



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**FEBRUARY/MARCH 2015**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 25 pages.**

**GENERAL NOTES TO MARKERS**

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 achieved. Markers should engage actively with the answer.
3. Chief markers have to facilitate the criteria and level descriptors of rubrics with markers.
4. During the marking process, have regular rounds of consultation to ensure marking is standardised.
5. In the case where a candidate writes more than the suggested number of words – do not penalise (e.g. essay question).
6. The memo discussion forum before marking commences, cannot sufficiently predict all responses. Provincial markers need to take this into account, be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
7. Markers spend the first day to unpack the quality and quantity of the evidence in the memorandum and standardise required responses and find common definitions and concepts.
8. Mark globally where possible. Allow for interpretations that are well motivated from the play text. Credit insightful ideas and concepts.
9. Check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics.

**INSTRUCTIONS AND INFORMATION AS GIVEN IN THE QUESTION PAPER**

1. This question paper consists of FOUR sections:
 

SECTION A: 20 <sup>th</sup> Century Theatre Movements	(30 marks)
SECTION B: South African Theatre: 1960–1994	(40 marks)
SECTION C: South African Theatre: Post-1994 – Contemporary	(40 marks)
SECTION D: The History of Theatre, Practical Concepts, Content and Skills	(40 marks)
  
2. **SECTION A**  
**QUESTION 1 is COMPULSORY.**  
**Refer to the play text you studied and its relevant 20<sup>th</sup> Century Theatre Movement.**
  
**EPIC THEATRE**

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

**OR**

**THEATRE OF THE ABSURD**

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

**OR**

**POSTMODERN THEATRE**

• <i>Skrappel</i>	Willem Anker
• <i>Top Girls</i>	Carol Churchill
• <i>Popcorn</i>	Ben Elton
• <i>Buried Child</i>	Sam Shepard
  
3. **SECTION B**  
**This section consists of THREE questions. Answer only ONE question from this section.**

QUESTION 2: <i>Woza Albert!</i>	Percy Mtwa, Mbongeni Ngema and Barney Simon
QUESTION 3: Sophiatown	Junction Avenue Theatre Company
QUESTION 4: Siener in die Suburbs	PG du Plessis
  
4. **SECTION C**  
**This section consists of THREE questions. Answer only ONE question from this section.**

QUESTION 5: <i>Nothing but the Truth</i>	John Kani
QUESTION 6: <i>Groundswell</i>	Ian Bruce
QUESTION 7: <i>Mis</i>	Reza de Wet
  
5. **SECTION D**  
**This section consists of ONE question. QUESTION 8 is COMPULSORY.**  
**QUESTION 8: Theatre History, Practical Concepts, Content and Skills**

**SECTION A: 20<sup>th</sup> CENTURY THEATRE MOVEMENTS****QUESTION 1**

The candidate must answer this question in the form of an essay and use the play text he/she has studied. The candidate must focus on only ONE theatre movement: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre.

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

MARKS		DESCRIPTOR
27–30	Excellent	Candidate clearly understands the quotation and can relate the play text and theatre movement he/she has studied to the quotation. Candidate is able to <b>construct a discursive essay</b> , support the truth of the quotation and uses concrete, specific examples from the movement and play text. The candidate discusses a minimum of 3 of the bullets, chooses suitable points from the bulleted list connected to the play text and movement he/she has studied. He/she focuses on the 'truth about life and the social situation' and uses the play text studied to motivate his/her answer. Candidate's answer reflects insight, depth of understanding and excellent competency for effective communication in a discursive essay. Insightful and distinctive.
24–26	Very Good	Candidate understands the quotation and can relate the play text and theatre movement he/she has studied to the quotation. Candidate is able to <b>construct a discursive essay</b> supporting the validity of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of 3 of the bullets, chooses some suitable points from the bulleted list connected to the play text and movement he/she has studied. He/she focuses on the 'truth about life and the social situation' and uses the play text studied to motivate his/her answer. Candidate's answer reflects some depth of understanding and an ability to communicate this in a discursive essay.
21–23	Good	Candidate refers to the quotation and can connect the play text and theatre movement he/she has studied to the quotation. Candidate attempts to support the validity of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of 3 of the bullets, chooses some suitable points from the bulleted list connected to the play text and movement he/she has studied. He/she focuses on the 'truth about life and the social situation' and uses the play text studied to motivate his/her answer. Candidate's answer reflects an ability to communicate this in an essay.
18–20	Satisfactory	Candidate may refer directly to the quotation but is more likely to infer a connection rather than state it directly. He/she discussed the play text and theatre movement. Candidate attempts to connect the movement and play text. The candidate discusses some of the bullets, chooses some points from the bulleted list connected to the play text and movement he/she has studied. He/she may cover more points from the bulleted list but at a superficial level. Some flaws in expression may be evident.
15–17	Average	Candidate is likely to infer a connection to the quotation rather than state it directly. He/she explains the play text and theatre movement. Candidate manages to give some example/s of dramatic theorists/practitioners, plays or texts but is rarely able to relate this to the quotation. Candidate gives some basic descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes broad statements that relate to three or more of the bullets.
11–14	Elementary	Candidate is likely to ignore the quotation and connect by chance rather than design. He/she describes the play text and theatre movement. Candidate manages to give some example/s of dramatic theorists/practitioners, plays or texts but is rarely able to relate this to the quotation. Candidate gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes statements that relate to three or more of the bullets and is often plot focused in his/her answer. Candidate's answer is disjointed and flawed.
0–10	Weak	Candidate ignores the quotation and connects by chance rather than design. Candidate gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation. Makes general statements. Candidate is vague and rambles on about irrelevant information. Expression is flawed.

A discursive essay should, where appropriate, make a statement, give explanations and/or examples.

