



# basic education

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

## NATIONAL SENIOR CERTIFICATE

### GRADE 12

## DRAMATIC ARTS NOVEMBER 2018 MARKING GUIDELINES

**MARKS: 150**

**These marking guidelines consist of 47 pages, including 3 annexures.**

**GENERAL NOTES FOR THE CHIEF MARKER AND MARKERS**

1. The purpose of assessment/examination processes is not only to determine the 'remembering' of knowledge taught and learnt at each of the 6 cognitive levels of knowledge, but also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory. The tool to assess these two components is Anderson and Krathwohl's revised Blooms' Taxonomy.

- 6 cognitive levels of difficulty
- 4 thinking processes of complexity

2. The marking guideline 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/candidate.

3. Spend the first day unpacking the quality and quantity of the evidence in the marking guidelines, standardise required responses and find common definitions and concepts. Assimilate the

- Expected responses for each question
- The cognitive level of difficulty required from the candidate
- The type of thinking process and complexity of thinking required from the candidate
- Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, processes and thinking).
- Refer to the annexures at the end of the marking guidelines

4. If the marking guidelines do not give clear guidance, a marker must indicate, with a short comment, why marks were awarded or not.

5. Tick clearly next to the required cognitive level/thinking process of complexity/concept/content/skills/knowledge aspects required when a mark is awarded. Markers should engage actively with the answer.

- Refer to rubrics in the annexure at the end of the marking guidelines

6. During the marking process, have regular rounds of consultation to ensure marking is standardised.

7. Where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).

8. Mark globally where possible. Markers accept any correct, relevant and well-motivated answers.

9. Markers must check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics, Content (concepts, skills and knowledge).

**STANDARDISATION OF MARKING ACROSS THE PROVINCES****Rating of Essay and Response Questions**

The chief marker in each province must clarify the paradigm from which the questions and the accompanying marking guidelines were designed and set:

**1. Content difficulty:**

How complex is the design of the question? Is the content being assessed at the correct level?

**2. Task difficulty:**

What is the cognitive level and thinking process required from the candidate?

**3. Stimulus difficulty:**

How difficult or easy is it to understand and apply the source?

**4. Expected response difficulty:**

What is the quantity (how much) and quality (how well) of the expected response, required from the candidate, as provided in the marking guidelines?

Does it align with the item, task and stimulus?

Are the marks appropriately weighted and allocated?

–Leong: 2002

In the training of markers at the beginning of the marking process, the chief marker in each province should adhere to the following procedure. This will assist with the standardisation of the scoring of candidate's essays and responses for each part of the examination. It will also standardise national marking procedures, processes and results.

*Introduction to the Task*

- Markers read the task required from the Item and summarise it.
- Markers read the Item and plan a response to the task.
- Markers share response plans and summarise expectations for student responses/share not just the quantity of evidence (how much) but the quality of evidence (How well).

*Introduction to the Rubric and Anchor Papers*

- Trainer reviews rubric with reference to the task.
- Trainer reviews procedures for assigning holistic scores (i.e., by matching evidence from the response to the language of the rubric and by weighing all qualities equally).
- Trainer leads review of each anchor paper and commentary. (NOTE: Anchor papers are ordered from high to low within each score level.)

*Practise Scoring Individually*

- Markers score a set of practice papers individually. Markers should score the papers independently.
- Trainer records scores and leads discussion. (Practice papers should contain scores and commentaries.)

**INSTRUCTIONS AND INFORMATION**

## NSC – Marking Guidelines

1.	This question paper consists of FOUR sections:	
	SECTION A: 20 <sup>th</sup> Century Theatre Movements (30)	
	SECTION B: South African Theatre: 1960–1994 (40)	
	SECTION C: South African Theatre: Post-1994–Contemporary (40)	
	SECTION D: The History of Theatre, Practical Concepts, Content and Skills (40)	
2.	<b>SECTION A</b>	
	<b>QUESTION 1 is COMPULSORY.</b>	
	<b>Refer to the play text you have studied and the relevant 20<sup>th</sup> Century Theatre Movement.</b>	
	<b>EPIC THEATRE</b>	
	• <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	
	<b>OR</b>	
	<b>THEATRE OF THE ABSURD</b>	
	• <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	
	<b>OR</b>	
	<b>POSTMODERN THEATRE</b>	
	• <i>Skrapnel</i> Willem Anker	
	• <i>Top Girls</i> Carol Churchill	
	• <i>Popcorn</i> Ben Elton	
	• <i>Buried Child</i> Sam Shepard	
3.	<b>SECTION B</b>	
	<b>This section consists of THREE questions. Answer only ONE question in this section.</b>	
	QUESTION 2: <i>Woza Albert!</i> Percy Mtwa, Mbongeni Ngema and Barney Simon <b>OR</b>	
	QUESTION 3: <i>Sophiatown</i> Junction Avenue Theatre Company <b>OR</b>	
	QUESTION 4: <i>Siener in die Suburbs</i> PG du Plessis	
4.	<b>SECTION C</b>	
	<b>This section consists of THREE questions. Answer only ONE question in this section.</b>	
	QUESTION 5: <i>Nothing but the Truth</i> John Kani <b>OR</b>	
	QUESTION 6: <i>Groundswell</i> Ian Bruce <b>OR</b>	
	QUESTION 7: <i>Missing</i> Reza de Wet	
5.	<b>SECTION D</b>	
	<b>This section consists of ONE question (QUESTION 8) which is COMPULSORY.</b>	

