



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

**DRAMATIC ARTS
MEMORANDUM**

MARKS: 150

This memorandum paper consists of 40 pages.

GENERAL COMMENT FOR EXAMINERS/EDUCATORS:

1. Candidate must refer to the 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 What, Why and How with pointed references to examples in the text.
2. Tick clearly to indicate the learning which is being assessed. Markers should engage actively with the answers.
3. Have regular rounds of consultation to ensure marking is standardised.
4. In the case where a candidate writes more than the suggested number of words – do not penalise (essay question).
5. The answers in the memo are a suggestion and do not offer all the answers for a question. Markers should take this into account and be open to candidate's responses and make sure that different teaching styles do not disadvantage the learner.
6. Spend the first day to unpack the quality and quantity of the evidence in the memo and standardise and find common definitions and concepts.
7. Markers to align Broad Topics and Topics with the questions.
8. The suggested answers are often beyond what most candidates at Grade 12 level can manage and should be regarded as a learning tool for markers.

SECTION A: 20TH CENTURY THEATRE MOVEMENTS

QUESTION 1

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

Candidate should choose any THREE of the sub-topics suggested in the question.

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

MARKS		DESCRIPTOR
Excellent	27–30	The candidate clearly understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation. The candidate is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples from the movement and play text. The candidate discusses a minimum of three of the bullets and a maximum of five, choosing suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she focuses on the different purposes of theatre and clearly discusses how the play text studied is an example of a particular motivation.
Very Good	24–26	The candidate understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation. The candidate is able to construct an argument supporting the truth of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of three of the bullets, choosing some suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she discusses how the play text studied is an example of a particular playwright's motivation and theatrical movement.
Good	21–23	The candidate refers to the quotation and can connect the play text and theatrical movement he/she has studied to the quotation. The candidate attempts to support the truth of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of three of the bullets, choosing some suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she considers how the play text studied is an example of a particular playwright's motivation and theatrical movement.
Satisfactory	18–20	The candidate may refer directly to the quotation but is more likely to infer a connection rather than state it directly. He/she discusses the play text and theatrical movement. The candidate attempts to connect the movement and play text. The candidate discusses some of the bullets, choosing some points from the bulleted list connecting to the play text and movement he/she has studied. He/she may cover more points from the bulleted list but at a superficial level.
Average	15–17	The candidate is likely to infer a connection to the quotation rather than state it directly. He/she explains the play text and theatrical movement. The candidate manages to give some example(s) of dramatic theorists/ practitioners, plays or texts, but rarely is able to relate this to the quotation. He/she gives some basic descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes broad statements that relate to three or more of the bullets.
Elementary	11–14	The candidate is likely to ignore the quotation and connects by chance rather than design. He/she describes the play text and theatrical movement. The candidate manages to give some example(s) of dramatic theorists/practitioners, plays or texts, but rarely is able to relate this to the quotation. The candidate gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes statements that relate to three or more of the bullets and is often plot focused in his/her answer.
Weak	0–10	The candidate is likely to ignore the quotation and connects by chance rather than design. The candidate gives some descriptions of bulleted points but lacks the ability to connect the theatre movement, play text and quotation. Generally makes general statements that relate to some of the bullets.

Candidates may use different ways to respond in essay form to show their understanding. However, take candidate's knowledge of the text and the particular -ism under which it has been studied. Below are facts associated with the different -isms from which candidate may draw some of the facts in their essay.

EPIC THEATRE:

The candidate should be able to break down all the different parts of this new kind of drama and discusses every aspect of it that needs to be in a certain way.

First of all, the audience needs to be "relaxed", and there are a few ways to achieve that. The most important is to make the audience **aware** that they are in a theatre watching a play. Brecht did not want to "seduce" the audience into believing they were watching "real life". He accomplished that by keeping the **stage sets** minimalistic, showing exposed lighting instruments and, in general, not "covering" the fact that it was a theatre play.

Moreover, the **plot** is usually set in a historical time concerning "familiar events", highlighting the universality of its theme. According to Brecht's techniques, "their epic extensions through the **style of acting**, the placards and captions, is intended to purge them of the sensational". The main **character** is **not a tragic hero** but rather an "**untragic hero**", which is the reason why "Brecht's drama eliminated the Aristotelian catharsis, the purging of the emotions through empathy with the stirring fate of the hero". Another key characteristic is that the **story line** goes through a series of "**interruptions**" during the play, because "interruption is one of the fundamental devices of all **structuring**". As a result of these interruptions the actors would use a variety of **gestures** to express themselves. One of the most imperative features of the epic theatre though is the fact that it is a "**didactic play**". As mentioned before, Brecht wanted to make the audience realise certain **socio-political** conditions that were being depicted through the play's **plot**, but simultaneously, he wanted to "**keep a social drama free of the effects which empathy produces and which the audience was accustomed to**", giving the play an **instructive** tone. Consequently, a significant part of the play's success was the actor, who's "task in the epic theatre is to **demonstrate** through his acting that he is cool and relaxed", like the audience. An actor in epic theatre should not play his role as if he is the character but rather act non-naturalistically and have "the possibility of stepping out of the character artistically" in order to be critical of what he is performing, and even addressing the audience directly sometimes.

Some of the characteristics of Epic Theatre include

- Plays are usually political and didactic in nature.
- Brecht plays also draws from other past dramatists such as the ancient Greeks and the Elizabethans.
- These plays are translations of the Noh Theatre of Japan with unemotional prose.
- He uses satire by combining blank verse and songs.
- Plays that are written for social action 'Theatre of Social Action'
- Brecht's plays have a passion embedded in the need to bring change – theatre as a space on which to express opinions and attitudes that could initiate change in ideas, thoughts and action.
- He wanted his audience to leave the theatre with a new form of awareness to consider the problems in his play and do something about these problems in reality.
- He believed that emotions in theatre overshadow reason when you are watching a sentimental drama.
- The play becomes a montage with a series of independent incidents developed to shock the people into new recognitions and understandings.
- There's always a narrator/storyteller who addresses the audience directly thus breaking the fourth wall created in realist theatre.
- An entire historical event can be covered in one sentence.
- The audience must remain constantly critical
- Each scene is given a subtitle that would be removed only to be replaced by a new one when the scene changed.
- He defies linear dramatic structure of a well-made play which involves continuity from one scene to the next and the building of suspense towards a climax.
- Scenes are linked through thematic threads rather than the structure and the unfolding of events as in the realist theatre.
- Theatre as a spectacle, with subject matter and audience participation or involvement.
- Plays are created in a style that is commentary to society for the sake of social change.
- Author as producer, as maker as of any other product
- Destroy theatrical illusion.
- Music/song versus text or commentary by actors.
- The audience should be involved in the performance to observe objectively, think and develop critical detachment **in order** to influence social action.
- Epic Theatre appeals less to the feelings than to the spectator's reason.
- Brecht developed the Verfremdungseffekt or "Alienation-effect".