**TOTAL SECTION A: 30**

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

The candidate must answer only ONE question from this section.

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

2.1 Markers: Use discretion when marking.

Accept other valid, appropriate, well-substantiated answers. Mark globally. Accept two well-substantiated points or four short points.

It was regarded as the 'most terrible street in Johannesburg' because of the Pass Office. Black men would queue for days or even weeks just to get a work permit or pass to enable them to work. It was very humiliating, as they were often dehumanised and demeaned in the process. They were not allowed to work if they didn't have a pass and they would have to produce (show) this pass if stopped by policemen. If they didn't have it, they would be arrested and sent to jail for unspecified periods of time. At the Pass Office, grown men were ridiculed, mocked and treated badly by young white clerks. They were subjected to abuse and harsh treatment by officials. The worst part of this system was that the pass was issued for limited periods of time, which meant that black men had to go back often to renew their pass documents. This meant that they were subjected to the same unfair process of waiting for days or weeks. It was also a place where they waited for prospective employers who often exploited them.

(4)

2.2 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.

A 'six month special' was a work permit that allowed the bearer to work for a period of six months. This was of importance to the bearer because he could work for a sustained period of time (six months) and earn money. This would mean he would only have to go back to the Pass Office in six months' time. This saved him money, time and the humiliation of waiting.

(4)

2.3 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.

The audience might either agree with Percy that Mbongeni is jealous of his 'six month special' in which case they might 'boo' Mbongeni.

**OR**

Having had similar experiences they would be aware that even a 'six month special' was not good enough because once it expired, the worker would still have to go back to the Pass Office to get a new one and be subjected to the whole process again.

They would also be aware that even with the 'six month special' men would still have to grovel for jobs because they were not guaranteed jobs. They were all still exploited and treated like dogs by their white employers. They might therefore applaud Mbongeni and cheer in agreement.

(4)

- 2.4 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers. Mark globally.

**Vocally**

Volume: Percy could start off speaking loudly as he calls for Morena. He would then decrease his volume for lines 3–7. His volume would increase because he is excited about having a 'six month special'.

Tone: He would initially be pleading, as he asks for Morena to come to Albert Street. His tone would change to one of anger and bitterness as he recalls the suffering experienced by black men at the Pass Office. In the last few lines his tone would change to one of excitement as he is happy that he has a 'six month special'.

**Physically**

Percy would start off by walking around the stage with his hands shielding his eyes as he looks for Morena in the audience. He could use arm and hand gestures to emphasise how much he needs Morena at Albert Street.

His facial expression could reflect his anger and bitterness when he talks about Albert Street with eyebrows raised or creased in a frown, nostrils could be flaring and angry facial expressions. This could change to a smile when he becomes excited.

(6)

- 2.5 Markers: Use discretion when marking. Accept two points that are well substantiated. Accept other valid, appropriate, well-substantiated answers.

Discrimination against black people, and of workers in particular, is clear in Mbongeni's statement, 'But you're still their dog.' They are treated very badly as they had to wait to get a pass book which would entitle them to work. Without this document they were not allowed to work or be found in certain areas because the pass book was actually a document to control the movement of black people.

In the play, Percy and Mbongeni work very hard for long hours with very little pay. They are treated very badly by their employer, Baas Kom, who threatens to fire them every time they disagree with him or when they complain about their working conditions. Their employer threatens them by saying that there are hundreds of people looking for jobs so they should be grateful for the job that they have. The employer does not afford them basic human/worker rights. As workers they do not have recourse to any action and, therefore, had to accept unfair treatment, discrimination and threats to fire them or cut their pay.

Mbongeni says that the cost of living and inflation is too high. Due to discrimination, black people were not paid a good wage and barely made ends meet. They did not have enough money for rent, school fees and living expenses. Thus discrimination perpetuated the cycle of poverty amongst black people.

(4)

- 2.6 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers. Mark globally.

The car represents potential employment for Percy and Mbongeni. They jump up and follow the car around as they both compete for the white man's attention. They are trying to sell their skills by trying to outdo each other in order to get employment. Their actions become more frantic as they try to impress the potential employer. They are jockeying for position so they would try to get as close as possible to the car so that they could be heard first. The car is moving so they will have to run around. From chatting casually as friends, they are now competitors for a job.

(4)

- 2.7 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers. Mark globally. Accept ONE gesture and ONE movement explained fully.

**Gesture**

A director may guide an actor to use his/her arms and hands to attract attention to the car and to point out the position of the car. The progression in dialogue suggests the actor may change his anticipation to hand, arm and face, to create a more subservient effect when he talks to the 'boss'. In the actor's face, hands, arms, upper body and the rest of his body – the final line may be interpreted as an eagerness to please.

**Movement**

The actors may jump up and down when they register the presence of the car. Perhaps they could wave their arms, use big circular movements to attract attention to the car. The actors should at one point physically move to the car, in an excited manner, with anticipation. When they ask the 'boss' if he is looking for workers, they could restrict all his physical movements to signal submission. In convincing the 'boss' they had a pass to do work, they may stand upright and show confidence or they could push and shove one another in order to present themselves to the 'boss'.

(4)

- 2.8 Markers: Use discretion when marking. A subjective answer required. Accept either 'yes' or 'no' but answers must be well motivated. No marks must be awarded for 'yes' or 'no' only.

Example:

**Yes:** The play has only two actors who portray various characters and this is clear from the poster. They seem to be vibrant and energetic. The relevant information is clearly displayed.

**No:** Not all the information on the poster is clear. The picture of the actors is not appealing and would not draw people's attention to it. It is a black and white poster so it does not attract attention. Some of the writing on the poster is not clearly visible.

(4)

- 2.9 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.