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

The following is a guide:

**The candidate must:**

- Answer this question in the form of an essay
- Use the play text he/she has studied as an example
- Refer to either one of the three movements: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre in their answer
- Refer to the Source in their answer e.g.: How innovation is expressed in the play to reflect the philosophy and the Dramatic Movement
- Demonstrate that the question and source have been analysed, understood and integrated in their essay

**The content of the essay must cover the following:****1. ONE selected Theatre Movement:**

- Theatre of the Absurd OR
- Epic Theatre OR
- Postmodern Theatre

**2. Play text studied****3. Question****4. Source****Markers note:**

- 
- Candidate must demonstrate that the above has been understood and critically analysed and applied in the essay
- Rote learnt knowledge must be contextualised in an original argument that displays factual, contextual, procedural and meta-cognitive thinking
- The rubric on the next page is a guide to the marker to assess the following:
  - Levels of cognitive process dimension (remembering, understanding, applying, analysing, evaluating and creating)
  - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)

## NSC – Marking Guidelines

DESCRIPTOR	MARKS	THE CANDIDATE DEMONSTRATES THE FOLLOWING:
Outstanding		<b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content.
Metacognitive Knowledge	27–30 90–100	<ul style="list-style-type: none"> <li>Integrates the demands of the question and source in a new, creative and original manner.</li> <li>Evaluates examples, from the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content.</li> </ul>
Create	A+	<ul style="list-style-type: none"> <li>Designs and creates an argument in a new and unique pattern that shows evidence of reflexive (Candidates investigate their interactions through introspection as they happen), creative, critical and analytical thinking.</li> </ul>
		<b>Cognitive level:</b> Demonstrates an ability to create, reorganise, discover, renew, change, improve.
Excellent		<b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content and integrates the demands of the <b>question</b> and <b>source</b> in a differentiated, interpretative and interesting manner.
Metacognitive Knowledge	24–26 80–89	<ul style="list-style-type: none"> <li>Appraises/Assesses examples from the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content.</li> </ul>
Evaluate	A	<ul style="list-style-type: none"> <li>Compiles an argument in an interesting pattern that shows evidence of reflective (Candidates think about their verbal, nonverbal, feelings, and thoughts after an activity), critical and analytical thinking.</li> </ul>
		<b>Cognitive level:</b> Demonstrates an ability to judge, critique, recommend, evaluate, propose.
Meritorious		<b>Thinking process:</b> Analyses, distinguishes and explores factual, conceptual and procedural knowledge in relation to the question, source and content. and integrates the demands of the <b>question</b> and <b>source</b> in a differentiated and interpretative manner.
Procedural Knowledge	21–23 70–79	<ul style="list-style-type: none"> <li>Analyses/Dissects examples from the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content.</li> </ul>
Analyse	B	<ul style="list-style-type: none"> <li>Compiles an argument that shows evidence of critical and analytical thinking.</li> </ul>
		<b>Cognitive level:</b> Demonstrates an ability to infer, deconstruct concepts, interrelate, attribute, discover.
Substantial		<b>Thinking process:</b> Analyses and distinguishes factual, conceptual and procedural knowledge in relation to the question, source and content. Integrates the demands of the <b>question</b> and <b>source</b> in an organised, differentiated and interpretative manner.
Procedural Knowledge	18–20 60–69	<ul style="list-style-type: none"> <li>Integrates examples from the play text, the theatre movement and other additional sources within a wide range of appropriately chosen theoretical, practical and aesthetic content.</li> </ul>
Apply	C	<ul style="list-style-type: none"> <li>Provides an argument that shows evidence of critical and analytical thinking.</li> </ul>
		<b>Cognitive level:</b> Demonstrates an ability to apply, construct, integrate.
Adequate		<b>Thinking process:</b> Explains, interprets and rephrases factual and conceptual knowledge in relation to the question, source, content and integrates the demands of the <b>question</b> and <b>source</b> in a conventional manner.
Conceptual Knowledge	15–17 50–59	<ul style="list-style-type: none"> <li>Interprets examples from the play text, the theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content predictable.</li> </ul>
Understand	D	<ul style="list-style-type: none"> <li>Provides an argument that points analytical thinking.</li> </ul>
		<b>Cognitive level:</b> Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, explain.
