance, came an interest in Classical Italian writers like Seneca.

Shakespeare was strongly influenced by Senecan tragedies, with its magnificent language, violent scenes, horror and supernatural events. A popular Senecan theme was revenge, where, in response to the murder of a friend or relative, an individual takes it upon himself to avenge that person's death. The moral issues raised by the rights and wrongs of taking revenge and the typical bloodthirstiness of these plays, made them very popular. His *Titus Andronicus* shows the influence of Seneca strongly, while *Hamlet* is considered the ultimate revenge tragedy.

Learner to add preferences of performance and motivations.

Reasonable motivations within the framework of the subject is acceptable.

(9)

## 2.2 Requirements of an Elizabethan actor

The actor had to be educated and able to read, as he would have to learn his words from handwritten pieces of parchment. He had to acquire a range of performance skills such as singing, playing a musical instrument, sword-fighting, speaking very energetic poetry, and being physically fit and agile for the demands of the work. There were no actresses in Elizabethan times, as women were not allowed to act by law! It was thought that woman on stage would cause immorality! Such thinking today would be challenged. Any female role was played by a boy or a man. That is probably regarded as strange for a modern audience, but was totally accepted by the Elizabethans.

### Actor training

Generally, young boys joined companies as apprentices. They were trained masters and were taught how to move, walk and gesture like women. They played women's roles until their voices broke, or till their 20s, and then could go on to play male roles. Some boys became popular stars.

Shakespeare often used the fact that he had boy actors in his plays, to generate confusion and humour, particularly in the comedies. Sometimes the boy players acted the roles of woman who disguised themselves as men! An example of this is found in *Twelfth Night* in which Viola (a woman) disguises herself as a male servant, Cesario. (Remember that this part was actually played by a boy.)

(5)

## 2.3 Candidate must name the character and play. 3 marks allocated to motivation of why that character is the antagonist.

(5)



- 2.4 Example: Macbeth tragic hero, suffers from bolting ambition, he manipulates people and abuses his power as king. He is disloyal, untrustworthy which leads to his downfall. This can be used as a reference for markers.

(5)  
[30]

### QUESTION 3: SOUTH AFRICAN THEATRE

- 3.1 3.1.1 When an old woman performs stories, the performance is likely to take place inside the, hut while the men and boys will perform in the courtyard where historical performances take place. Hunters may come together in open spaces and tell their stories. Spatial arrangements vary; often a circular area is used, so the audience can be involved. There can be a backdrop of some kind then the space can be three-sided so groups can move from one space to the other. These should be included in the map.

Take note of the following:

- The performance event functions within the social, historical, and cultural context of the community.
- The stories, music and dances reflects the culture and language of the community
- The performances are not scripted
- Performers are trained /initiated by the community
- Most of the audience constitutes people from that community

This implies that the creativity and **background knowledge of the learner must be taken in consideration.** The aim is to see whether the learner has a working knowledge and understanding in the application of a traditional performance.

(10)

- 3.1.2 A clear motivation should be given. Markers should use own discretion.

(4)

- 3.2 Learners should discuss the change the play made on the audience, either by political, historical or social change in their way of thinking.

- 3.2 3.3.1 **Alternative theatre** – reaction against mainstream theatre, theatre that is revolutionary or experimental in nature.

(2)

- 3.3.2 **Community theatre** – theatre developed in a community by that community, often on a amateur (unpaid) basis, with a focus on sharing and transferring skills, developing community spirit and tackling community problems.

(2)

- 3.3.3 **Physical theatre** – theatre that is more visual than aural, more about physical images than about the spoken word.

(2)

3.3.4 **Protest theatre** – theatre that makes a statement of disagreement with something in society; often aimed at the oppressor. (2)

3.3.5 **Theatre of reconciliation** – theatre that aims to heal wounds and bring former enemies together in a spirit of working towards a new future. (2)

**[30]**

#### QUESTION 4: AMERICAN THEATRE

4.1 Any relevant text and author. (2)

4.2 Learner to give own understanding and views.

Possibility for discussion of Realism – as a genre – could include the following:

- World views influencing realism
- Well made play
- Acting style and techniques
- Directing
- Staging
- Plays and playwrights (and their specific requirements and or approaches).
- Historical and modern conception of realism. (8)

4.3 4.3.1 Possible answers:

1. It is entertaining.
2. All the art forms combined.
3. Gives the audience something to feel good about.
4. Glamorous and big sets.
5. Makes good money and employs many actors.

(Any valid point that can be substantiated is acceptable.) (10)

- 4.3.2
- An overture
  - An opening number,
  - A main aria
  - An eleven o'clock number
  - A finale. (5)

4.4 Create a basic costume of a character out of the mentioned play that was studied. Award marks for suitability to character, play, timeframe, period, appropriate annotations and creativity. Marker to use discretion. (5)

**[30]**

**TOTAL SECTION B: 30**

## SECTION C

## QUESTION 5: VOICE

- 5.1 **Sighing drumbeats:** Lie on the floor, with your knees raised and feet flat, feeling your spine lengthens along the floor. Relax. Put your hand on your lower stomach. Breathe in deeply and sigh out on 'huh' feeling the movement of your stomach and your diaphragm. Now try two sighs on the same breath, then three: this sequence sounds like, 'huh (breathe) huh-huh, (breathe) huh-huh-huh (breathe)'. Make sure that the sound and the firming up of the stomach are connected – the sighs feel like drumbeats coming from your centre.