Learners would benefit by watching the play text in performance because it is a very physical style of play. Learners would be able to see how two actors perform a variety of roles by transforming from character to character physically and vocally. This would benefit learners as they can see how easy it is to change character through the use of gestures, facial expressions, tone, accent, etc. They would see the skills used by the actors, such as verbal dynamics and mime which they could use in their performances. They would also see how Poor Theatre techniques can be used to create a play and that there is no need for elaborate costumes and props. By watching the performance, the learners can learn how to use their voices and bodies to bring characters to life on stage. Other skills could include the following: focus, concentration, listening and responding, action and reaction, emotional integration, finding the truth in the moment, etc.

(6)  
[40]

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

- 3.1.1 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers. Mark globally. Candidates may choose any three characters.

Example:

- **Jakes**

Journalist, intellectual – desk, typewriter, magazines e.g. *Drum Magazine*, etc.

- **Mamariti**

Shebeen Queen, lazy – comfortable chair or sofa, alcohol, drinking glasses, cartons of sorghum beer, etc.

- **Lulu**

Schoolgirl – school bag, books, table to do homework, etc.

(6)

- 3.1.2 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.

All the characters will show their shock and disbelief at Ruth's point of view because they see a bath as a luxury item.

Markers: Accept any descriptions of physical responses to this statement, e.g. they could throw their hands in the air and down again as a sign of giving up or shrug their shoulders, staring at Ruth. Point at her. Surprised looks, jaws dropped, etc. Princess could look directly at the audience with her one foot forward and one hand on her waist.

(4)

- 3.1.3 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.

**Tone**

Initially loving, affectionate and kind when addressing Princess. It changes to a commanding, aggressive tone when he addresses Charlie.

**Volume**

Soft when affectionately speaking to Princess and changes to loud when commanding Charlie.



**Pace**

Slow and even pace when flirting with Princess and changes to faster commands when addressing Charlie.

(6)

- 3.2.1 Markers: Accept other valid, appropriate, well-substantiated answers.

The bath is an unusual item because the house is not built to accommodate a bath tub and a bath tub could have been seen as a luxury item in Sophiatown. Most of the characters in the play are not accustomed to using a bath tub.

(2)

- 3.2.2 It was used for brewing Mamariti's beer.

(2)

- 3.2.3 They should point to the bath to focus the audience's attention on it. They are pointing at Lulu to make fun of her and add to the humour of the scene. The gestures are meant to mock the character in the bath because it is the first time that there is a bath tub in the house and the fact that there is no water in the bath makes the scene very comical.

(2)

- 3.2.4 Markers: Accept other valid, appropriate, well-substantiated answers.

Lulu. She is a sixteen-year-old girl. She is Mamariti's daughter and Mingu's younger sister. She is not satisfied with Bantu Education. She wants a better life and acknowledges that she can get it by being well educated. She gets on well with the other characters, except for Princess. Lulu is an intelligent, opinionated teenager who negotiates on behalf of Mamariti. She gives an honest opinion of her surroundings and situation, for example, when she is writing an essay about her family, she writes that her brother is a thief. She admires Ruth and looks up to her.

(6)

- 3.2.5 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.

**Facial expression**

The girl's face seems to portray an expression of anger and irritation. Her eyes are turned down, her mouth is pursed and her forehead is creased in a frown. Her head is turned away from the other characters.

**Body language**

She is slumped in a seated position in the bath. Her arms are folded tightly in front of her chest. Her knees are slightly drawn up and her shoulders are turned away from the other characters. Her body language suggests unhappiness/annoyance.

(4)

- 3.2.6 Markers: Accept other valid, appropriate, well-substantiated answers.

Lulu is a schoolgirl. She represents the thousands of schoolchildren who were disillusioned with Bantu Education. Through her, the issue of education is developed. She does not want to go to school as she feels Bantu Education is worthless and does not equip her for a better future. She feels that a compromised education is worse than no education. Mamariti, her mother, is uneducated but wants the best for Lulu and feels that any education is better than none. Lulu's education was disrupted by the destruction of Sophiatown and this reflects the plight of many other students in Sophiatown.

(6)

**3.2.7 Markers: Accept other valid, appropriate, well-substantiated answers.**

The play is relevant in a modern South Africa because it contains universal themes and issues. It also reflects the history of Sophiatown and South Africa. It is a documentation of some of the issues that were prevalent in the apartheid era, such as Bantu Education, forced removals, etc. and their impact on people's lives. This is valuable because we can learn from our past and not make the same mistakes again. It gives the audience an understanding of life in Sophiatown during the apartheid era. It also teaches us that people of different races and cultures can live in peace and harmony. Theatrically the play contains colourful characters, song, dance, narration and varying theatrical devices and styles.

The play creates an awareness of how society has changed socially, politically and economically.

(6)  
[40]

**QUESTION 4 : SIENER IN DIE SUBURBS BY PG DU PLESSIS****4.1.1 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.**

- **Giel**

Tjokkie feels that Giel takes advantage of Ma, and the only reason he is with Ma is because of the pension that she receives. He sees Giel as someone with no ambition and someone who will leave as soon as he comes into some money. He is embarrassed that his mother is living with someone like Giel.

- **Ma**

Tjokkie loves his mother but he is at the same time ashamed of her reputation and the fact that she is obviously being manipulated and taken advantage of by a good-for-nothing like Giel. He is frustrated by his mother settling for a life of hardship.

- **Tiemie**

Tjokkie is protective over his sister. He had hopes that she would escape the confines of the Suburb and make a better life for herself. He sees her as 'stuck-up', but someone with beauty, ambition and the potential to escape. He is very upset and disappointed to find out that she is pregnant with Jakes' child.