Moderate		<b>Thinking process:</b> Explains and interprets factual and conceptual knowledge to the question, source and content. Integrates the demands of the <b>question</b> and <b>source</b> in a differentiated manner.
Conceptual Knowledge	12–14 40–49	<ul style="list-style-type: none"> <li>Explains examples from the play text, the theatre movement and other additional sources within a predictable range of theoretical, practical and aesthetic content.</li> </ul>
Understand	E	<ul style="list-style-type: none"> <li>Writes an explanation within predictable/general thinking processes.</li> </ul>
		<b>Cognitive level:</b> Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, explain.
Elementary		<b>Thinking process:</b> Defines and applies knowledge from memory. Integrates the demands in relation to the <b>question</b> and <b>source</b> in an uncomplicated/straight forward/fundamental level within a common manner.
Factual Knowledge	10–11 30–39	<ul style="list-style-type: none"> <li>Selects examples from the play text, the theatre movement and other additional sources within a narrow range of theoretical, practical and aesthetic content.</li> </ul>
Remember	F	<ul style="list-style-type: none"> <li>Writes an explanation within predictable thinking processes.</li> </ul>
		<b>Cognitive level:</b> Demonstrates an elementary ability to problem solve, identify, list, relate, define.
Not Achieved		<b>Thinking process:</b> Remembers and applies knowledge from memory. Attempts to integrate the <b>question</b> and <b>source</b> but demonstrates a limited, to basic ability, to solve the demands of the question and quote.
Factual Knowledge	1–9 20–29	<ul style="list-style-type: none"> <li>Chooses examples from the play text, the theatre movement and other additional sources within a constricted, predictable range of theoretical, practical and aesthetic content.</li> </ul>
Remember	G	<ul style="list-style-type: none"> <li>Writes an explanation within a basic range of thinking processes</li> </ul>
		<b>Cognitive level:</b> Demonstrates a limited ability to identify, list, relate, define.
Not Achieved		<b>Thinking process:</b> Demonstrates no understanding of the <b>question</b> or <b>source</b> , unable to write an essay, provides no examples from the play text or the theatre movement. OR
Factual Knowledge	0 H	<ul style="list-style-type: none"> <li>Presents facts, unrelated to the question. OR</li> </ul>
Remember		<ul style="list-style-type: none"> <li>Unable to identify, list, relate, define. OR</li> </ul>
		<b>Cognitive level:</b> Presents memorised information and content that does not answer the question.

The following is general information on the movements. This information is not the answer to the question. Candidates must demonstrate they have integrated the source, play text, Dramatic Movement in their answer.

### **GENERAL TO ALL THREE THE DRAMATIC MOVEMENTS**

WWI: Russian revolution, the great depression, the rise of dictatorship, capitalism

WWII: Europe and the Pacific countries, Holocaust, new age, a post - war world view and cold war

### **EPIC THEATRE**

#### **Intention is to:**

- Distance the audience (emotionally)
- Encourage the audience to see the world in which they lived more critically and clearly rather than take their beliefs for granted
- Make a clear distinction between a Theatre of Illusion, ('Dramatic' Theatre) and Epic Theatre
- Be opposed to the idea of pretence (a typical feature of Realism), but rather portrays the harshness of real life.
- Keep spectators alert throughout the play
- Remove the 'illusion' of Realism
- Employ various techniques to alienate the audience – difference between what they saw on the stage and what was real

#### **Techniques**

- 'Verfremdungseffekt' or alienation distances the audience from the action on the stage
- Music should provide a noteworthy commentary on the action e.g. in Mother Courage where the ironically bitter words of a song which speaks of the character's steady moral decline are deliberately arranged to a sweet, carefree tune. The incongruity between the tune and the words compels the audience to think about the true meaning of the song
- Songs among the scenes tell the audience what was to happen before it occurred
- Stage space is non-specific
- Sets are simple and symbolic
- Theatre should 'make strange' the actions that are presented
- Historification – the playwright should highlight the 'pastness' of the events by separating them from the present

#### **Audience should:**

- Think that, if he or she had experienced the same conditions as those demonstrated in the play, he/she would have acted in a different way, because of the lessons learnt
- Consider what he or she would have done to make a positive difference
- Be inspired to make similar valuable social improvements with regard to the current state of affairs
- Be encouraged to bring about social reforms in his community or environment