Other techniques that could be found in Epic Theatre plays can include:

- Signs, placards or projections which tell us what's going to happen before each scene, to disrupt the illusion, give us a context or message on which to base our observations.
- Masks and puppetry
- Visible stage machinery (expose the technology of theatre)
- The play as the "parable play" or that which is known as Lehrstück.
- Use of music to interrupt and comment on action
- Acting in the third person
- Having actors describe their moves and gestures outside the written dialogue
- Exploring the "gest" of character. Gest meaning both gesture and gist.

Candidate may mention any of the above in line to the play that they have studied. Markers are advised to look at candidate's response in relation to whether it shows knowledge of Epic Theatre from its intentions, its structural purpose, the relationship between text, performance and audience as a didactic platform where the audience is given the opportunity to criticise both political and social issues for the sake of action and social reform; from this knowledge, markers are also advised to assess whether candidate was able to fuse this knowledge as resultant to a play that they have studied through their level of application.

Candidates should be able to identify aspects of plot, structure, characters, language and themes as per Epic Theatre conventions. The theoretic knowledge should be applied to text analysis and the distinctions of different -isms or styles as suggested in the extract.

It should be noted that there will be some candidate show an extended knowledge through knowledge, application and the capability to synthesise these features together as a lesson that is accurate to the complete outcomes aimed at by Epic Theatre.

THEATRE OF THE ABSURD

Candidate should show an insightful understanding of theatre of the absurd as a different style as suggested in the extract by identifying elements of absurdity in the study text. Markers should consider candidate's response by referring to the suggested answers below inclusive in an essay. Candidate should at least have the following facts in a discussed in their essay:

Generally Theatre of the Absurd comprises of broad comedy, mixed with horrific or tragic images; characters caught in hopeless situations forced to do repetitive or meaningless actions; dialogue full of clichés, wordplay, and nonsense; plots that are cyclical or absurdly expansive; either a parody or dismissal of realism and the concept of the "well-made play".

Absurd in Theatre of the Absurd could mean the following:

- Without purpose
- Illogical
- Out of harmony
- Useless
- Devoid of reason
- Meaningless
- Hopeless
- Chaotic
- Lacking order
- Uncertain

PLOT AND STRUCTURE

- Traditional plot structures are rarely a consideration in The Theatre of the Absurd. Plots can consist of the absurd repetition of cliché and routine, as in *Godot* or *The Bald Soprano*.
- Often there is a menacing outside force that remains a mystery
- Absence, emptiness, nothingness, and unresolved mysteries are central features in many Absurdist plots
- Absurdist theatre uses few stage props and what's on the stage is usually a display of the inside of the characters' minds.
- Often the action is cyclical (repeats itself), or ends exactly where it began
- Briefly:
 - Anti-realistic
 - Going against many of the accepted norms of conventional theatre – labeled by some critics as 'anti-theatre'
 - Often characterised by a deliberate absence of the cause and effect relationship between scenes
 - Non-linear plot developments, sometimes cyclical
 - Ending where they began
 - Occasionally appearing as though there is no plot at all to speak of deliberate lack of conflict
 - Sometimes it seems there is no plot.
 - Planned absence of conflict

LANGUAGE

- One of the most important aspects of absurd drama is its distrust of language as a means of communication.
- Despite its reputation for nonsense language, much of the dialogue in Absurdist plays is naturalistic.
- The moments when characters resort to nonsense language or clichés – when words appear to have lost their denotative function, thus creating misunderstanding among the characters, making the Theatre of the Absurd distinctive.
- Language frequently gains a certain phonetic, rhythmical, almost musical quality, opening up a wide range of often comedic playfulness.
- Much of the dialogue in Absurdist drama (especially in Beckett's and Albee's plays, for example) reflects this kind of evasiveness and inability to make a connection. When language that is apparently nonsensical appears, it also demonstrates this disconnection.
- Language, it seems to say, has become nothing but a vehicle for stereotyped, meaningless exchanges.
- Theatre of the Absurd shows that words cannot go beyond the surface; they cannot express the meaning of human existence
- Briefly:
 - Language was devalued as a communication tool (unreliable and distrusted)
 - Often illogical
 - Sometimes telegraphic and clipped
 - Long pauses – clichéd – repetitive
 - Rhythmical
 - Frequent use of silence
 - Monotone
 - Slow dialogue sometimes accompanied by a frenzied, fast-paced monologue (extremes)

CHARACTERS

- The characters in Theatre of the Absurd are lost and floating in an incomprehensible universe and they abandon rational devices and discursive thought because these approaches are inadequate. Many characters appear as automatons stuck in routines speaking only in cliché. Characters are frequently stereotypical, archetypal, or flat character types.

THEMES

- Whereas traditional theatre attempts to create a photographic representation of life as we see it, the Theatre of the Absurd aims to create a ritual-like, mythological, archetypal, allegorical vision, closely related to the world of dreams.
- The focal point of these dreams is often man's fundamental bewilderment and confusion, stemming from the fact that he has no answers to the basic existential questions: why we are alive, why we have to die, why there is injustice and suffering, etc.
- The focus is on human beings trapped in an incomprehensible world subject to any occurrence, no matter how illogical.

The above guidelines should be inclusive in candidate's response as required by the question. Markers should consider how candidate shows their understanding of the different characteristics (as stated in the theory) and use the text to serve as an example of such -ism.

POSTMODERN THEATRE

- Postmodern theatre serves a primary purpose to deconstruct a number of core ideas associated with Modernist theatre, such as the 'The truth is unverifiable'.
- The audience are confronted with a decision to make up their own truth about productions.
- The use of media forms.
- Experimentations in language and thought.
- A pastiche of different textual and historical sources.
- The inclusion of sources taken from popular culture.
- Non-linear storytelling conventions.
- No attempt to duplicate reality.
- A combination of wild humour with terrible tragedy.