(6)

**4.1.2 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.**

Tjokkie is the 'Siener' referred to in the title of the play text. He has the ability to see the future, often in a very abstract, symbolic manner. The characters around Tjokkie know that he has the ability to see into the future. Due to most of the characters' individual personal issues and, ultimately, desperate circumstances, the characters try to manipulate and bully Tjokkie into seeing the future. In this way, the characters hope to improve their own situations. Giel desperately wants Tjokkie to see the winner of the horses so he can escape the Suburbs once he has amassed some money through his winnings. Jakes wants Tjokkie to see whether he is the father of Tiemie's child as; this way he will have a permanent hold over her. Giel and Jakes bully Tjokkie into seeing the future and through their persistence, he finally sees.

It is then that the play takes a tragic turn. Giel gets his prediction, wins on the horses and finally leaves Ma and the rest of the family. Jakes is outraged by the news that he is possibly not the father of Tiemie's child. He proceeds to attack Tiemie. Tjokkie feels that he is ultimately to blame and tragically takes his own life.

(6)

- 4.1.3 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers. Accept if candidates should comment on the language of each of the characters.

Most of the characters' dialogue is riddled with slang, e.g. 'stuck-up', 'ennieway'. Their Afrikaans is very informal and also riddled with English colloquialisms. This points to an impoverished socio-economic background. They are the proverbial 'white trash' in the suburbs.

The dialogue at times is also very aggressive and confrontational, e.g. 'bitch', 'gedôner', etc. This emphasises that the characters do not have the emotional tools to communicate their feelings in a mature manner.

(6)

- 4.1.4 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers.

In this extract, Tjokkie is very confrontational. He is frustrated with his mother's lifestyle choices as well as her past. He is also disappointed with the fact that Tiemie is pregnant.

### **Vocally**

Confrontational and angry. He would also be emotional at times. His pace will be fast as he unleashes his anger. At times he will hesitate as he tries to formulate his emotions. When he finally confronts Tiemie, his pace would increase as he focuses his frustration on her. Mostly, the volume he uses will be loud as he insists that the truth is revealed. It is only when the gravity of Tiemie's pregnancy makes him realise that she is destined to live the same life as Ma, that he will vary his volume and become softer as he repeats 'verdomp'. He will hardly pause, as this is the moment in the play when he reveals his raw emotions regarding their lives in the Suburbs.

### **Physically**

Very expressive and animated. His posture would indicate that he is confrontational, perhaps leaning towards the person he is confronting. He would have exaggerated (big) gestures and he would have a pained/incredulous expression on his face. His body would transform and open up: from the Tjokkie that keeps himself small in posture to the man who now confronts reality with an open stance. Tjokkie would also perhaps be pacing up and down, his movements becoming faster as he becomes more agitated. At times he could be shaking his head out of pure frustration and anger.

(6)

- 4.2 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers. Allow for interpretations that are well motivated from the play text. Credit insightful ideas and concepts. Mark globally.

### Lighting

- Jakes: Emphasises him as dangerous and this foreshadows the tragedy at the end of the play.
- Tjokkies: Highlights his anger and later his state of despair.

### Sound

- The sound of Jakes' motorbike – emphasise his rebellious and bullying nature.
- The music from the radio in the house – indicates the time period, Tiemie's longing for a better life, foreboding.
- The horseracing commentary from the radio – Giel's addiction to gambling.

Candidates could mention a variety of lighting (including colours or types of lighting effects) and sound effects which reflect the time period, the socio-economic environment as well as the characters.

(6)

- 4.3 Markers: Allow for interpretations that are well motivated from the text. Credit insightful ideas and concepts. Mark globally. Candidates should respond to the various stimuli in the quote, however, it is important that arguments are supported by examples from the text.

- Themes are universal and remain current and relevant – the nature of the play allows for modern interpretations.
- Technically the play could be performed using only basic lights, sound, set, props, etc.
- The characters are realistic and costumes are, therefore, easily available and inexpensive.
- The nature of the play text allows for interpretations in a variety of settings. Performance spaces can easily be modified to suit a particular interpretation.
- The play is didactic and will be a valuable teaching and learning experience.

MARKS		DESCRIPTOR
9–10	Excellent	Candidate has an excellent understanding of the play and uses a variety of arguments with relevant examples as motivation.
7–8	Very good	Candidate has a very good understanding of the play and uses a variety of arguments with examples as motivation.
5–6	Good	Candidate has a good understanding of the play and uses some arguments with examples as motivation.
3–4	Average	Candidate has an average understanding of the play. Uses only one or two arguments with limited examples from the play as motivation. Tends to make broad statements about the play text.
0–2	Weak	Candidate has a poor understanding of the play. Makes basic references to the play which are irrelevant. Often nothing more.

(10)  
[40]

**TOTAL SECTION B: 40**

**SECTION C: SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)**

The candidate must answer only ONE question from this section.

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

- 5.1.1 Markers: Allow for interpretations that are valid, appropriate and well motivated from the play text. Credit insightful ideas and concepts. Mark globally.

**Sipho**

He wears conservative clothing, respectable style, probably dark trousers and a white starched shirt, possibly somewhat dishevelled as he has been to Sky's shebeen. He has probably taken his jacket off and his sleeves might be rolled up. He might have also taken off his tie.

**Thando**

She is a teacher who is conservative and she also works as an interpreter at the Truth and Reconciliation Commission (TRC). She wears modest clothing, possibly a suit or skirt and shirt and sensible shoes.

**Mandisa**

She is a UK fashion designer. Flamboyant, vibrant modern clothing suitable for someone who has lived and worked as a fashion designer in the UK. Her shoes could be outrageous. Her clothing reflects her vibrant individualistic personality. When at the TRC hearings, she might wear less flamboyant clothing. (6)

- 5.1.2 Markers: Allow for interpretations and techniques that are well motivated from the play text. Credit insightful ideas and concepts. Accept other valid, appropriate, well-substantiated answers. Mark globally.