**Humming:** Humming is gentle and can be performed without strain. It builds vibrations in the mouth and nose, developing resonance. Before humming, blow through your lips to loosen them. Hum for different lengths of time. Count in your head as you do this, varying the length of the count each time. Breathe in enough air for each length of hum, always finishing strongly. Hum a tune over a yawn. Hum while isolating parts of your face, tensing and releasing eyebrows, cheeks, sides of mouth, nose and lips. Be aware of vibrations in your lips, face and the rest of your body. (Or any other relevant exercises.)

(6)

- 5.2 Any South African theatre piece's characters can be compared. Markers should look at the following as a guideline. Answers should include tempo, pace, pitch, the emotional state of mind, social background as well as the political nature that would have an influence on the voice of the character.

Learner must use the appropriate terminology and refer to technical aspects of voice.

(9)

**[15]**

## QUESTION 6: MOVEMENT

- 6.1 6.1.1
- Strong
  - Supple
  - Fit
  - Creative
  - Confident

(5)

- 6.2 Any relevant and appropriate answer can be given. Marker to use own discretion.

(5)

- 6.3
- Both are performed by communicating with movement.
  - Physical theatre can be done without music.
  - Dance drama usually tells the story of what is sung, whereas physical theatre conveys its own unique story.
- (Or any other relevant answer that clarifies understanding of the two genres is acceptable.)

(5)

**[15]**

**QUESTION 7: LIVE PERFORMANCE**

- 7.1 1. Divide your scene or monologue into beats and give your character's motivation for each beat. Remember that a beat is a unit of action. Each new beat has a new motivation.
2. What is your character's overall motivation for the whole scene?
3. What is the subtext for your character in every moment in the scene? Think about this both when they are speaking (what is beneath the surface of the words?), and when they are listening and reacting (what are they revealing or hiding?).
4. What is your attitude to where you are and to whom you are with? (8)
- 7.2 Markers know what the critiques were that were given. This question's answer should reflect what was said and what the learner agree and disagree on. (6)

7.3 **EXAMPLE:**

Character Play	Physical	Social	Psychological	Moral
Hally <i>Master Harold and the boys</i>	17-year-old boy, white, English-speaking; clothes a little neglected and untidy	While much younger than the black characters, has status and is the 'master' within the apartheid context; father is an alcoholic; close to hardworking mother; lower middle class	Intelligent, naïve, arrogant, confused, unhappy	Chooses ultimately to be the 'master'; behaves cruelly; spits in Sam's face; at end has inherited evil of racism
Willy				
Sam				

(10)

- 7.4 Exposition – Necessary background information is provided; who the characters are and what the existing situation is. This background information does not have to be restricted to the exposition only, but the most important facts, must be there to facilitate development. Opening scenes between two minor characters, prologues, monologues, narrators, confidants, choruses and the use of visual aids have all served the function of providing expository material.

Complication – A new element altering the course of the action; new information is discovered. Complications should create suspense (“a straining forward of interest”), intensify emotions, create the building blocks of the play’s structure, illustrate and determine what happens to the characters and reduce the possible alternatives.

Discovery – Revelation of sufficiently important information to change the course of the action. These discoveries can include: subject matter, characters, self-discoveries, recognition (anagnorisis). A complication is usually initiated by a discovery and completed by another discovery.

Crisis – Turning point of the action, opening the way for the resolution; a time of decision, characters at the crossroads; there is a clash of interests (even Brecht uses crises in each episode of his plays).

(6)  
**[30]**

**QUESTION 8: MEDIA STUDIES**

- 8.1 8.1.1 **MFS – Medium full shot**  
From the middle of the subject's thigh to the top of the head. (2)
- 8.1.2 **MS – Mid shot**  
From the waist of the subject to the top of the head. (2)
- 8.3 **CU – Close up**  
Framing the head and shoulders of the subject. A "Close Shot" may be of a person or an object, but a close up is a person only. The closer to a character's face or eyes we are, the most sympathy we feel because we are being allowed into their personal space. Longer close ups make us feel even more sympathy. If we have a close up of an antagonist it may make us feel fear or revulsion, because we are uneasily close to that character; somewhere we do not necessarily want to be. (2)
- 8.1.4 **OTS – Over-the-shoulder shot**  
The camera is placed behind the character's shoulder and he/she is facing away from the camera. The head and shoulder are in the foreground and are used to frame the shot. The subject of interest (in the middle-ground or background) can be another character, view, or an object. Depending on the storyline and how the characters are positioned, OTS can suggest tension, intimacy, desire, hatred, imprisonment, or conspiracy, to name a few. (2)
- 8.1.5 **POV – Point-of-view**  
The audience sees what the character sees from exactly his position and eye level. It lets us feel a heightened sense of identity with the character, because we are "in the character's shoes" at that moment. If we are seeing the character's POV we are more likely to feel what the character is feeling. (2)
- 8.2 Have to identify the target audience and give at least two reasons and why. (5)
- 8.3 Discussion can be on the SOUND EFFECTS, LIGHTING, COSTUMES, MAKE-UP, USE OF SPECIAL EFFECTS, ACTING, SET/DECOR, DIRECTING, USE OF COLOUR or anything that make that scene successful. (10)
- 8.4 Markers to use own discretion. Appropriate terminology is essential. (5)
- [30]**