### **THEATRE OF THE ABSURD**

#### **The Absurdist world:**

- Appears to have no true order or meaning

• Offers the audience an existentialist point of view of the outside world
• Forces the audience to consider their meaning in the world
• Has no definite, specific or recognisable existence
• Proposes that human beings are what they make of themselves
• Proposes that human beings are determined by their actions and choices
• Has a pessimistic outlook of the human struggle
• Mainly concerned itself with mankind's search for meaning
<b>Characters:</b>
• Are not fixed
• Represent humanity who themselves are nothing
• Exist in a bleak world devoid of meaning
• Are lost, confused
• Their actions are worthless and absurd
• Are clown-like
• Stay together as they are afraid to be alone in such an incomprehensible world
• Lack identity – dull, uninteresting and lack dimension
• Flawed
• Are not well-rounded – no past. We are given little indication what the future might be
• Remain static and show no development
• Come across as being repulsive, pathetic, miserable and incapable
• Are emotionally empty
• Their qualities are exaggerated
• Are used to express Absurdists' views on the human condition
• Are mutually dependent
• Are 'Social puppets'
• Perform double acts
<b>Language and dialogue:</b>
• Shows that humans are not adept at communication
• Acts as a barrier to communication
• Isolates the individual even more
• Shows that speech is almost futile
• Questions the value of language
• Lost its ability to communicate
• Attempts at communication often 'disintegrate' from clichés to meaningless syllables
• Inability of language to bridge the gap between the characters
• Dehumanises and makes existence automatic and meaningless
• Presents the unexpected, the bizarre and the absurd
• Uses silence rather than the spoken word
• Contains meaningless conversations
• Are habitual and superficial
• Are seen as an escape from the tedium of life
• Create new words



- Contain banal daily conversations mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language
- Displays a repetitious style of dialogue to emphasise the cyclic nature of life

**Themes explore and demonstrate the:**

- Temporality and evanescence (time)
- Tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs in life
- Change of time
- Difficulty of communication
- Unending quest for reality
- Tragic nature of relationships
- Terror of man in the face of total meaninglessness
- Anguish (Existential angst)
- Isolation and loneliness of man lost in a world in which God has deserted him
- Illusion that science and reason provide answers or meaning

**POSTMODERNISM**
**The Postmodern world:**

- Rejects the certainties of the Modern Era
- Contains no Grand Narrative or singular truth
- Rejects the idea that there is a dominant set of beliefs or a neat solution
- 'Destroys' the 'truth'
- Embraces multiple viewpoints, perspectives, realities
- Includes Art, Theatre, Architecture, Music, Film, Literature, Fashion, TV and other forms of expression
- Borrows from a multiple array of styles
- Rejects the notion of 'high art' and 'low art'
- Embraces Avant Garde (forward thinking), experimental theatre
- Does not prescribe to a 'purity' in art
- 'Trashes' high art
- Contains no fixed way of creating art
- Moves towards a more subjective opinion
- Holds that culture belongs to every person
- Deconstructs (a way of taking set notions apart and putting them together again in a new, disrupted and disjointed manner) ideas, images and constructs
- Contradicts ideas, images and constructs
- Does not prescribe a meaning, point of view or perspective
- Reflects and celebrates the madness and chaotic way of life in a Popular culture
- Enjoys nonsense art, ideas, constructs and theories
- Sees irony and humour
- Emphasises HOW things are seen as opposed to WHAT is seen

**Pastiche:**

- Is a Visual Arts technique of different images, media forms etc. pasted together to create one piece

• Uses references and layers, different texts and images
• Uses Meta Theatre/Text
• Reminds the viewer that they are in the theatre
• Contains characters that can step out of character and communicate with the audience
• Is the art work reflecting on itself
• Is non-linear in construction
• Is reflexive
• Is peripheral even not essential
• Contains theories or ideas
• Is broken up
• May overlap with many points of view and conflicting voices
<b>Performances are:</b>
• The main focus
• The main process
• Not captured in a script because they consist of images, sounds and multimedia
<b>Rehearsal processes are:</b>
• Improvised
• Changed
• Revised
• Updated
• Transformed through performance continually
<b>Audience is:</b>
• An important active element
• Often included in the dialogue
<b>Play Texts:</b>
• Have no clear beginning, middle or end
• Make the script just the starting point
• Have unanswered questions
<b>Texts (visual, aural, the human body etc.):</b>
• Look at themes or theatrical devices
• Leave the play open-ended
• Embrace the idea that the audience makes their own meaning
• Ask more questions than are answered
• Contain visual images and non-spoken actions
• Deconstruct a truth and do not accept only one reality
• Use time, space and structure to echo the deconstructed or defragmented story or plot
• Do not necessarily have real people
• Contain characters and people who are merely a representation of fragmented ideas
• Often start at a realistic point but unravel and the action becomes unreal as the play goes along
<b>TOTAL SECTION A:</b>