**Given circumstances****Sipho**

Themba has died. The arrival of his ashes (body) act as a catalyst for Sipho's reactions. He has lost much: his anticipated position as Chief Librarian, his wife (because of the affair), etc. This influences his state of mind/emotional state and the choices he makes thereafter (cause-to-effect).

**OR**

**Thando**

She is hurt by the loss of her mother. She has, as a result, a deep sense of responsibility and caring for her father. She is engaged, but lives at home. She is conflicted by her desire to go to Johannesburg and London with Mandisa and her sensitive nature heightens her emotions for the situation.

**OR**

**Mandisa**

She has also lost her father and adopts Sipho as her new father figure. She has been included in her South African family. She has come from a strange 'homeland' into the New Brighton environment which is also foreign to her. She hears the stories of her father's affair for the first time and realises that Thando might be her biological sister. She is shocked.

**Emotional memory**

Actors should remember their own emotions similar to those stimulated by the character's given circumstances and apply their emotions to the theatrical and dramatic situation. Actors must be emotionally engaged. Candidates can mention specific emotions suitable for the character they have chosen.

**Magic If**

Actors should ask the question: 'If I were in this character's position, how would I think or feel to act/react?' This authenticates and motivates/gives a reason for the actor's responses. (6)

- 5.1.3 Markers: Accept other valid, appropriate, well-substantiated answers that focus on analyses of voice and movement of ONE character with reference to specific lines. Mark globally.

Candidates may choose any ONE character in the play text.

**Vocal**

The following may be discussed: pace, rate, volume, tone, pause, phrasing, etc.

**Physical**

The following may be discussed: gesture, use of arms, hands, posture, facial expression, movement, position of the body, etc. (6)

- 5.2.1 Markers: Accept any relevant ideas that explain this type of theatre.

It is theatre that brings a previously divided society and individuals together, through subject matter, themes and messages. (2)

- 5.2.2 Markers: Accept ANY TWO issues that are valid, appropriate and well motivated. Mark globally.

The following are some issues which caused Sipho conflict and distress. This list serves only as a guide.

- Sibling rivalry
- Parental favouritism
- Themba's death
- Luvuyo's death
- Themba's affair with Sindiswa
- Themba's activism and exile
- Educational inequalities
- His father's funeral

- 5.2.3 Markers: Allow for interpretations and techniques that are valid, appropriate and well motivated from the play text. Credit insightful ideas and concepts. Mark globally.

The following serves merely as a guide and all well-motivated answers should be considered. Candidates might identify issues of conflict or separation in the Makhaya family in order to explain the journey towards forgiveness and reconciliation. Candidates could discuss their opinions on what brings the people in the family together. Example: Sipho only wants to know that Themba loved him. Knowing this frees Sipho to forgive his brother as well as his wife and to move on. A deeper empathy and understanding of each other would lead towards forgiveness, through which relationships are healed, and individuals emotionally healed. (4)

## 5.2.4 Markers: Candidates can also relate this to their own personal experiences.

The audience empathises with the characters' feelings and situation. There is an intimate actor-audience relationship. The audience is given a message that reconciliation is possible through truthfulness and forgiveness.

(4)

## 5.2.5 Markers: Allow for interpretations that are valid, appropriate and well motivated from the play text. Credit insightful ideas and concepts. Mark globally.

**Mandisa**

She lives in London and is used to a democratic political system. She arrives for the funeral of her father in South Africa with her liberal point of view. She is shocked by the details of the apartheid atrocities as told first-hand by Sipho and Thando and is fascinated by the Truth and Reconciliation process. She is informed about the Truth and Reconciliation process, led by Bishop Desmond Tutu. In the TRC process, the truth is revealed and, for the victim, the choice to forgive leads to personal empowerment and the freedom to move on. This, in turn, leads to societal freedom and a new South Africa. She agrees that if reconciliation between races is to be achieved, the truth about perpetrators must be told and owned by the perpetrators. She also agrees that those responsible for crimes against humanity must be called to account. The truth of her father and her uncle's relationship is closer to home and affects her emotionally deeper. But she maintains her perspective and welcomes the truths being revealed of their relationship. She believes that if the brothers could have spoken earlier, reconciliation could have occurred sooner.

**Sipho**

When Sipho's experience of personal betrayal, the diminution of his sense of self-worth, his dignity, is shared, it is acknowledged and thus 'confirmed as real' when he shares the family story with the two girls. This 'takes care of the past' and establishes the foundations for the future of the family.

This is a parallel with the TRC when victims' experiences were acknowledged by the perpetrators and by the Commission.

Confrontation, identifying and acknowledging past trauma rather than repressing it, was deemed to be central to the process of healing.

MARKS		DESCRIPTOR
8–10	Excellent	Candidate has an excellent understanding of the play text and the theme of truth and reconciliation as it relates to the life of a broader South African society. He/she is able to support his/her answer, connecting the socio-political environment of the play and the characters' motivations, using relevant examples from the play text to connect it to the question.
6–7	Very good	Candidate has a very good understanding of the play text and the theme of truth and reconciliation as it relates to life of a broader South African society. He/she is able to support his/her answer with relevant examples from the play.
4–5	Average	Candidate has an average understanding of the play text and the themes. Tends to make correct statements but they are somewhat disjointed and possibly unrelated.
0–3	Weak	Candidate has a poor understanding of the play text and the themes. Makes broad or vague statements, many of which do not connect to the question at all or he/she has very little to write.

(10)  
[40]

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1 Markers: Accept any TWO sound effects.

- Sea sounds
  - The bell
  - The dog barking
- (2)

6.2 Markers: Credit any valid, appropriate and well-substantiated thought.

The sound effects could possibly create a sense of isolation, tension, remoteness, etc. The influence of the sea is felt and there is a strong sense of the world outside (the bell tolling). There is a mood of sadness, depression, expectation, etc.