Characters in Postmodern Theatre

Characters in *Buried child*:

- Characters tell us about themselves rather than having other characters tell about themselves. We see this through many uncertainties that lie in the character relationships in *Buried Child*. No one seem to know anything about anyone in the play, thus take whatever the character says about themselves. For instance, Shelly arrives with Vince to a shock containing a series of misunderstanding. If Shelly knew about Vince and reported it through her lines, then the truth might have been believable as the opinions would be from two sources.
- Characters are metaphors, archetypes
- Dodge usually for instance, dissociates himself from his family and all affection.
- Notice how every member of the family usually dissociates themselves from the family throughout the play.
- Halie is a hypocrite, hiding behind religion, yet having an affair with the minister and atleast one other man. She lives with a secret and that cripples her and makes her abusive in nature.
- Characters are dark, unhappy, terse, alienated, secretive, violent, and often one-dimensional.
- Characterisation includes role-playing and sudden transitions – whom do we believe and when?
- We are not sure if Halie is telling the truth when she remembers her happy past and trips to the racetrack in the sunshine.
- Is Ansel a real hero?
- Does Dodge remember Vince or not?

Dialogue and Language in *Buried Child*:

- Language is natural, filled with repletion, fragments and emotions.
- Language fits the characters – there is evidence of a fewer gaps between the characters and what they say.

Themes in *Buried Child*:

- **Family corruption:**

Alienation and dissociation are experienced by all family members as they suffer for the sin of their father, Dodge, all denying reality, and therefore their true identity. Characters are crippled in one way or another. They are unable to recognise Vince, one of their own who has arrived to seek his own identity truth. All characters need the purifying rain and action that takes place. Dodge (dodging the truth) dies as Tilden (the tiller) tells the truth of the past, and the earth gives up its dead.

- **American Dream:**

The values of the Dream, that include independence and a belief in might taking the law into its own hands, have ruined this family. This is a tale for America and its misuse of land and force.

- **Organised Religion has no answers:**

Organised Religion does not answer to any man's troubles. Father Dewis is shown to be weak and cowardly, immoral, totally unable to help with the needs of the family

- **Past and Present:**

The problems of the past are always with us in the present, and we pay for the sins of our fathers forever. The past has somewhat made the present. Vince lies like Dodge on the sofa in the end of the play. The play ends with a return to the beginning hinting that the past will always be with this family.

Characters in *Top Girls*:

- **Marlene**, Is happy with her achievements and knows what she wants, has fought for her right to achieve as a woman in the workplace, spends her life escaping from the standards she grew to resent as a child: her life is determined by her own ambitions, assumes others should share her outlook
- **Joyce** is a doggedly loyal, independent, very bitter and transfers this negative attitude onto others and she does not realise how she might affect others.
- **Angie** Is an independent thinker, intelligence, no real direction in life and she is a pessimist.

Language in *Top Girls*:

- Characters are portrayed by their use of language.
- Short sentences are loaded with a lot of meaning. The clarity of speech does not mean that there are fewer issues in implication.
- The use of strong language to shock.
- Some characters use of Latin to indicate education and learning
- Joan uses Latin in the presence of other characters as a form of alienation in itself.
- The use of misogyny by women
- There are subsequent feminist commentary in the play
- A speech follows the one before it but when one character starts speaking before the other finished, the point of disruption is marked.
- A character sometimes continues to speak right through another's speech
- The characters speeches indicate the postmodernist displacement of time.
- Speeches overlap each other
- Language in *Top Girls* is idiomatic of humankind.

Themes in *Top Girls*:

Choices and Consequence

Act 1, at the dinner party; all characters present had to make a particularly hard decision to have been where they are. Pope Joan chose to live like a boy, then a man in public. She fell pregnant by her secret lover for which consequentially she had to be stoned. Joyce chose to adopt Angie and this brought a certain life path which she had to follow. Marlene also made several choices. She became a career woman as a result estranged herself from her family.

Marlene is alone because of the choices that she has made. Angie chose to drop out of school and went to live in London with her aunt and for this the consequences are not yet clear.

- **Success and Failure**

-

Success is an important aspect of Marlene's life in *Top Girls*, who she is and whose company she keeps. The dinner party is in place to celebrate Marlene's promotion to managing director as well as the successes of her guests. Joan became pope, Isabella travelled the world, Gret fought the devils in hell and Griselda survived her husband's extraordinary test of loyalty. It should be noted that Marlene sees these women as successful even though they are not in her actual life. Again, Marlene's personal life is a failure due to her success in business. She does not have any real friends and she has not seen her biological daughter in seven years.

Marlene believes that Joyce is a failure because she did not grow beyond her neighbourhood. Joyce cleans houses for a living and she also is not impressed at Marlene's life. However, Marlene and Joyce believe that Angie has no chance of success due to her lack of education, ambition and her rather dumb nature. They agree that one should support oneself to be successful.

- **Class Conflict**

We see the conflict in class through Marlene and Joyce's different definitions of success. Marlene has education and persistence hence her success from working-class to middle-class. She holds a management position in a demanding field. Marlene supports the philosophies of the female prime minister of Britain, Margaret Thatcher even though perceived as anti-working class.

Joyce works as a cleaning lady to support Angie. Joyce thinks that Margaret Thatcher as evil and compares her to Adolf Hitler for her attitudes towards the working-class people. Joyce thinks Marlene is too good for her. Marlene doesn't like working-class people but she does not regard her sister as one of them. The two never see eye to eye in terms of class

- **Sex Roles and Sexism**

Top Girls deals with society's expectations of what women should be and do. The guests at the dinner party define womanhood in a particular era, with regards to what they already are or that which they are not. Isabella could not live up to the standards of femininity defined by her sister, Hennie. Yet Isabella is a well-travelled woman who saw more of the world than most men. Marlene's career sets her apart as a woman and the roles that she now has to perform.

Even though Marlene has benefited economically from her career, her disregards sex roles proves to be a problem. She is not married, and it does not seem like she is in any long term relationship with anyone. Joyce does not like her. Mrs Kidd, the wife of a man over whom Marlene got the promotion begs Marlene not to take it. Mrs Kidd believes that Howard must not answer to a woman in terms of work.

Mrs Kidd believes that Marlene should give up her promotion so that Howard can obtain it and be able to support his family as per stereotype. She calls Marlene unnatural for standing on the promotion and her commitment to her job. Sexism does not make Marlene's life and choices any easy.