**QUESTION 9: INDIGENOUS THEATRE**

- 9.1
- It is a ritual and symbolic performance form.
  - It is participatory and public performance form.
  - It has a musical base.
  - There is a strong tradition of oral narrative.
  - The dance forms are distinctive, not only in their physical attributes, but in their function within the total performance.
- (10)
- 9.2 Answer could include:
- The preparation of the bride and the groom.  
Bride and groom are prepared for functions as man and wife  
Status and structure of family is affirmed
  - The dance done for the bride  
Songs refer to status and functions of the bride and celebrates her achievement to get married.  
She is granted blessings.
  - Discussions by the elders with the groom.  
Hierarchical affirmation of family and community structures
  - The ceremony itself.  
Community accepts and celebrates the bond
- (Markers to use own discretion.)
- (5)
- 9.3 Make-up should fit the ritual mentioned in QUESTION 9.2 and suitable for the role the performer has in the performance, e.g. bride, women dancers etc.
- (5)
- 9.4 Marker to use own discretion.  
This question is about evaluating suitability and functionality as is implied in the concept-review. Critical thinking is required.
- (10)
- [30]**

**TOTAL SECTION C: 60****GRAND TOTAL: 150**







**VRAAG 9: INHEEMSE TEATER**

- 9.1 • Dit is 'n rituele en simboliese vertonings vorm.  
 • Dit is 'n deelnemende en publieke vertonings vorm.  
 • Dit het 'n musikale basis.  
 • Daar is 'n sterk mondelinge verhaal/vertel tradisie.  
 • Die dansvorm is kenmerkend, nie slegs vir fisiese eienskappe nie, maar in hul funksie binne die totale vertoning. (10)
- 9.2 Antwoord kan die volgende insluit:  
 • Die voorbereiding van die bruid en bruidegom  
 Bruid en bruidegom word voorberei op die funksie van die rolle as man en vrou.  
 Status en rangstruktuur van die gesin word bevestig.  
 • Die danse wat gedoen word vir die bruid.  
 Liedere verwys na status en funksies van die vrou en vier haar prestasie om te trou.  
 Sy word voorspoed toegewens.  
 • Gesprekke met die bruidegom deur die oudstes van die gemeenskap.  
 Hierargiese struktuur van die gesin en gemeenskap word bevestig.  
 • Die seremonie self.  
 Gemeenskap aanvaar en vier die verbinteniss (Nasiener gebruik eie diskresie.) (5)
- 9.3 Grimering moet by die ritueel in VRAAG 9.2 aanpas en gepas wees vir die rol wat die deelnemer aan die uitvoering het, byvoorbeeld: bruid, vroue dansers ens. (5)
- 9.4 Nasiener moet eie oorleg en diskresie gebruik.  
 Hierdie vraag handel oor die evaluering van toepaslikheid en funksionaliteit soos wat geïmpliseer is in die konsep resensie. Kritiese denke word vereis. (10)

**TOTAAL AFDELING C: 60****GROOTTOTAAL: 150**

## VRAAG 8: MEDIA STUDIES

- 8.1 8.1.1 **MFS – Medium full shot** Van die middel van die onderwerp dye tot die kroon van die kop. (2)
- 8.1.2 **MS – Mid shot** Van die middel van die onderwerp tot by die kroon van die kop. (2)
- 8.3 **CU – Close up** Raam die kop en skouers van die onderwerp. 'n "close shot" kan van of 'n persoon of 'n objek wees, maar 'n "close-up" is net 'n persoon. Hoe nader aan die gesig of oë van die karakter ons kom, hoe meer simpatie ervaar ons, omdat ons toegelaat word in die persoonlike ruimte van die persoon. Langer durende "close-up" laat ons selfs meer simpatie ervaar. Indien ons 'n "close-up" van 'n antagonistis beleef laat dit ons vrees of walging, omdat ons ongemaklik naby die karakter is, waar ons nie graag wil wees nie. (2)
- 8.1.4 **OTS – Over-the-shoulder shot** Die kamera is geplaas agter die skouer van die karakter en hy/sy kyk weg van die kamera. Die kop en skouers is in die voorgrond en word gebruik om die skoot te raam. Die onderwerp van belangstelling (in die middelgrond of agtergrond) kan 'n ander karakter, uitsig, of objek wees. Afhangende van die storielyn en hoe die karakters geplaas is, kan OTS spanningssuggereer, intimiteit, begerte, haat, gevangenskap, of sameswering suggereer – om maar 'n paar te noem. (2)
- 8.1.5 **POV – Point-of-view** Die gehoor sien wat die karakter sien van dieselfde posisie en oogvlak. Dit laat ons 'n dieper gevoel van identifisering met die karakter aanneem, omdat ons in die skoene van die karakter staan op daardie oomblik. As ons sien wat die karakter sien sal ons waarskynlik ook voel wat die karakter voel. (2)
- 8.2 Moet die teiken gehoor identifiseer en twee redes gee en ook sê waarom. (5)
- 8.3 Bespreking kan handel oor KLANK EFFEKTE, BELIGTING, KOSTUOMS GRIMERING, GEBRUIK VAN SPESIALE EFFEKTE, TONEELSPEL, DEKOR/STEL, REGIE, GEBRUIK VAN KLEUR OF enige ander aspek wat die toneel suksesvol gemaak het. (5)
- 8.4 Nasieners moet eie oorleg en diskresie gebruik. Gepaste terminologie is noodsaaklik. (5)

## 7.4

Eksposisie – Noodsaaklike agtergrond inligting word verskat; wie is die karakters en wat is hulle bestaande situasie. Hierdie agtergrond inligting hoef nie beperk te wees tot die eksposisie nie, maar die mees belangrikste feite moet daar wees om die ontwikkeling te fasiliteer. Openingstonele tussen twee belangrike karakters, proloë, monoloë, vertellers, vertrouelinge, kore, en die gebruik van visuele hulpmiddels dien almal 'n doel om bekendstellings inligting te verskat.