(2)

6.3 Markers: Accept any other relevant sound effects.

- Foghorn – the play is set against the backdrop of a treacherous seaside
  - Mood music – music that is threatening/ominous
  - Howling wind – creates the atmosphere of the stormy weather at the coast
  - Howling dog – creates the atmosphere of desolation
- (3)

6.4 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers..

**Thami**

His '*threadbare shirt is ironed and his worn out shoes are polished*'. This may suggest that Thami takes care of his clothes and shoes, although they are old and worn. He is a character of modest means and can't afford new items. He is also self-respecting.

**Johan**

He is '*damp and windblown, wearing an oilskin top, tracksuit pants with shorts over them and old tackies*'. This could suggest he works outside on a boat. There is a lack of care in his personal appearance and worn tackies could suggest a lack of funds to replace them, etc.

(4)

6.5 They both speak each other's vernacular, indicating that they are friends who have been together for a while and are planning a future in business together.

(2)

6.6.1 Thami is writing the letter to his wife.

(1)

6.6.2 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers..

Thami is trying to convince his wife that he already owns a working concession and is on the verge of making a lot of money. Thami is writing to assure his wife of a hope for a business future; however, he is lying to his wife as the concession does not exist. The reality is that he is still looking to buy a concession. The reason why he gives his wife false hope is because he does not want to upset her. He is also a very proud man who feels he must provide for his family. He has a desperate desire to succeed in business.

(4)



- 6.6.3 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers..

### Physically

Thami could frown as his facial expressions might show his conflict at the lies he is telling in the letter. He might shift around uncomfortably in his chair to express his discomfort at having to lie to someone he loves. He might also express a sense of relief at having been able to write a convincing letter and show this through gestures and facial expressions.

### Vocally

He speaks in a fairly monotonous tone as he is reading aloud what he has written in the letter. There could be changes in pace and volume as ideas arise. Thami might pause to deliberate on the next expression.

(6)

- 6.7 Markers: Accept other valid, appropriate, well-substantiated answers..

He is supposed to be working/polishing the table. He wants to hide the letter from Johan.

(2)

- 6.8 Markers: Use discretion when marking. Accept other valid, appropriate, well-substantiated answers..

- Smith is 'the guest'. Smith's arrival is the catalyst for the developing action and rising tension of the plot (story).
- Smith is seen by Johan as an opportunity to make money as an investor in the concession, but Smith's resistance and refusal acts as an obstacle to Johan's wishes.
- This causes rising tension and Johan's decision to threaten Smith physically with the knife and possibly kill him develop this tension further.
- The conflict/fight which ensues results in a loss for Johan and there is a shift in power at the end of the play, where Johan is left powerless.
- This would possibly not have happened had Smith not come into the situation.
- Without this situation, Thami might not have revealed his true financial position to Johan.

(4)

- 6.9 Markers: Mark globally. Answers must be well motivated with mention of specific elements of a realistic play, for example:

- The plot is a slice of life reflecting the lives of the characters in Garnet Lodge.
- The set is realistic, e.g. table and chairs, reception area of the lodge and entrance door from outside, etc.
- Characters are well rounded with a past, a present and have hope for the future.
- Situations are believable.
- Relationships involve action, reaction and interaction.
- Dialogue is natural, use of vernacular and slang.
- Costume and makeup is believable.
- Lighting and sound reflect environment.
- Subject matter is topical and relevant to context.

(10)  
[40]

**QUESTION 7: MISSING BY REZA DE WET****7.1.1 Costume**

Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally.

There is a sense of fairy tale in the costuming of Meisie as well as Constable. At the end of the play text, Meisie transforms into the stereotypical 'fair maiden with the white dress' and Constable takes off his glasses and turns his jacket inside out, transforming into a Pierrot/Harlequin.

(2)

**7.1.2 Set**

Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally.

The set (the kitchen) with its soft lighting from the oil lamps, corrugated iron walls (dirty pink and dull green), hessian sacks, pots, pans, crockery, etc. is old fashioned and creates a sense of fairy tale. In addition, the rope falling intermittently from the trapdoor adds to the sense that the audience is transported into a fairy-tale world.

(3)

**7.1.3 Sound**

Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally.

The circus music referred to in the play text is 'slightly unrealistic' and has a 'slightly mechanical, strangely magical sound of a barrel organ.' The circus music, together with the different qualities of the 'soft, moaning wind' and the 'gale' creates a haunting fairy-tale effect.

(3)

**7.1.4 Character**

Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally. Accept TWO points that are well motivated from the play text.

**Gabriel**

He has retreated to the attic for the last seven years and seems like someone trapped in a tower or like something only a character in a fairy tale would do.

**Meisie**

She is like Cinderella who does all the work and at the end transforms into a beautiful maiden.

Meisie is also like Sleeping Beauty who waits for the prince to rescue her from her circumstances – Meisie loves roses and regularly pricks her finger with a needle just like in the fairy tale – almost a foreshadowing of her death.

**Constable**

In Meisie's eyes, Constable can be seen as the prince who will rescue her.

He is also like the wolf in *Little Red Riding Hood* who can see and smell better. Constable is also the Pied Piper of Hamelin – the girls are led by him out of the town.

(4)

7.2 Markers: Credit learners who swopped Gertie and Miem.

A – Gertie  
B – Miem  
C – Meisie

(3)

7.3.1 Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally.

Constable is relating the story of how he apparently went blind. He talks of how he is at home with his family. The family is preparing to look at a solar eclipse. Constable also tells of how he loses his 'glass' that he should have used to look at the solar eclipse. He decides to look at the solar eclipse without his 'glass' and concludes that 'the sun burnt out his eyes'.