Candidates may mention any of the above in line to the play that they have studied. Markers are advised to look at a candidate's response in relation to whether they show knowledge of Postmodern Theatre from its plot, language, structure, characters and theme; its structural purpose, the relationship between text, performance and audience as a didactic platform where the audience is given the opportunity to criticise both political and social issues for the sake of action and social reform; from this knowledge, markers are also advised to assess whether candidate was able to fuse this knowledge as resultant to a play that they have studied through their level of application. It should also be noted that candidate should respond to the extract and the validity thereof by virtue of showing insight. It should be noted that there will be some candidate show an extended knowledge through knowledge, application and the capability to synthesise these features together as a lesson that is accurate to the complete outcomes aimed at by Theatre of the Absurd.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE (1960-1994)

Answer ONLY ONE question from this section.

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

2.1 2.1.1 The Pass Law. Candidate may respond in this manner.

There were certain groups of people that the previous dispensation did not allow in certain areas without producing a valid pass book. The actors in the picture are reflecting that law through dramatic action and the use of the pass book as a prop in the pictured scene.

Award 1 mark for the named law and 2 marks for the explanation (3)

2.1.2 Candidate may have the following rendition around the topic of satire:

In the case where candidate agrees or disagrees with the topic, the following guideline must be considered by the marker to assess candidates understanding of satire and identifying its elements in the study text.

Satire is traditionally a form of comedy, but can sometimes be found at the heart of more serious drama. Satire will often ridicule an individual, but the target can also be a group of people or an institution. The aim of satire is to mock the weaknesses or similar characteristics of another.

In the case of *Woza Albert!* satire is applied through the use of Morena as a metaphor for the apartheid government. The use of Morena as the saviour and the uncertainty thereof plays a huge thematic role in the play especially in the beliefs placed around such deity. Calvinism is also criticised as having the same standard as hypocrisy and failure to deliver its promises. The mocking of these beliefs is seen through lack to deliver the needs of the people. Thus *Woza Albert!* is a satiric representation of South Africans especial the government's folly.

Consider candidates response carefully. (5)

2.1.3 Jerzy Grotowski and his Poor Theatre actor-training techniques. (1)

2.1.4 Consider the following in candidate's response.

- The actor and his/her skills was at the core of all Poor Theatre performances
- On occasions, performances used no 'real' props, but employed actors as props instead
- Actor training was intense over long periods of time
- Actors with egos had no place in Grotowski's theatre
- Aim was for acting to be authentic, akin to Stanislavski's system (but more physical)
- Grotowski used a variation of Stanislavski's emotion memory technique with his own actors
- This act cannot exist if the actor is more concerned with charm, personal success, applause and salary, than with creation as understood in its highest form. It cannot exist if the actor conditions it according to the size of his part, his place in the performance, the day or kind of audience.

(Jerzy Grotowski)

(6)

2.1.5 Candidate is expected to mention incidences in the script where physical theatre is used to address issues.

For instance, the play begins with the actors singing and movement and using their bodies as instrument to compose musical sounds. The element of the total act by Jerzy Grotowski insists that actors need to be fully engaged in the performance, using all their inner truths to communicate a theme.

(5)

2.2 2.2.1 The Theatre of Resistance addressed itself to the oppressed with the overt aim of mobilising them to explore ways and means of fighting against the oppression of apartheid.

Candidate's response must indicate somewhat the knowledge of the above guideline. For instance, the calling for Morena could be a metaphor to call the existing people forward to help fight against the apartheid regime.

(6)

2.2.2 Candidate may use the events of the play as reference to their answer. It is a rendition of the previous state of South African government history. It discusses the evils of the past both in name and in event explanations. *Woza Albert!* tells the story of the condition in which South Africa and its citizens used to live in the past.

(6)

2.2.3 Use the following rubric to assess candidate.

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

Woza Albert! is a true reflection of what used to be South Africa in the past; the unfair laws of apartheid and the characters that stood as the victims of a higher power to whom help may be received. The themes in *Woza Albert!* reflect the same acts that were carried out by the South African government in the past. This gives the readers/audiences the opportunity to learn about the history of South Africa in during the Apartheid regime.

Markers should consider candidates' opinions on the subject addressed in the question. Markers should also consider candidates' view about theatre, its role in society, theatre as a means of communication and information tool.

(8)
[20]

OR

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

3.1 Candidate may discuss any TWO of the following:

- Musical theatre: *King Kong*
- Jazz music: Dolly Rathebe, Miriam Makeba, Hugh Masekela, Abdullah Ibrahim and many more.
- Writers: Can Themba, Bloke Modisane, Es'kia Mphahlele, Nat Nakasa, Arthur Maimane, Todd MATshikiza Lewis Nkosi, most worked for *Drum* magazine as writers.

(4)

3.2 Candidate may respond with any TWO of the following:

- Triomf was to be built in the place of Sophiatown.
- Influx controls,
- Blackspots: A 'Blackspot' was an area of land in which blacks lived in freehold in what the National Government regarded as white South Africa. The Blackspots were bought legally by blacks, either as individuals or as groups, before apartheid legislation made it illegal to do so, and many had been bought as far back as before the Union Government of South Africa in 1910
- Bantustan (or homeland) policy aimed at stripping all Africans of any political rights as well as their citizenship in South Africa.
- Any TWO clearly discussed reasons.

(4)

3.3 Candidate may mention ONE of the following:

- In the Pietersburg area, the Department of Bantu Administration in the Pietersburg area began moving blacks into a new township, Moletsi, in 1966. Others were moved to Seshego.
- The Coloured population was moved to Westernburg in 1965, west of Sterkloop.
- Indians and Coloureds were moved out of the city centre and into Group Areas, the former to Nirvana and the latter to Westernburg.
- In 1953 the black people of Charlestown were told that they would have to move to Buffalo Flats, 40 miles away, and 18 miles from Newcastle, the nearest town. In 1963 people were forcibly moved from Charlestown to another area, 6 miles from Newcastle, called 'Duck Ponds'. Their Charlestown houses were demolished, and their goods were loaded onto lorries and moved to small prefabricated huts. They were not allowed to take their livestock with them.
- On February 11, 1966, the apartheid government declared Cape Town's District Six a whites-only area under the Group Areas Act of 1950. From 1968, over 60 000 of its inhabitants were forcibly removed to the Cape Flats, over twenty five kilometres away. Except for the local houses of worship, the buildings were systematically bulldozed throughout the 1970s, and by 1982, almost all evidence of the district had been destroyed.