<b>SECTION B: SOUTH AFRICAN THEATRE: 1960–1994</b>		
The candidate must answer only ONE question in this section.		
<b>QUESTION 2:</b>	<b>WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON</b>	
2.1	<p>Award full marks for:</p> <ul style="list-style-type: none"> <li>One well-motivated statement OR</li> <li>Two separate thoughts/ideas</li> </ul> <p>The following is a guide:</p> <ul style="list-style-type: none"> <li>Albert Luthuli was one of the struggle heroes during the apartheid era and it is befitting to acknowledge him</li> <li>The name Albert has many connotations such as Albert Street in Johannesburg where work permits were issued</li> <li>The repetition of 'Woza' emphasises the new production and urges the audience to watch</li> <li>It is a call on the previous production since 'Woza' also means 'rise up' / 'come here'</li> </ul> <p>Markers accept other relevant and well-motivated answers.</p>	(2)
2.2	<p>Award full marks for:</p> <ul style="list-style-type: none"> <li>Three well-motivated statements OR</li> <li>Six separate thoughts/ideas</li> </ul> <p>The following is a guide:</p> <p><b>The road show will:</b></p> <ul style="list-style-type: none"> <li>Provide fun way of teaching and learning outside the classroom</li> <li>Allow learners to engage on a more personal level because the issues are made relevant for them in their own performance</li> <li>Encourage peer to peer teaching and learning to take place</li> <li>Open up discussion amongst learners because they might be made aware of different interpretations and perspectives</li> <li>Encourage learner participation</li> <li>Help learners to remember the content and reflect on it</li> <li>Encourage watching live performances because it is immediate and visual and will remain in the memories of the audiences who watch the page to stage transformation.</li> <li>Help learners to understand how a roadshow works</li> <li>Help learners understand the function and practices of poor theatre</li> <li>Improve acting skills</li> <li>Aid with a be a better understanding of the history of the apartheid era</li> <li>Candidates may respond from the point of view of the performers or as the audience</li> </ul> <p>Markers accept other relevant and well-motivated answers.</p>	(6)

2.3	Markers accept other relevant and well-motivated answers.	
	Award full marks for:	
	<ul style="list-style-type: none"> <li>Two well-motivated statements OR</li> </ul>	
	<ul style="list-style-type: none"> <li>Four separate thoughts/ideas</li> </ul>	
	<ul style="list-style-type: none"> <li>Candidate may give reasons for or against the effectiveness of the poster</li> </ul>	
	The following is a guide:	
	<b>For:</b>	
	<b>The poster:</b>	
	<ul style="list-style-type: none"> <li>Contains visual and verbal design aspects that provide relevant information for the production</li> </ul>	
	<ul style="list-style-type: none"> <li>Is relevant because it contains some of the themes found in the play</li> </ul>	
	<ul style="list-style-type: none"> <li>Is eye catching because it makes use of interesting colours, shapes and words/ideas which relate to the play</li> </ul>	
	<ul style="list-style-type: none"> <li>Gives the relevant information about the play and what is to be expected</li> </ul>	
	<ul style="list-style-type: none"> <li>Speaks directly to the relevant target audience e.g. Grade 12 students who are studying the play</li> </ul>	
	<b>Against:</b>	
	<b>The poster:</b>	
	<ul style="list-style-type: none"> <li>Contain design elements that did not serve the advertisement of the roadshow</li> </ul>	
	<ul style="list-style-type: none"> <li>Is not colourful, therefore does not attract the eye/attention</li> </ul>	
	<ul style="list-style-type: none"> <li>Consists of unnecessary information</li> </ul>	
	<ul style="list-style-type: none"> <li>It does not include all the relevant information</li> </ul>	(4)
2.4	Markers accept other relevant and well-motivated answers.	
	Award full marks for:	
	<ul style="list-style-type: none"> <li>Three well-motivated statements OR</li> </ul>	
	<ul style="list-style-type: none"> <li>Six separate thoughts/ideas</li> </ul>	
	<ul style="list-style-type: none"> <li>Up to four marks if there are no references or examples given from the play text</li> </ul>	
	The following is a guide:	
	<b>'Dreaded Pass Law' and 'Dreaded Dompas':</b>	
	<ul style="list-style-type: none"> <li>Are both themes in the play which reveal the unfairness of the Apartheid system</li> </ul>	
	<ul style="list-style-type: none"> <li>Black people were not allowed to travel freely and had to carry a Pass Book at all times as seen in the first scene</li> </ul>	
	<ul style="list-style-type: none"> <li>The play highlights the theme of discrimination and injustice as the carrying of a dompas was an infringement on the freedoms and rights of Black people</li> </ul>	
	<ul style="list-style-type: none"> <li>Explanation of the apartheid policies and laws e.g. the dompass</li> </ul>	(6)