Komplikasie – 'n Nuwe element wat rigtingverandering in die handeling te weeg bring; nuwe inligting word ontdek. Die komplikasie behoort spanning/atwagting te skep, maak die emosies meer intens, skep boustene vir die toneelstuk se struktuur, illustreer en bepaal wat met die karakters gebeur en elimineer alternatiewe.

Ontdekking (Oploop) – bekendmaking van genoegsame belangrike inligting om die rigting van die handeling te verskuif. Hierdie ontdekking kan insluit: onderwerpskennis, karakters, self ontdekking, en herkenning. 'n Komplikasie is gewoonlik geïnisieer deur 'n ontdekking en word voltrek deur 'n daaropvolgende ontdekking.

Krisis – Draaipunt van die handeling, maak die pad oop vir die ontknoping, 'n tyd vir besluitneming, karakters by 'n kruispad, daar is 'n botsing van belange (selfs Brecht gebruik krisis in elke van sy episodes in sy toneelstukke).

[30]

VRAAG 7: LEWENDIGE OPTREDE

- 7.1 1. Verdeel jou monoloog in hoogte- en laagtepunte (beats) en gee jou karakter se motivering vir elke hoogtepunt of laagtepunt. Onthou dat 'n hoogte- of laagtepunt 'n "eenheid van handeling" is. Elke ander eenheid het 'n ander motivering.
2. Wat is jou karakter se oorkoepelende motivering vir die hele toneel?
3. Wat is die subteks vir jou karakter in elke moment binne die toneel? Dink daaraan as beide wanneer hulle praat (wat is onderliggend in die woorde) en wanneer hulle luister en reageer (wat openbaar of versteek hulle?).
4. Wat is jou houding teenoor waar jy is en saam met wie jy is?
- (8)
- 7.2 Merkers weet wat die kritiek is wat met praktiese eksamens gegee is. Hierdie vraag se antwoord behoort te reflekteer wat gesê is en waarmee die leerder saamstem of nie saamstem nie.
- (6)
- 7.3 VOORBEELD:

Karakter	Toneelstuk	17-jaar oue seun, wit en swart karakters maar hy het meer status as hulle en is die "master" binne die apartheids-konteks. Sy pa is 'n alkoholis, naby aan sy hardwerkende ma, lae-middelklas.	Fisies	Sosiaal	Sielkundig	Moreel
Hally	<i>Master Harold and the boys.</i>					
Sam						

(10)

AFDELING C

VRAAG 5: STEM

5.1 **Sugtende tromslae:** Lê op die vloer met jou knieë gelig en jou voete plat, voel hoe jou rugwerwels uitstreik en verleng teen die vloer. Ontspan. Plaas jou hand op jou onderste maag. Haal asem in en gee 'n diep sug met die klank "hu". Voel die beweging van jou maag en diafragma. Probeer nou twee sugte met dieselfde asem en dan drie: hierdie reeks klanke klink soos volg: hu, haal asem, hu-hu, haal asem, hu-hu-hu, haal asem. Maak seker dat die toename in spanning op jou maag en die klank gelyktydig en gekoppel is. Die sugte klink soos tromslae wat uit jou sentrale punt kom.

**Neurie:** **Neurie** is rustig en kan uitgevoer word sonder enige spanning. Dit bou vibrasies in die mond en neus, ontwikkel resonansie. Voor jy neurie blaas deur die lippe om hulle los te maak. **Neurie** vir verskillende lengtes van tyd, tel in jou gedagtes terwyl jy dit doen, varieer elke keer die tydsduur van die telling. Neem genoeg asem in vir elke tydsduur wat jy neurie, eindig altyd sterk. **Neurie** 'n wysie terwyl jy gaap. **Neurie** terwyl jy verskillende dele van jou gesig isoleer, span en ontspan jou oogbanke, wange, kante van die mond, neus en lippe. Wees bewus van die vibrasies op jou lippe, gesig, en die res van jou liggaam. (Of enige ander gepaste oefeninge.)

5.2 Enige karakters uit 'n Suid Afrikaanse teaterstuk kan gereenseer word. Merkers gebruik die volgende as riglyn:  
Antwoord behoort tempo, pas, toon en emosionele stand, sosiale agtergrond, sowel as politiese omstandighede wat die stemgebruik van die karakter kan beïnvloed.  
Kandidate moet gepaste terminologie gebruik en verwys na tegniese aspekte van stemgebruik.

[15]  
(9)

VRAAG 6: BEWEGING

6.1 6.1.1 • Sterk  
• Buigbaar  
• Fiks  
• Kreatief  
• Selfvertroue

6.2 Enige relevante en geskikte antwoord mag verskat word. Nasioner moet eie oorleg en diskresie gebruik.

(5)

6.3 • Albei kommunikeer deur middel van beweging.  
• Fisieke teater kan sonder musiek gedoen word  
• Dansdrama vertel gewoonlik 'n storie wat gesing (in musiek) word waarteenoor fisieke teater sy eie unieke storie/tema oordra.  
(Enige ander gepaste antwoord kan aanvaar word.)