(3)

7.3.2 Markers: Award ONE mark for each character.

**Gertie**

She is a spinster and listens with a deep longing for love to the story Constable is telling. She yearns to be held by a man and to feel like a woman. Her face reveals her interest.

**Miem**

She is the older woman in the family and has lived a life. Her husband is up in the attic. Her facial expression conveys mistrust and suspicion. Her face shows more reservation compared to the facial expressions of the other two characters. However, there is a hint of fascination and interest, which she will never admit.

**Meisie**

She is young and innocent. She listens with an almost naïve expression on her face. She is enjoying Constable's story. There is no suspicion or restraint in her listening.

(3)

7.3.3 Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally.

Constable's aim with the story is to manipulate the women of the house. He wants to gain their trust.

**Vocally**

Constable would create a mysterious tone, a tone of anticipation by telling the women not to interrupt him. He is very authoritative at the start of the story. His approach would be measured as he establishes the mood and atmosphere and grabs the attention of the women. Initially he would perhaps speak softer and slower as he wants the women to listen very carefully. He would use a lot of lengthy pauses to allow the women to get a chance to visualise the events he is relating or reliving. Towards the middle of the story, he would start increasing his pace, using shorter pauses and speaking slightly louder, especially when he almost mimics the sound effects.

**Physically**

During the introduction of Constable's story, his posture would reflect an air of authority. He would perhaps sit upright and seem almost superior. He might focus at only one point in space due to his blindness. He would not use elaborate gestures and would be more focused on his cane at this point. As he starts his story, he might lean towards the women in order to create an air of mystery and suspense. As he tells the story, Constable would become increasingly animated. Because he is reliving the episode, his posture and voice might reflect that of a small boy. He could perhaps become more expressive both in his facial expressions as well as gestures. Constable would look around more and perhaps mimic looking at the solar eclipse.

(8)

- 7.4 Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally.

**Afrikaner Calvinism****Miem**

- The strong matriarchal power of the mother that was left behind on the farm and had to defend the environment during the war – indicative of Miem who is left to take care of business after Gabriel goes into hiding in the attic.
- The constant moral compass of the church which may be the cause of strong religious guilt and paranoia – the religious quotes in the text.
- A neurotic and fanatical commitment to sexual submissiveness, a poor self-image and inferiority complex after the persecution of the Afrikaner by the English.
- The implication is that the Afrikaner will accept almost any treatment – indicative of Gabriel's ablution bucket.
- Miem is the symbol of Afrikaner Calvinism in the form of the overpowering and suffocating matriarchal power. She is like the prison warden, but is herself a prisoner of her personal convictions and the Calvinistic rules which she chooses to live by. Gabriel's existence in the attic limits her to the confines of the house. She is sceptical and averse to anything and anyone that is strange or unfamiliar. There is conflict between what Miem really desires and her Afrikaner Calvinism.

**Gertie**

- There is conflict between Gertie's sensual desire as well as her longing for youthfulness and Miem's influence. She admits to visiting the smaller tent at the circus and also witnessing the parade in the streets. She believes in the magical potential of the circus despite her deep-rooted guilt.

**Meisie**

- She is the symbol of the naïve and the Afrikaner who wants to escape the suffocating matriarchal authority. She longs to escape from the claustrophobic world of her mother's influence. She longs for transformation, but has a distinct sense of guilt.

Use the rubric on the next page to guide your marking.

MARKS		DESCRIPTOR
11–12	<b>Excellent</b>	Candidate has an excellent understanding of the play, the themes and how they develop the conflict. Is able to support the answer, connect the characters to conflict and the theme and use relevant examples from the play text. Insightful and distinctive.
9–10	<b>Very good</b>	Candidate has a very good understanding of the play, the themes and how they develop the conflict. Is able to support the answer, connect the characters to conflict and theme and use relevant examples from the play text.
7–8	<b>Good</b>	Candidate has a good understanding of the play, the themes and how they develop the conflict. Is able to support the answer, connect the characters to conflict and theme and use some examples from the play text.
5–6	<b>Average</b>	Candidate has an average understanding of the play and the themes and how they develop the conflict in the play. Is able to support the answer, connect the characters to conflict using one or two examples from the play text. However, there is no depth in discussion. Basic examples of conflict mentioned.
3–4	<b>Elementary</b>	Candidate has an elementary understanding of the play and the themes and how they develop the conflict in the play. Is unable to support the answer or connect the characters to conflict. There is no discussion. Basic examples of conflict mentioned.
0–2	<b>Weak</b>	Candidate has a poor understanding of the play. May be able to state the names of characters. Often nothing more. Tends to make broad statements about the play text and does not link characters to conflict or theme.

(12)  
[40]**TOTAL SECTION C: 40**

**SECTION D: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS**

SECTION D is COMPULSORY.

**QUESTION 8**

8.1 Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally. Accept two statements or four shorter points.

- To come to terms with life issues and psychological needs, identity, fantasy, fears, etc.
- Engaging the imagination
- Entertainment
- Enjoyment
- Visual and aural stimulation
- Learning life lessons
- To develop life and social skills through reflection on stage
- Expand world view
- Understanding role play
- Educational

(4)

8.2 Markers: The following serves as a guide. Use discretion, allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally.

Consider the entrepreneurial and business attributes of theatre companies and the public's support of The Arts/Theatre, as well as the intrinsic value of Theatre and Drama for the audience, as experienced in Dramatic Arts lessons.

(6)

8.3 Markers: The following serves as a guide. Use discretion. Accept ONE clear definition, reflecting an understanding of the term 'Theatre for Development'. Accept paraphrased versions of the statement in Source B.