Candidate may mention any ONE of the above suggestion. (2)

- 3.4 Township musical: A musical form of theatre that fuses African and other styles to reflect on township life, usually for a township audience.eg. Sophiatown, Mbongeni Ngema, Gibson Kente's productions etc. (2)

- 3.5 Candidate should show their understanding of the term *Township Musical* and the ability to identify its elements within the study text. The following suggestion is based on the elements of Township theatre and Sophiatown as an example thereof:

Sophiatown is an example of a Township Musical

Characteristics/elements of a Township musical – urban township lifestyle that include vibrant street scenes and illicit drinking spots called shebeens e.g. Mamariti's house in Sophiatown. There are usually pennywhistle players, an acapella singing and traditional mbaqanga music, as well as a mixture of black American jazz and blues styles (the singing in Sophiatown and the spread of music, song and dance within the play itself). The themes and stories relate to the historical, social, political and cultural aspects of township life (the forced removals as the core theme in Sophiatown).

There are other elements of a township musical that may not necessarily apply to the question because of their performance nature. Therefore, the candidate may not be able to apply them in the question because they may have never seen Sophiatown's live performance. (8)

3.6 3.6.1 Group Areas Act:

During the 1950s and 1960s, the large-scale removals of Africans, Indians, and Coloureds were carried out to implement the Group Areas Act, which mandated residential segregation throughout the country. More than 860,000 people were forced to move in order to divide and control racially-separate communities at a time of growing organised resistance to apartheid in urban areas. These removals meant separation of cultural, family and societal bonds that the residents had already developed. Charlie has to be without Mingus and the separation brings about his tragic death.

Consider candidate's knowledge of the effects of the forced removals specific to the environment of the study text and its people.

(5)

3.6.2 Consider the following facts in the candidate's response:

The following may be inclusive in the dress code of Mingus and Charlie:

- Gangsters were influenced mostly by the Italian and American gang lifestyle.
- This meant expensive clothes usually used also in a boastful or '**swanky**' manner.
- This included fancy suits (Simpson suits), smart hats (Stetson and or Bozalino hats) and fancy formal shoes (Crockett and Jones shoes).

Assess whether candidate knows how the gangsters dressed in Sophiatown drawing from the two characters in the play as examples.

(6)

3.7 3.7.1 Monotone refers to lack of tonal variation in speech delivery by an actor. There is no change in the sounds; it is both without harmony and has no change in pitch.

(2)

3.7.2 Candidate has a choice to answer with anything from Stanislavsky, Grotowski or Gibson Kente. A discussion on the latter; a style that many may relate to as caricature. Gibson Kente trained his actors physically and vocal as music was centre to his style of theatre. Actors had to be able to speak in staccato, a technique used to avoid reverberation that could be caused by the lack of acoustic quality in township halls. Speaking in staccato is a technique used to avoid speech from clashing with the reverberated sound. Actors were also trained physically in order to perform dances that were mostly inclusive within Township musical theatre. Actors were also trained in the style of enunciation that was special to Township theatre. Voice training is also essential to meet the singing requirements in Township musicals

(7)

[40]

QUESTION 4: SIENER IN DIE SUBURB BY PG DU PLESSIS

- 4.1 Problem drama: The kind of theatre where a problem/dilemma is played out before the audience to encourage them to rethink or re-examine their own views about the topic addressed by the play. (2)

- 4.2 Plays would be banned for the following reasons:
- For challenging mainstream Afrikaans culture
 - For challenging Calvinism
 - Addressing taboo issues like homosexuality
 - Plays forced the audiences to confront their own prejudices and lack of knowledge about their fellow human beings.
 - Challenging the idea of patriarch or father figure in Afrikaner culture, which had been such a strong part of the Afrikaans identity
 - Challenging the stereotypes in humorous and controversial ways.

Candidate may discuss any two of the above guidelines with a well written account to gain the full marks. (4)

- 4.3 4.3.1 The characters on the picture from left to right are:

Jakes, Tjokkie and Giel (3)

- 4.3.2 Consider the candidate's accuracy in responding to this question as required by the instructions.

This is a point in the play when Giel and Jakes are forcing Tjokkie to 'see'. This is one of the themes tackled by the play itself. Giel and Tjokkie are trying to force Tjokkie to see but this is to his detriment. They use a number of abusive techniques almost third degree in nature. The two would threaten him with abusive talk and promises of physical harm. The troubles faced by both Giel and Jakes are seemingly to be solved if he (Tjokkie) can 'see' into the future or the past in order to bring solutions. Tjokkie is fixing his car as he does, seen to be a sort of a preparation to move out of the suburb and this dream is always distracted by the pessimistic yet demanding people around him. Jakes and Giel are almost drunk also in this scene. The picture captures this moment in the play.

Markers to use discretion when marking this question; candidate will not respond as is in the guidelines but in their own way. Consider the above as some of the facts that may be present in candidate's response. (4)

- 4.3.3 Candidate may agree or disagree to the question with reasons. The following is the guideline to answering this question.

Protest theatre is the style of theatre that has strong political and topical issues as its element. It aims to raise awareness to expose injustice and to suggest how to change the existing situation, providing an alternative. To educate, instruct and bring about change. The audience is made to sympathise with the 'cause' or the victim and re-evaluate their former opinions and behaviour. It aims to evoke an emotional response in the audience as a trigger to action. The message of the play is central. All features such as plot and character are subordinate to the main theme.

Candidate may use the above information in relation to text, agreeing or disagreeing to the question.

'Die arme blanke vraagstuk' (Poor white problem) and the state of poverty in the play, *Siener in die Suburb* could be what the play is protesting about. How poverty in the suburb brings about many challenges to the community and families of the play; protesting against a certain economic position held by others within the South African community. The state of the characters in the play serve as an example of what poverty may do to a person and how the environment also puts pressure on the human; and an even distribution of wealth as the underlying request. (5)

- 4.3.4 Like the other characters in the play; Tjokkie has his own grievances, wishes, goals and dreams. However, Tjokkie still lives in the suburb and he fails to see a way out for himself. His 'seeing powers' are not helpful to him as a person and he is not progressing yet others are trusting him even to an extent where he suffers abuse. So his 'seeing' maybe seen a problem against himself as a person in the story; it works against him instead of for him. It is ironic that Tjokkie is nothing better than the other characters in the play. He fails to use his gift to serve himself and become a success and to leave the suburb.

Mark in consideration to the above as a suggestion. (6)

- 4.3.5 Candidate will be assessed based on their understanding of drama elements in play performance and the ability to analyse the text in terms of its characters. Candidates need to know the requirements for an actor to play the role of Ma. Their response should indicate their awareness of the character of Ma and acting as taught in theory. The candidate's response should also indicate an understanding of dramatic arts in terms of acting and the skills thereof. Candidate should also be able to identify events from the play where the certain characteristics discussed are evident from the character of Ma in the play.