[15]  
(5)

**VRAAG 4: AMERIKAANSE TEATER**

- 3.2.4 **Protesteater** – teater wat 'n standpunt inneem waar afkeuring/verskille omtrent 'n saak in 'n gemeenskap, telkens geteiken op die onderdrukker. (2)
- 3.2.5 **Teater of rekonsiliasie** – teater wat ten doel het om herstel van wonde te bewerkstellig tussen voormalige vyande, saam in gees van samewerking met oog op 'n nuwe toekoms. (2) [30]
- 4.1 Enige relevant teks en skepper (outeur). (2)
- 4.2 Leeders gee eie begrip en sieninge. Moontlike besprekingspunte vir Realisme – as genre – kan die volgende insluit:
- Wêreldbeskouings wat realisme beïnvloed
  - Sogenaamde “Well made Play”
  - Speelstyl en tegnieke
  - Regie
  - Verhoogaanbieding (staging)
  - Toneelstukke en dramaturgie
  - Historiese en moderne konsepsie van realisme
- 4.3 4.3.1 Moontlike antwoorde:
1. Dit is vermaaklik.
  2. Al die kunsvorms gekombineerd.
  3. Gee die gehoor iets om oor goed te voel.
  4. Skouspelagtig en groot dekorstelle.
  5. Maak goeie geld en verskat aan baie akteurs werk.
- (10)
- 4.3.2
- 'n Overture
  - 'n Openingsnommer
  - 'n Hoof area
  - 'n Tereïfderuur nommer
  - 'n Finale.
- (5)
- 4.4 Skep 'n basiese kostuum vir 'n karakter uit genoemde toneelstuk wat bestudeer is. Punte word toegeken vir gepastheid by die karakter, toneelstuk, periode, gepaste byskritte, en kreatiwiteit. (5) [30]

**TOTAAL AFDELING B: 30**

2.4 Voorbeeld: Macbeth is 'n tragiese held, wat aan brandende ambisie ly. Hy manipuleer mense en maak misbruik van sy mag as koning. Hy is dislojaal, onbetroubaar en dit lei tot sy ondergang.

Dit kan gebruik word as 'n verwysing vir nasieners.

(5)  
[30]

### VRAAG 3: SUID-AFRIKAANSE TEATER

3.1 3.1.1 Wanneer 'n ou vrou die stories vertel is die aanbieding waarskynlik meer geskik om in die hut uit te voer. Die mans tree eerder op in die voorplaas van die hut waar geskiedkundige uitvoerings aangebied word. Jagters kan in oop ruimtes bymekaar kom en hulle stories vertel. Ruimtelike plasing verskil maar die sirkel word telkens gebruik om die gehoor toe te laat om betrokke te raak by die uitvoering. Daar kan 'n agterdoek/skerm van enige aard wees wat die ruimte dan 3 kantig sal verdeel sodat groepe van die een kant na die ander kan beweeg. Aanduiding daarvan behoort in die kaart gereflekteer te word.

- Neem die volgende in ag;  
Die uitvoering funksioneer binne die sosiale-, historiese- en kulturele konteks van die gemeenskap.
- Die stories, musiek en dans reflekteer die kultuur en taal van die gemeenskap.
- Uitvoerings is nie in teksvorm aangeteken nie.
- Spelers/deelnemers word deur die gemeenskap opgelei of geïnisiëer.
- Meeste van die gehoorlede kom uit daardie gemeenskap.

Die implikasie is dat die kreatiwiteit en **agtergrond kennis van die leerder in ag geneem moet word**. Die doel is om te sien of die leerder 'n werkbare kennis en begrip in die toepassing van 'n tradisionele uitvoering het.

3.1.2 'n Motivering wat verhelderend is moet verskat word.  
(2) Nasieners moet eie diskresie gebruik.

3.2 3.2.1 **Alternatiewe teater** – reaksie teen leidende teater; is teater wat rewolusionêr of eksperimenteel in natuur is.

3.2.2 **Gemeenskapsteater** – teater wat ontwikkel binne 'n gemeenskap deur daardie gemeenskap; dikwels op 'n amateur (onbetaalde) basis, met die fokus op die deel en oordra van vaardighede, die ontwikkeling van gemeenskapsgees en die takeling van gemeenskapsprobleme.

3.2.3 **Fisieke teater** – die teater is meer visueel as gehoor; meer oor fisiese uitbeelding as oor die gesproke woord.

(2)



### Tragedies

Die Elizabethane het 'n voorkeur gehad vir tragedie. Die verhoogde emosionele impak en die strewe van 'n held of heldin in stryd met onoorkomelike teenstand, die triomf van die menslike gees, die intense morele oorwegings, die geweld en bloedstorting het groot aantrekkingskrag vir gehore gehad.

Tydens die Renaissance, het belangstelling in klassieke Italiaanse geskifte soos die van Seneca ontstaan. Shakespeare is sterk beïnvloed deur Seneca se tragedies, met die manjifieke taal en geweldadige tonele, atgryse en bonatuurlike gebeure. Van Seneca se populêre temas is wraak, waar in reaksie tot die moord op 'n vriend of familielid 'n karakter dit op homself neem om die moord te wreek. Die morele kwessies wat geopper is deur die reg en verkeerdheid daarvan om wraak te neem en die tiperende bloeddorstigheid van die toneelstukke het dit baie gewild gemaak. Sy *Titus Andronicus* is 'n aanduiding van Seneca se invloed en *Hamlet* word as die hoogtepunt in wraaktragedie beskou.