- Theatre for Development ensures that drama is developed and grown.
- Creates awareness of social issues.
- Created by a group of people.
- Aimed at developing and growing audience.

(2)

8.4 Markers: Use discretion and allow for interpretation. Accept other valid, appropriate, well-substantiated answers. Mark globally.

Candidates can motivate their points of view by explaining their choice and understanding of either workshoping or scripted drama.

(6)

8.5 Markers: Use the rubric on the next page and discretion when marking. Mark globally.

MARKS		DESCRIPTOR
7–8	<b>Very good</b>	Candidate has an excellent understanding of the workshop process and is able to explain clearly why it was a popular choice in South Africa. Is able to support the answer and connect the socio-political environment of South Africa and the popularity of workshopped plays. Candidate uses relevant examples of workshopped plays or practitioners to link it to the question.
5–6	<b>Good</b>	Candidate has a sound understanding of the workshop process and of the South African socio-political context within which this playmaking process was popular. Might support the answer with relevant examples from the plays and practitioners of the workshop process.
3–4	<b>Average</b>	Candidate has a limited understanding of the workshop process and little or no knowledge of why it was popular. Makes incorrect statements.
0–2	<b>Weak</b>	Candidate has a very poor understanding of workshopping, if at all. Vague statements.

(8)

Markers: The following serves as a guide. Use discretion, allow for variation: not all provinces teach the same process. Accept other well-motivated answers. Mark globally.

### Workshopped Theatre

This form of theatre emerged in the 1970s in South Africa. It became a dominant form of theatre used by people opposed to apartheid. It is essentially participatory and communal in nature.

Workshopping is collaborative, immediate, accessible and varied.

### The creation process

The process does not confine the participants to specialised roles (director, actor or playwright) and this process differs in the creation of each performance but there are certain phases that are recognisable.

#### 1. The idea/intention

The process begins with an idea for a performance or a need for an issue or educational matter to be explored.

#### 2. Observation and research

This is the research section that draws on traditional research methods, interviews (*Sophiatown*), observation (*Woza Albert!*) or personal experience (*The Long March*).

#### 3. Improvisation

The whole group decides on a skeletal structure or basic theme for the improvisation. Actors improvise within the structure, drawing on their observations and research to create characters and respond to situations. The rest of the group watch, respond and give advice. The improvisation often includes song and dance.

#### 4. Selection

The various 'bits of action' (scenes) that have been created by improvisation are either selected or rejected or adapted by the members of the group. Obviously not everything they have accumulated can be included, so they must choose what best suits their subject and what works dramatically. The selected scenes are then joined together by linking devices to form the framework of a performance. This can be done in two ways. A single person controls the process after the improvisation stage (e.g. *Sophiatown*). This is called the **directorial approach**.

**OR**

The group doing the improvisations joins the pieces together (e.g. *Asinamali*). This is a **collective and collaborative approach**.

## 5. Recording

The final phase might be a recording of the production, as a script, audio recording or videotape. This allows the play to be preserved in some form after the performance.

Workshopped plays, designed for professional performances, usually make use of the directorial approach. These plays tend to be better structured and more coherent in theatrical terms. The end product is viewed in terms of creating a successful theatrical performance.

### Why was it a popular choice?

Workshopped theatre was based on democratic methods (not authoritarian) and thus was the most suitable medium to be used by the people in their struggle against the apartheid regime. This method allowed people who were illiterate to contribute to the creation of a topical, thought-provoking performance. It does not need elaborate sets or lighting or a special theatre space.

- Anyone can create a play or act in a play even if they cannot read or write.
- No script is needed.
- It is reasonable to stage as costumes, props, lighting and scenery are kept to a minimum.
- No special venue is required. Generally an arena acting space is used.
- The audience can surround the actors informally – they do not need chairs.
- Special effects are created by the actors themselves using musical, vocal and movement skills.
- Costs are kept very low.
- There is not one director.
- Everyone participating in the play plays a part in the creation process.
- The play can be about something that happened recently.
- The play structure is as varied as the talents of the group.

8.6 Markers: The following serves as a guide. Use discretion. Accept other valid, appropriate, well-substantiated answers. Mark globally.

- Children should learn appropriate theatre behaviour.
- Listen to the story.
- No unruly comments or behaviour.
- Enjoy the performance on stage. You are not the performer today!
- Respect yourself and others around you.
- Do not disturb the actors or audience members; they perform live and can also hear you!
- This is a live performance, NOT TV!
- Stay in your seat!
- Cellphones must be switched off!
- No eating or drinking during the performance.
- Do not get out of your seat unnecessarily.

(4)



8.7 Use the rubric below to guide your marking.

<b>MARKS</b>		<b>DESCRIPTOR</b>
<b>9–10</b>	<b>Excellent</b>	Candidate has an excellent understanding of creating a production of this nature. Candidate expresses an excellent understanding of the requirements of the question. He/she clearly conceptualises, conceives and describes the storyline. Candidate expresses a clear understanding of the principles and practices of the use of venue and staging.
<b>7–8</b>	<b>Very good</b>	Candidate has a very good understanding of the requirements of the question. He/she clearly describes the storyline. Candidate expresses an understanding of the principles and practices of the use of venue and staging.
<b>5–6</b>	<b>Average</b>	Candidate has an average understanding of the requirements of the question. He/she describes the storyline, but certain gaps in knowledge might be evident in terms of venue and staging.
<b>3–4</b>	<b>Elementary</b>	Candidate is able to mention one or two aspects of the question with very little or superficial links to the question. Candidate struggles to formulate an answer.
<b>0–2</b>	<b>Weak</b>	Candidate has little or no understanding of the question. Gives a very poor answer which reflects very little understanding of the workings of theatre.

(10)  
[40]

**TOTAL SECTION D: 40**  
**GRAND TOTAL: 150**