2.5	Markers accept other relevant and well-motivated answers.	
	Award full marks for:	
	• Two well-motivated statements OR	
	• Four separate thoughts/ideas	
	The following is a guide:	
	<b>Possible challenges might include:</b>	
	• Time constraints for rehearsals because learners would have other subject demands on their time, sport, transport issues, etc.	
	• Economic constraints e.g. transport of set and props, sustenance and transport for cast and crew	
	• Lack of commitment from cast members because not all learners might be dedicated to Drama or performance	
	• Time away from school would be difficult as other subjects might suffer, examinations might be missed, etc.	
	• Due to time schedules may not allow external groups to perform at the school	
	• Some schools may react negatively to the content of the play	(4)
2.6	Markers accept other relevant and well-motivated answers. Mark holistically.	
	Award full marks for:	
	• Four well-motivated statements OR	
	• Eight separate thoughts/ideas	
	Candidates should apply the following principles to their own production	
	<b>Set and Props:</b>	
	• Stripping away of all unnecessary theatrical elements e.g. costumes, lighting, sound effects, make-up, props, set	
	• Set should be functional (to set the mood), rather than decorative	
	• No scenery, in the traditional sense, only a few functional props	
	• Eradication and stripping of the stage and its technical/theatrical elements	
	<b>Actor-audience relationship:</b>	
	• Eradication of all psychological blocks which prevent actors from offering themselves to their craft and the audience – Holy Actor	
	• Spatial interplay of actors and audience	
	• Any space can be adapted	
	• Audience is involved and affected by the production	(8)

2.7	Refer to the notes below and ANNEXURE A to inform your marking		
	Markers accept other relevant and well-motivated answers.		
	The following is a guide:		
	<b>The idea of Morena coming back to South Africa was central to the play because:</b>		
	<ul style="list-style-type: none"> <li>It was the original thought generated after singing religious songs in a bus on returning from a tour of Gibson Kente's <i>King Kong</i>, which sparked the idea of the question: 'What would happen if the Saviour, Jesus Christ, came back to an apartheid South Africa?'</li> <li>The play's structure is shaped around the questions around Morena coming to South Africa, His arrival and subsequent death and resurrection</li> <li>Characters relate to an invisible Morena throughout the play through their acknowledgement of His presence in their conversations</li> <li>Morena symbolises the desired freedom from an apartheid South Africa as Morena represents the Saviour, Jesus Christ, freedom from oppression and all that Christ stands for</li> <li>Morena unifies and mobilises the oppressed to action because the people feel that He has come to save them from oppression</li> <li>Morena is an integral part of the play as a whole, its mood, messages and meaning because the whole play revolves around the question, 'What would you do if Morena came back to South Africa?'</li> <li>A reference may be made to irony and hypocrisy</li> </ul>	(10)	
			<b>[40]</b>
	<b>QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY</b>		
3.1	Markers accept any relevant title with a suitable motivation.		
	Award:		
	<ul style="list-style-type: none"> <li>One mark for the title</li> <li>One mark for the motivation</li> </ul>	(2)	
3.2.1	Markers accept relevant answers that demonstrate an understanding of a scene taken from <i>Sophiatown</i> .		
	Award full marks for:		
	<ul style="list-style-type: none"> <li>Four separate thoughts/ideas</li> </ul>		
	The following is a guide:		
	<b>The arrival of Ruth in Sophiatown:</b>		
	<ul style="list-style-type: none"> <li>Surprises the inhabitants of Mamariti's house as the family was unaware of Jakes' plan</li> <li>At first causes Lulu and Princess to be unwelcoming towards Ruth, because Ruth is a stranger to them in their home</li> <li>Creates interest and attraction for Mingus and Jakes as she is of the opposite sex and she is a white girl from Yeoville</li> <li>Introduces someone from 'the outside' to Sophiatown, from the northern suburbs of Johannesburg</li> </ul>	(4)	