### 2.2

#### Verstes vir 'n Elizabethaanse akteur

Die akteur moes opgevoed word en leer lees ten einde die sy dialoog van die handgeskrewe perkamente te leer. Hy moes 'n reeks van aanbiedingsvaardighede aanleer soos sang, spel van 'n instrument, swaardgevegskursus, energieke aanbieding van poësie, en hy moes fiks en soepel wees vir die eise van sy werk. Daar was geen aktrises nie, omdat vroue deur die wet verbied was om op die verhoog te verskyn, want dit sou immoraliteit bevorder. Die soort oortuigings sal vandag teenstand ontvang. Enige vroue rol is deur 'n seun of man gespeel. Dit sal vreemd wees vir 'n moderne gehoor maar was totaal aanvaarbaar vir die Elizabethane.

### Aktuursopleiding

In die algemeen het seuns by die geselskappe as vakleerlinge aangesluit. Hulle is opgelei deur meesters en is geleer om soos vroue te beweeg, te praat en gebare uit te voer. Hulle het vrouerolle vertolk tot hulle stemme gebreek het, of tot hulle twintiger jare, waarna hulle aanbeweeg het na manlike rolle. Sommige seuns het populêre sterre geword.

Shakespeare het gereeld die feit dat hy seun spelers gehad het gebruik om verwarring en komedie te skep, veral in die komedies. Soms het die seuns vrouerolle gespeel wat hulle weer vormom het as mans! 'n Voorbeeld daarvan word aangetref in *Twelfth Night*, waar Viola ('n vrou) haarself as 'n manlike bediende, Cesario vormom. (Onthou die rol is eintlik deur 'n seun vertolk.)

### 2.3

Kandidate moet die karakter en die toneelstuk noem; 3 punte word toegeken aan die motivering van hoekom die karakter die antagonist is.

(5)

(5)

## AFDELING B

## VRAAG 2: ELIZABETHAANSE TEATER

2.1 2.1.1 Komedies, historiese toneelstukke en tragedies. (3)

2.1.2 Enige voorbeelde van elk is aanvaarbaar. (3 x 1)

**2.1.3 Komedies**  
Shakespeare (en ander Elizabethaanse komedie dramaturge) is oorweldigend beïnvloed deur die Middeleeuse periode. Middeleeuse verhale van romanse en hoflike liefde ly tot die ontwikkeling van die romantiese komedie. Dit is deur Shakespeare vervolmaak met, "As You Like It" en "Twelfth Night". Hierdie toneelstukke handel oor die komiese moontlikhede van verliefdes en bevestig dat foute herstel kan word en dat harmonie moontlik is.

Sommige kritici verdeel Shakespeare se komedies in drie groepe:

- Die gelukkige komedies – wat telkens romanse insluit, verwarrende identiteit, en misverstande. Voorbeelde is *A Midsummer Night's Dream* en *Love's Labour Lost*.
- Die probleem dramas soos *Measure for Measure* en *Troilus and Cressida* is meer ernstig met 'n kombinasie van realiteit en fantasie.
- Die romanse is meer soos feeëverhale wat handel oor skeiding en hereniging van familie soos byvoorbeeld, *The Tempest* en *The Winter's Tale*.

Die "humours" is gebruik om komiese karaktertipes te skep. Shakespeare se grootste teenstaander as komiese dramaturg was Ben Jonson, wat 'n genre geskep het naamlik – 'Comedies of Humours'. Hierdie komedies was satiries en het die spot gedryf met die menslike natuur.

**Historiese toneelstukke**

Die opkoms van nasionalisme ondersteun die populariteit van die historiese drama. Mensse wou meer weet oor hulle eie geskiedenis. Die Elizabethane het geglo dat geskiedenis 'n identifiseerbare patroon volg wat die wil van God reflekteer. 'n Land is gestraf as hulle afgedwaal het in ongehoorsaamheid aan die wette van God. Shakespeare se historiese siklusse wat handel oor die "War of Roses" illustreer die punt.

Dramaturge het telkens teruggekeer na die antieke geskiedenis om te verhoed dat hulle deur sensuur bygekom word omdat hulle politieke standpunte sou maak. Shakespeare se *Julius Caesar* is 'n voorbeeld van 'n drama wat die antieke geskiedenis ondersoek, maar in werklikheid stellings maak oor die politiek in die Elizabethaanse tydperk. Die temas van leierskap en mag staan voorop in die dramatiese werke.