Use the following rubric as a marking guideline:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	6–8	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	5	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	4	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements
Adequate achievement	3	<ul style="list-style-type: none"> Structure not always logical Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	2	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	1	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant Simple phrases or words written down that candidate have learnt, but does not understanding.

(10)

- 4.3.6 The play sees poverty as one the main causes of the conditions where the characters are placed in the play. Characters are all going through certain challenges that are influenced by their economic position within apartheid South Africa. The characters want to leave the suburb somehow, the need financial freedom of some sort. Typical to this is the use of alcohol as an escape from the suburb itself. He puts the play in a small house where there's no absolute sense of personal space.

The excessive number of people occupying a single house and lack of privacy; the frustration thereof. How the characters can't escape from each other bringing problems together with them all times. The pressures of wanting economic freedom as the subtle goal of some characters although shouted by the condition of some of the characters, like Giel's life.

Candidate may align their response to the above. Use the following rubric to assess the candidate's answer.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	6–8	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	5	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	4	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements
Adequate achievement	3	<ul style="list-style-type: none"> Structure not always logical Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	2	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	1	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant Simple phrases or words written down that candidate have learnt, but does not understanding.

(8)

[40]

TOTAL SECTION B: 40

SECTION C: SOUTH AFRICAN THEATRE (POST 1994)

Answer ONE question from this section.

QUESTION 5 *Nothing but the truth* by John Kani OR QUESTION 6: *Missing* by Reza de Wet.

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

5.1 The Truth and Reconciliation Commission was brought into place for the following suggested reasons:

- The Truth and Reconciliation Commission (TRC) was a court-like body assembled in South Africa after the end of apartheid.
- Anybody who felt they had been a victim of violence could come forward and be heard at the TRC.
- Perpetrators of violence could also give testimony and request amnesty from prosecution.
- The TRC was a crucial component of the transition to full and free democracy in South Africa and, despite some flaws, is generally regarded as very successful.
- Creation and Mandate The TRC was set up in terms of the Promotion of National Unity and Reconciliation Act, No 34 of 1995, and was based in Cape Town.
- The mandate of the commission was to bear witness to, record and in some cases grant amnesty to the perpetrators of crimes relating to human rights violations, reparation and rehabilitation.
- The work of the TRC was accomplished through three committees: Human Rights Violations (HRV) Committee investigated human rights abuses that took place between 1960 and 1994. Reparation and Rehabilitation (R&R) Committee was charged with restoring victims' dignity and formulating proposals to assist with rehabilitation. The Amnesty Committee (AC) considered applications for amnesty that were requested in accordance with the provisions of the Act.

Candidate may discuss any of the above reasons in their response. (6)

- 5.2 Die candidate may use their own understanding in response to this question. However, a candidate needs to show their understanding of the intentions of the TRC and also their knowledge of the events in South African history around the topic of reconciliation.

For instance, in theory the commission was empowered to grant amnesty to those charged with atrocities during Apartheid as long as two conditions were met: The crimes were politically motivated and the entire and whole truth was told by the person seeking amnesty. No one was exempt from being charged. As well as ordinary citizens, members of the police could be charged and, most notably, members of the African National Congress, the ruling party at the time of the trial, could also be charged. These were good intentions but it is still a debate to other as to whether TRC really achieved this goal or not. Others believe that this goal was successful in theory and even in public hearings. However, other people believe that the hearing did not extend to any healing process for the victim.

Consider candidate's level of understanding in response to this question. (5)

- 5.3 Here are some of the reasons South Africans went to exile in the past:

- The growth of Afrikaner nationalism reached its momentum after the Second World War.
- The National Party was an overtly racist party committed to a policy of separate development which would further entrench legislated segregation based on race.
- This became evident in the 1950s as the government passing a series of legislation that divided people based on race. For instance, the passing of the Suppression of Communism Act, Act, the Population Registration Act, the Groups Areas Act, the Immorality Amendment Act, the Reservation of Separate Amenities Act and the Separate Representation of Voters Act among others. The government's determination to enforce apartheid despite criticism from the Commonwealth of Nations led to the NP's unilateral declaration of independence from Britain and pulling out of the Commonwealth in 1961.
- The African National Congress, (ANC) South African Communist Party (SACP), the Indian Congress, and other parties began to seek alternative ways of fighting apartheid with increased determination.
- Initially, South African liberation movements were committed to a policy of non-violence and constructive engagement with the government.
- The increasing use of security forces to brutally suppress resistance and torture those fought against the government's racially biased policies convinced the ANC that military option could succeed where non-violence had failed. Consequently, the armed wing of the ANC uMkhonto weSizwe (MK) was formed in 1961 jointly by the ANC and SACP to spearhead the armed struggle.
- The ANC was supported by a number of African states which hosted ANC leaders fleeing from increasing repression by the apartheid state.

- In some countries they were allowed to stay as refugees but not allowed to establish military bases while in others they could establish military training camps. From these countries MK operated and co-ordinated the liberation struggle abroad and in South Africa.
- However, the South African government embarked a deliberate policy of destabilisation by funding armed groups and assassination of political activists. Neighbouring countries like Botswana, Lesotho, Mozambique and Swaziland were especially vulnerable.
- Despite these threats these countries and others such as Tanzania, Angola, Zambia and Zimbabwe played an important role in supporting the South African liberation struggle. Furthermore, the MK campaign abroad extended to other countries in Europe and the Soviet Union where MK cadres received military training. This feature will examine in detail MK activities in a number of African countries, and briefly the international support from non-African countries.

These are some of the reasons that may be evident in candidate's response. Candidate must be awarded marks for any TWO and well discussed reasons.

(4)

- 5.4 5.4.1 *Nothing but the Truth* follows a typical box-set, a realist theatre trait of representing the slice of life as it is on a daily basis. The fourth wall is removed so that we may see the inside happenings of any room. Box sets also create an illusion of a room on stage.

Candidate may mention the following in attempt to justify that *Nothing but Truth's* setting is reflective of the Realist theatre setting conventions.

Typical of a box-set, *Nothing but the truth* is set at a simple four-roomed house in New Brighton, PE. The house is constructed with grey blocks or wind bricks; it has a front living area, divided into kitchen and living room by means of a partition, and two bedrooms accessed via the living room. Both kitchen and living room open into the yard etc.

The above is an example and candidate may respond in a way that is different than the above. As long as candidate indicates the link between the set in *Nothing but the Truth* and the conventions of the Realist theatre; award that candidate with such considerations.