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• The actor could do a thorough analysis of the character in the play text	
• Understand the character's goals and motivations	
• Do thorough research and observation of the character type	
<b>Physical score of actions:</b>	
• Actions and reactions should be realistic to the character in the situation	
• Uses physical action (facial expression, gestures and movement) in a natural and believable manner in the creation of the play's life on stage	
<b>Vocal expression:</b>	
• As the play is realistic, the actor should create the illusion of a real conversation	
• Guide the actor to understand the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.	
<b>Beat work:</b>	
• Shifts in thought and feeling should be reflected effectively, realistically and believably.	
• Units and objectives should be reflected in the actor's physical and vocal expression	
<b>Magic if:</b>	
• The actor should play as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance. 'Acting is believing'	
<b>Circles of attention:</b>	
• Actor's focus should be on the world of the play and not on the audience	
<b>Emotional memory:</b>	
• Actor can use personal experiences and real emotions	
<b>Warm-up exercises:</b>	
• The actor should warm up his or her instrument to be able to deliver on the physical and vocal demands of the role	
• Vocal warm-ups, e.g. diaphragmatic intercostal breathing, resonance exercises ( humming)	
• Physical warm-up exercises could include spinal rolls for flexibility and posture	(6)

3.3.1	Markers accept other relevant and well-motivated answers.	
	Award full marks for:	
	• Three well-motivated statements	
	• Six separate thoughts/ideas	
	The following is a guide:	
	<b>Universal relevance:</b>	
	• Sophiatown is as relevant today as it was then. The themes, issues and characters all represent humanity in its essential timelessness, e.g. prejudice and love relationships	
	• Themes of discrimination, gangsterism, etc. are still prevalent today	
	• The dynamic nature of the production still entertains and educates	



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	because it contains singing, dancing, narration, varied colourful characters		
	<ul style="list-style-type: none"> <li>A living newspaper and historical documentary recording events for all time</li> </ul>		
			(6)
3.3.2	Markers accept other relevant and well-motivated answers.		
	Award:		
	<ul style="list-style-type: none"> <li>One mark for the means of advertising</li> <li>One mark for the motivation</li> </ul>		
	The following is a guide:		
	<b>The road show could be advertised in the following ways through:</b>		
	<ul style="list-style-type: none"> <li>Social media, e.g. Facebook, Twitter, WhatsApp</li> <li>Print media, e.g. newspapers, posters</li> <li>Word of mouth</li> <li>Local radio stations, interviews, talk shows, advertisements</li> </ul>		
	<b>Motivation:</b>		
	<ul style="list-style-type: none"> <li>Using various media forms has the potential to reach more people</li> <li>It is cost effective and thereby saves money</li> </ul>		(2)
3.4	Markers accept other relevant and well-motivated answers.		
	Award:		
	<ul style="list-style-type: none"> <li>Two marks for the selected items AND</li> <li>Four marks for justification of items</li> </ul>		
	The following is a guide:		
	<b>The following theatrical items might be selected to reflect Sophiatown of the 1950s because they were popular at the time:</b>		
	<ul style="list-style-type: none"> <li>Contemporary music because it could be exciting and fun</li> <li>Various indigenous dance styles which could educate and entertain</li> <li>Chorus work which could add a dynamic and powerful vocal impact</li> <li>A capella singing which could bring a truthful and sincere tone to the production</li> <li>Jazz music which influenced the lifestyle of the place</li> <li>American dance styles of the time e.g.: swing, jive which were enjoyed in dance halls at the time</li> <li>The penny-whistle which was a popular and inexpensive musical instrument used at the time</li> <li>Popular songs of the day, e.g. <i>Pata Pata</i> and songs by Miriam Makeba</li> <li>Might include an item as a physical object e.g.: props or decor</li> </ul>		(6)
3.5	Refer to the notes below and ANNEXURE A to inform your marking.		
	Candidates' answers must be well-motivated and show an understanding of the socio-political issues and the themes, and offer critical insight reflecting a personal evaluation.		