30 TOTAAL AFDELING A:

9. **Tempo – ritme in beweging**  
Stanislavski het gesê dat handeling altyd – beweging, tempo(spoed) en 'n spesifieke ritme het. Wat beteken dit in toneelspel? As jy baie gespanne is oor die ontmoeting van iemand wat jy nie ken nie, maar die res van die karakters is kalm en ontspanne sal daar twee botsende ritmes geskep word. Dit sal dramatiese spanning skep op die verhoog. Dit sal dramatiese konflik in jou karakter skep sowel as die groep. Hierdie riglyne herlei ons direk terug na die subteks van die toneelstuk.
10. **Die metode van fisiese aksie**  
Wanneer jy die doelwitte geïdentifiseer het soos die deurlopende – lyn van handeling, moet jy fisies met die teks werk. Stanislavski glo dat jy deur middel van improvisasie 'n beter begrip van die teks en jou eie rol kan verkry. Dit sal lei tot beter spel met meer diepte en vastigheid.
- Ons moet onthou dat Stanislavski se sisteem nie oornag bemeester kan word nie. Stanislavski het verskeie boeke vol geskryf met sy teorieë. Stanislavski het ook nooit aanspraak daarop gemaak dat sy sisteem perfek is nie. Dit moet beskou word as 'n instrument om die bes moontlike spel uit elke speler te ontsluit.
- (20)
- 1.2 A. **Naturalisme** – 'n literêre- en artistieke beweging wat die akkurate uitbeelding van 'n onderwerp beklemtoon; waarheid teenoor uiterlike.
- (2)
- B. **Nuwe Realisme** – 'n vorm van Realisme beïnvloed deur teenstaanders van realisme; kombineer bepaalde konvensies of meganismes met 'n realistiese benadering tot karakter en tema.
- (2)
- C. **Romantisme** – vroeë 19de-eeu se literêre en artistieke beweging wat die individu, emosies en verbeelding beklemtoon en rebelsheid teen sosiale konvensies vier en die lewe telkens uitbeeld soos wat die kunstenaar dit graag wil sien.
- (2)
- D. **Alleenpraak** – 'n teater of literêre meganisme waar 'n karakter sy of haar gedagtes hardop uitspreek.
- (2)
- E. **Tersyde 'Aside'** – 'n teaterkonvensie waar 'n karakter 'n opmerking tot die gehoor rig met die veronderstelling dat die ander karakters nie daarvan bewus is nie.
- (2)

**5. Sirkels van aandag**  
Dit help jou om te ontspan en fokus op die rol. Dink aan 'n klippe wat in die water gegooi word. Die rimpels kring uitwaarts van die binnekant. Jy moet jou fokus vanaf die kleinste sirkel en stadig uitbrei na die al groterwordende areas in te sluit. Op die wyse sal jou wêreld ingesluit wees in die verhoogwêreld, en jy sal die rol kan "leef" in die omgewing op die verhoog.

**6. Eenhede en doelwitte**  
Die toneelstuk kan opgebreek word nie net in tonele nie maar ook in kleiner eenhede van handeling, of kleiner hanteerbare gedeeltes, gedefinieer deur sy eie doelwit. Dit sal help om die doelwitte te omskryf met 'n werkwoord. Dink aan 'n uur skoolperiode van jou skooldag. Een eenheid van handeling kan wees wanneer jy met jou onderwyser gaan praat oor jou toetspunt. Wat is jou doelwit? Is dit om hulp te vra omdat jy weet dat jy nie die stuk werk verstaan nie? Is dit om uit te wys dat die toets nie korrek gemerk is nie? Daardie kort vloei van handeling met sy doelwit – kan gesien word as 'n eenheid van handeling. Die volgende eenheid van handeling kan wees wanneer jy terugkeer na jou klasmaats. Wat is jou doelwit nou? Kan dit wees om te spog met hoe slim jy is? Of is dit reëliger vir Saterdagag se uitgaan?

**7. Die superdoelwit en die lyn van aksie**  
Die superdoelwit is die hoof, oorkoepelende doelwit in die toneelstuk. Dit kan wees wat die protagonis graag wil bereik teen die einde van die toneelstuk. Indien jou oorkoepelende doelwit is om as kaptein van die sokkerspan verkies te word, is daar kleiner, sekondêre doelwitte wat jy eers moet bereik op pad na die oorkoepelende doelwit. In een toneel (eenheid van handeling) kan ons jou sien hoe jy 'n fisiese oefeningssessie bywoon (doelwit – om baie fiks te word). Daarna in 'n ander toneel (eenheid van handeling) kan ons jou sien waar jy met die afrigter oor strategieë gesels (doelwit – om die afrigter te wys dat jy 'n goeie kaptein sal maak). Hierdie sekondêre doelwitte sal almal opbou na dit wat jy graag wil bereik teen die einde van die toneelstuk. Die voortdurende ketting van kleiner doelwitte bou op na die hoof, oorkoepelende doelwit, wat die deurlopende-lyn van handeling genoem word.

**8. Emosionele geheue**  
Stanislavski het geglo dat akteurs uit hulle eie ervarings en emosies moet ongin wanneer hulle 'n karakter skep. As jy hartseer moet wees, moet jy onthou – iets uit jou eie lewe wat jou hartseer gemaak het. Deur die gevoelens en ervaring te onthou sal jou help om die karakter op die verhoog te speel.

## 1. Aksie

Stanislavski vereis dat alle akteurs te alle tye presies moet weet wat hulle op die verhoog moet doen, en, meer belangrik waarom hulle dit moet doen. Met ander woorde, elke handeling het 'n doel.. As jou karakter die telefoon ontvangsbuis optel, moet daar 'n rede vir die aksie wees. Is dit om 'n telefoonoproep te maak? Indien wel, wie word gebel en waarom? Jou karakter se intensie moet deur sy aksie duidelik gemaak word.

## 2.

### 'Magic if'

Hierdie gids help jou om in die rol wat op die verhoog uitgebeeld word te glo. Dink aan die verskil om voor te gee dat jy so pas jou tong verbrand het met die drink van 'n warm koppie tee, en die werklikheid deur dit te doen. Vra jouself: "Wat as ek regtig baie warm tee drink? Wat sal ek doen?" Sodra ons die situasie 'beleef', reageer ons op 'n manier wat die werklike lewe navolg.