(3)

- 5.4.2 Candidate may respond to this question in the following manner. However, this is just a guideline.

This is almost the denouement in the play. Sipho and Mandisa had had some disagreement based on the character of Themba (Mandisa's father). This conflict is presented in many ways in the play; through the distinct cultural differences and beliefs held by both the characters of Mandisa and Sipho. The two, Mandisa and Thando were compelling Sipho to speak the truth and account for his tense manner when it came to the topic of Themba. Sipho decides to tell them the truth and reveal how he had arrived to the condition within which we see his character. There was a certain understanding that the characters of Mandisa and Thando showed after this catharsis moment in the play, which is why we see Sipho embracing Thando and Mandisa smiling.

Candidate may respond along the guidelines. Markers use own discretion.

(4)

- 5.4.3 Candidate may respond to the question in the following manner:

Sipho, like most characters within the realist conventions, has a background that is not yet revealed that forces them to behave in a certain way in the world of the play.

He has had problems with the character of Themba in the past and this has repercussions in the manner he behaves towards any subject that includes the name Themba as the subject of discussion. He has many unresolved issues that he still had to deal with by himself in order to arrive at some sort of harmonic closure with himself as a person within the drama. Themba had taken everything away from Sipho, with the inclusion of his wife and son and Sipho had not yet made peace with the issues.

Use the above as guidelines and use the following rubric to assess candidate.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	6–8	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	5	<ul style="list-style-type: none"> • Well organised, detailed and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	4	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements
Adequate achievement	3	<ul style="list-style-type: none"> • Structure not always logical • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	2	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	1	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0	<ul style="list-style-type: none"> • Incoherent very little work, limited skills, in need of support. • Irrelevant • Simple phrases or words written down that candidate have learnt, but does not understanding.

(8)

- 5.4.4 Mandisa comes back to Sipho's home with the cremated remains of Themba. Sipho has made customary arrangements for the funeral prior to that. Culture in this case should be seen as the distinctive manner by which a human being conducts or lives their life. Sipho is a staunch traditionalist and Mandisa and Themba's family are more on the western influenced cultural conditions. Their worldviews are different due such reasons; being in South Africa all their lives and Mandisa arriving from London, a different lifestyle and culture.

The funeral arrangements as carried out by Sipho did not have any anticipation of ashes in an urn, rather a corpse as customary to Xhosa culture and Sipho's experience of burial arrangements. The time of mourning where the bereaved are supposed to be at the house for a certain period of time and Mandisa's unfamiliarity with that kind of ritual (she wants to leave to Johannesburg before the mourning period has expired and that is seen as being disrespectful by Sipho and Thando to an extent.

A young woman is not supposed to speak in a disrespectful manner with an elderly man. Mandisa does not see this as disrespectful but as a sign of strength and standing for what she believes in. Sipho's expectations, influenced by his cultural knowledge, are not met through confrontation with the character of Mandisa. He is shocked at this and finds it completely out hand and short of respect for the elders.

Candidate may base their response on any of the above. Use the following rubric to assess the answer:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively
Mentorship achievement	8	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant Simple phrases or words written down that candidate have learnt, but does not understanding.

(8)
[40]

OR

QUESTION 6: MISSING BY REZA DE WET

- 6.1 A family could be facing many problems but the domestic and social issues faced by the household of Miem and Gabriel are a portrayal of the realities of life at large in South African history.

Poverty is one of the central problems addressed in the play *Mis*. The characters are caught in a situation where they have to gather cow dung for everyday survival. Fear of the unknown creeps in on everyday households and there is no one worthy of trust. A fun event like the circus may bring a feeling of uneasiness to the lives within households. The past events may also bring dysfunctionality to families. Husbands can no longer be the only ones entrusted with putting bread on the table. Dysfunctional families, Gabriel hides himself away from this reality.

Candidates may respond with reference to the play and socio-political issues discussed in the theory and its textual implication. (6)

- 6.2 Afrikaans identity theatre has the following elements:

- Afrikaans is the central language of the text
- It preserves the history of the language of Afrikaans
- Artists were urged to create works in an effort to establish a body of Afrikaans literature with an emphasis on quantity, rather than quality.
- *Probleem drama* was used to let the audiences rethink and re-examine their place in the society
- Some wanted to tackle the issues of Afrikaans culture through challenging the Afrikaans notion of patriarchy
- Calvinism is often evident in some way

Candidates should find the above in the text and make various examples from the play. (6)

- 6.3 No. The traverse stage allows for audiences to sit on both sides of the stage opposite to each other. The setting of the play does not allow for this type of performance platform. The play has the conventions of realism and the stage type suitable would be the proscenium stage. The play must appear as from within a frame and the proscenium arch serves this purpose. And the box-set setup is more effective on a proscenium arch as it breaks down one wall for the audience to peep through the reality of their living.

The play *Missing* is set in Miem's kitchen with a window and a door to the outside and to the bedroom. The setting is a representation of the theatre of realism therefore requires a platform that will serve its purpose and a traverse stage is definitely not ideal for this kind of play. (6)

- 6.4 Markers should consider candidate's knowledge of the themes of the play because these then leads the way to whom they should addressed. Moreover, candidate should indicate their understanding of the roles of drama in social reformation.

The play is suitable for any Afrikaans audience and anyone who is interested in the history of South Africans. It addresses the issues of everyday lives and thus can be viewed as offering solutions or suggestions to the remedy of these problems. It can also be shown to international audiences for its anthropological reasons or an international exchange of the artistic culture.

(4)

- 6.5 6.5.1 Meisie is the only other person in Miem's life. Miem does not want Meisie to fall into the same problems that she herself might have been through in her youth. She is grooming Meisie to become a good mother and care-giver in a household. At the same time, Miem seems to be possessive of Meisie. It appears as if she is not willing to let Meisie go out into the world and fend for herself. This could be constituted by the fear that she has of being alone, I mean, Gabriel is almost not there. Miem does not want Meisie to disappear or even become interested in outside events that may draw her away from home and thus leave Miem alone.

Candidate may sum up the relationship between the two characters in line with the suggestion and providing the examples from the play depending on how he/she approached the answer to the question.

(6)

- 6.5.2 Candidate should mention the acting method and discuss how they will use the method in the process of characterisation: Candidates will mostly respond to the question by mention the different methods or elements of characterisation found the Stanislavski actor-training tool.