## 3.

### Gegewe omstandighede

Voorat jy die gehoor laat glo wat hul sien op die gehoor is 'werklik', moet jy aan al die details wat die toneel affekteer dink. As, jy byvoorbeeld 'n student is wat 'n tas pak om terug te keer skool toe, moet jy aan die volgende dink:

- Hoe die toneel by die res van die plot (intrige) pas.
- Die tyd en plek van die toneel.
- Hoekom jy na 'n kosskool en nie 'n naby geleë skool bywoon nie.
- Hoe jy voel om terug skool toe te gaan.
- Die dekor, kostuums en rekwisiete wat in die toneel gebruik word.
- Die beligting- en klank effekte wat gebruik word om die toneel te bevorder.

## 4.

### Die verbeelding

Die fundamentele doelwit is om te glo in die karakter wat jy op die verhoog uitbeeld sodat jy die 'werklikheid' na die gehoor kan oordra. Jy moet 'n duidelike voorstelling het van wie jou karakter is, wat bereik word deur 'n gedetailleerde geskiedenis van jou karakter te skep. Voorat jy 'n rol takel, moet jy die volgende vra:

- Wie is my karakter?
- Hoe oud is die karakter?
- Waar kom my karakter vandaan?
- Wat wil my karakter hê, en hoekom wil hy of sy dit hê?
- Waarheen is my karakter op pad?
- Wat wil my karakter doen wanneer hy of sy daar aankom?

## AFDELING A

## VRAAG 1: REALISME

KATEGORIE	PUNT	BESKRYWERS (GETUENIS)
Uitstaande prestasie	18 – 20	<ul style="list-style-type: none"> <li>• Goed georganiseerd; omvattend en samehangend, onberispelike struktuur.</li> <li>• Toon 'n uitstaande hoë vlak van vaardigheid vir die prosessering van inligting, oorspronklike interpretasie en sorgsame keuring van feite.</li> <li>• Kandidaat gebruik 'n seleksie van relevante verwysings.</li> <li>• Insiggewend, vloeiend, observasie en kennis gesaghebbend.</li> </ul>
Verdiensteleke prestasie	16 – 17	<ul style="list-style-type: none"> <li>• Goed georganiseerd; omvattend en samehangend, geslypte struktuur.</li> <li>• Toon 'n uitstaande hoë vlak van vaardigheid en sorgsame keuring van feite om inligting te verwerk.</li> <li>• Kandidaat gebruik 'n seleksie van relevant dramatiese verwysings.</li> <li>• Toon insig; observasie en kennis goed uitgedruk.</li> </ul>
Substantiewe prestasie	14 – 15	<ul style="list-style-type: none"> <li>• Georganiseerd, gedetailleerd, nagenoeg vlak van vaardigheid, enkele foute/ tekortkominge teenwoordig in struktuur.</li> <li>• Interessant om te lees, duidelike standpunte, oortuigend, eenvoudige direkte taal.</li> <li>• Ondersteun deur 'n seleksie van dramatiese verwysings.</li> <li>• Toon goeie begrip van die tema/taak, bevat logiese stellings.</li> </ul>
Bevredigende prestasie	12 – 13	<ul style="list-style-type: none"> <li>• Struktuur nie altyd logies.</li> <li>• Vertoon 'n basiese begrip maar leun by geleentheid oor na meganiese en stereotipe reaksies.</li> <li>• Voldoende seleksie relevante dramatiese verwysings Lees goed maar voel gememoriseer. Handhaaf nie altyd 'n hoë vlak van insig nie.</li> </ul>
Gemiddelde prestasie	9 – 11	<ul style="list-style-type: none"> <li>• Nie altyd georganiseerd en logies gestruktureer nie.</li> <li>• Beperte seleksie van inligting, swak taalvaardigheid mag 'n bydraende faktor wees.</li> <li>• Kandidaat ontbreek die vaardigheid om sy/haar antwoord met gepaste voorbeelde te ondersteun.</li> </ul>
Elementêre prestasie	06 – 08	<ul style="list-style-type: none"> <li>• Rammelwerk – geen struktuur, beperkte woordeskat, beskeie poging om inligting in 'n gepaste wyse aan te bied en weinig indikasie van 'n poging om werk in aanvaarbare vorm aan te bied.</li> <li>• Baie min inligting, nie maklik om te volg nie, telkens irrelevant.</li> <li>• Kandidaat het nie die vaardigheid om eie antwoorde met gepaste voorbeelde te ondersteun nie.</li> </ul>
Nie bereik	0 – 5	<ul style="list-style-type: none"> <li>• Onsamehangend, baie min werk, beperkte vaardighede, het ondersteuning nodig.</li> <li>• Irrelevant</li> <li>• Eenvoudige frases of woorde neergeskryf wat die kandidaat geleer het, maar nie verstaan nie.</li> </ul>

**ALGEMENE KOMMENTAAR VIR NASIENERS:**

1. Kandidate moet verwys na Dramatiese Kunste teorie en kontekstualisering binne die toneelstuk wat bestudeer was. Volpunte mag nie toegeken word nie tensy die kandidaat 'n begrip van die teorieë van die vak toon. Die antwoorde moet dissipline spesifiek wees. Gebruik die Wat, Waarom en Hoe met uitdruklike verwysings na voorbeelde in die teks.
2. Die voorgestelde antwoorde is dikwels meer as wat die meeste kandidate by Graad 11 vlak kan hanteer en moet as 'n onderlig instrument vir die nasieners beskou word.



Province of the  
**EASTERN CAPE**  
EDUCATION

**NASIONALE  
SENIOR SERTIFIKAAT**

**GRAAD 11**

**NOVEMBER 2011**

**DRAMATIESE KUNSTE  
MEMORANDUM**

**PUNTE: 150**

Hierdie memorandum bestaan uit 15 bladsye.