Candidate must not only mention the points in the Stanislavski's system but they must also give reasons why and how they will apply the method to bring the character of Meisie to a performance reality. For instance, the 'magic if' maybe used to characterise Meisie based on the actor's empathy to the character and how her situation in the world of the play influences her behaviour and attitude in the world of the play.

Markers should pay attention to the fact that marks should not only be given to the candidate because of their knowledge of the points in the system rather the use of the points in the system and specificity to the character in question.

(6)

- 6.5.3 The circus is an event of fun where the members of the community may be dazzled by the wonderment of magic and the strange and funny clown characters. The irony in the play rests on the fact (that we assume to be based on the sentiment held by the characters in the play) the circus brings tension and a sense of uneasiness to the characters in the play. The actual entertainment expectations laid upon the circus is shunned by the legend which seems to have become a rather superstitious element of the play.

The irony is therefore the failure of the circus as an event to the happiness of the community of the play. The circus brings fear instead of humorous and fun atmosphere (ambiance).

(6)

[40]**TOTAL SECTION C: 40**

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

This section consist of FOUR questions. QUESTION 7 is COMPULSORY.

QUESTION 7: THEATRE HISTORY

- 7.1 Candidate may write any three facts associated with anyone of the given options.

Markers should award a mark per fact mentioned. (3)

- 7.2 Genre: kind, category, or sort, especially in a literary or artistic work (tragedy)
Style is: the manner in which something is expressed or performed (characteristic features) (4)

- 7.3 Politics usually comprise of rules and laws that would be put in place to govern a society. These laws can be for or even at most against the well-being of societies (if the people are poor we blame the politics) .

For the Theatre of the Absurd, even Brechtian Epic Theatre, the political circumstances influenced the state of philosophical views in societies and this influenced also the contemporary thinking of that time. Death, famine, poverty etc. are repercussions emanating from the failure by the politics of the country.

Candidate may use any -ism or philosophy that they have studied as an example. (6)

- 7.4 Candidate may discuss any of the theatre practitioners that they have studied in the three year Dramatic Arts course. This could range from Stanislavski, Gibson Kente, Mbongeni Ngema, Jerzy Grotowski, Hendrik Ibsen, Martin Esslin, Eugene Scribe etc. and the legacy they have left for the world of drama. (5)

- 7.5 The quote is associated with Jerzy Grotowski. (2)

[20]

Answer ONE question from this section.

QUESTION 8: VOCAL AND PHYSICAL WORK

- 8.1 8.1.1 Candidate expresses their opinion about the topic. However, candidate's response must be accompanied by a clear understanding of the use of voice in the theatre and acting techniques. Candidate must be at a level where they understand the value of acting in Dramatic Arts as well as the meaning pertaining to the use of voice.

Candidate may state the above as TRUE; the actor as the carrier of the performance should live up the emotional expectations of a character and that even if the script carries a definitive emotion in them, they are nothing without performance, hence the need to do vocal training in order to give an emotional grounding to the words spoken in the text. (4)

- 8.1.2 –ng is a nasal sound in linguistics and in speech. The sound cannot be produced if it does not go through the nasal cavity.

In order to produce the sound, enough air has to inhaled, the air as it returns from the lungs via the voice box and blocked by the back of the tongue, opening the soft palate into the noise from where the sound will be heard. (6)

- 8.2 8.2.1 Physical Theatre does not rely on sound to express or communicate meaning. Spoken text is not the only means of communication and thus physical theatre relies on the physical capabilities of the performers. It is therefore not a genre of theatre that relies on the sound of the text rather the meaning of movement. You cannot hear a physical theatre production but you can see the production entailing the visual nature of physical theatre. (2)

- 8.2.2 Candidate reports on the physical aspects of their different performances. Markers should validate the truth of the report and a candidate's knowledge of the implications of physical theatre and whether the report discusses the process of applying physical theatre technique in a live theatre situation.

Use the following rubric to assess a candidate's response

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	6–8	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	5	<ul style="list-style-type: none"> • Well organised, detailed and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	4	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements
Adequate achievement	3	<ul style="list-style-type: none"> • Structure not always logical • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	2	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	1	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0	<ul style="list-style-type: none"> • Incoherent very little work, limited skills, in need of support. • Irrelevant • Simple phrases or words written down that candidate have learnt, but does not understanding.

Candidate reports on their experience and their practical performance as an example. Markers to mark with discretion concerned with candidate's application of voice techniques in response to the question.

(8)
[20]

OR

QUESTION 9: LIVE PERFORMANCE

- 9.1 Markers should look for elements of theatre as applied by the candidate. Candidate must be able to elaborate their understanding of imagination as a theatre element and how the production moved from an idea to a performance.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	8	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant Simple phrases or words written down that candidate have learnt, but does not understanding.

(10)

- 9.2 Here a candidate is allowed to state any actor trainer that they have studied in their three year course. The options can range from Jerzy Grotowski to Stanislavski right up to the Township musical acting techniques. However, marker should be strict if candidate only mentions the aspects or techniques learned without a proper discussion of the application to their performance and character preparations.

Use the following rubric to assess candidate's response.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively
Mentioning achievement	8	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant Simple phrases or words written down that candidate have learnt, but does not understanding.

(10)
[20]

OF

QUESTION 10: CULTURAL PERFORMANCES AND RITUALS

- 10.1 Culture can be seen as the characteristics and knowledge of a particular group of people, defined by everything from language, religion, food, social habits, music and arts.

Candidate must be awarded marks for explaining what culture is (the above serving as guideline) and provide any valid example. (5)

- 10.2 Markers must be very considerate in this question. Candidate's response alone does not express the demands of the question.

Candidate needs to be able to express their understanding of traditional ceremonies and their purpose in the different communities. It is also important to identify the current state of cultural practices in the current South Africa. The urgency of the change must be implied in candidate's response and substantiated in a clear written account.

Candidate should also be able to reflect the value of the subject and drama as a whole and whether they view drama a viable tool for information communication. Therefore, candidates must be clear in terms of the elements of drama that may be found in traditional practices and the relationship to the audiences as per drama and rituals is concerned.

Use the following rubric and notes to assess this question.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	12–15	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	10–11	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	9	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements
Adequate achievement	7–8	<ul style="list-style-type: none"> Structure not always logical Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	6	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	4–5	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–3	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant Simple phrases or words written down that candidate have learnt, but does not understanding.

Consider candidate's knowledge and understanding of drama elements in connection to how they could be extracted from a cultural practice in order to assimilate performance.

(15)
[20]

TOTAL SECTION D: 40
GRAND TOTAL: 150