The following is a guide:		
<b>Socio-political issues in an apartheid South Africa:</b>		
<ul style="list-style-type: none"> <li>• Inequality is depicted through the restriction of movement of black people</li> </ul>		
<ul style="list-style-type: none"> <li>• Residents of Sophiatown were not allowed to buy alcohol in Johannesburg because of strict Apartheid laws</li> </ul>		
<ul style="list-style-type: none"> <li>• Interracial relationships were not allowed e.g. Ruth and Jakes could not be in a relationship because of their different skin colours (Immorality Act)</li> </ul>		
<ul style="list-style-type: none"> <li>• People were allocated living spaces according to their race (Group Areas Act) because of Apartheid laws which segregated people along racial lines</li> </ul>		
<ul style="list-style-type: none"> <li>• High rate of unemployment led to the formation of gangs and an increase in crime in order to survive and provide for their families</li> </ul>		
<b>Themes:</b>		
<ul style="list-style-type: none"> <li>• Bantu education, as shown through the character of Lulu. It was an inferior system of education aimed at keeping the majority of the population oppressed and repressed</li> </ul>		
<ul style="list-style-type: none"> <li>• Forced removals: many residents of Sophiatown did not want to move to Meadowlands because they had every right to stay in their own homes. They used placards and written slogans such as 'We Won't Move' to protest</li> </ul>		
<ul style="list-style-type: none"> <li>• Gangsterism: rival gangs would fight over the control of territories and girls in order to make money to survive and also to protect each other</li> </ul>		
<ul style="list-style-type: none"> <li>• Overcrowding was seen as normal in Sophiatown because many people were attracted to the place due to its vibrant lifestyle in which different cultures mixed freely, interchanging their creativity, musicality, ideas and cultures.</li> </ul>		
<ul style="list-style-type: none"> <li>• House owners rented out back rooms to as many people as their yards could accommodate to make money</li> </ul>		
<ul style="list-style-type: none"> <li>• Domestic violence as seen through the characters of Mingus and Princess. Mingus physically and verbally abused Princess because he felt entitled to do so since he was providing for her, which shows sexism and patriarchy</li> </ul>		
Markers accept other relevant and well-motivated answers.		(10)
		<b>[40]</b>

<b>QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS</b>		
4.1	Markers accept any relevant title with a suitable motivation.	
	Award:	
	<ul style="list-style-type: none"> <li>• One mark for the title</li> </ul>	
	<ul style="list-style-type: none"> <li>• One mark for the motivation</li> </ul>	(2)

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4.2.1	Markers accept relevant answers that demonstrate an understanding of a scene taken from <i>Siener in die Suburbs</i> .		
	Award full marks for:		
	<ul style="list-style-type: none"> <li>Four separate thoughts/ideas</li> </ul>		
	The following is a guide:		
	<b>Jakes' assault of Tiemie:</b>		
	<ul style="list-style-type: none"> <li>Tiemie runs into the house followed by Jakes because he is angry with her for possibly being pregnant with another man's child</li> </ul>		
	<ul style="list-style-type: none"> <li>Ma becomes hysterical and pleads with Jakes to leave Tiemie alone</li> </ul>		
	<ul style="list-style-type: none"> <li>Giel decides to leave because he has won some money on the horses</li> </ul>		
	<ul style="list-style-type: none"> <li>Tjokkie commits suicide</li> </ul>		(4)
4.2.2	Markers accept other relevant and well-motivated answers. Mark holistically		
	Award full marks for:		
	<ul style="list-style-type: none"> <li>Two: for a well-described costume OR</li> </ul>		
	<ul style="list-style-type: none"> <li>Four: for separate thoughts/ideas</li> </ul>		
	The following is a guide:		
	<b>Jakes:</b>		
	<ul style="list-style-type: none"> <li>Could wear a sleeveless white vest, printed shirt, jeans and a leather jacket</li> </ul>		
	<ul style="list-style-type: none"> <li>Is rebellious in his nature and behaviour and this is portrayed in his costume</li> </ul>		
	<b>Tiemie:</b>		
	<ul style="list-style-type: none"> <li>Could wear a short floral summer dress and flat shoes</li> </ul>		
	<ul style="list-style-type: none"> <li>Is quite fashionable and her costume will reflect that.</li> </ul>		(4)
4.2.3	The candidate must show an understanding of how an actor should approach the truthful and realistic interpretation of the role. Mention could be made of Stanislavski's System/ Method. Other authentic, original acting methods and approaches to vocal, acting and characterisation techniques should be acknowledged.		
	Award full marks for:		
	<ul style="list-style-type: none"> <li>Three well-motivated statements OR</li> </ul>		
	<ul style="list-style-type: none"> <li>Six separate thoughts/ideas</li> </ul>		
	Markers accept other relevant and well-motivated answers.		
	The candidate must mention the elements of the system / method or other acting methods		
	The following is a guide to the depth and breadth of the type of answer a candidates should give. The Stanislavski system /method is only an example.		
	<ul style="list-style-type: none"> <li>Shifts in thought and feeling are reflected authentically through the actors'</li> </ul>		

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actions and reactions towards each other through the use of facial expression and gestures
<ul style="list-style-type: none"> <li>The director should facilitate the actors' understanding of the thoughts and feelings which reflect the characters' relationship at this point in the play and elicit authentic responses from the actors, e.g. Mingus' reaction when Princess decides to pose for a Dutch photographer</li> </ul>
<ul style="list-style-type: none"> <li>The actors should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be and true</li> </ul>
<ul style="list-style-type: none"> <li>Stanislavski's or any other theatre practitioner's method can be provided</li> </ul>
<b>Before rehearsals:</b>
<ul style="list-style-type: none"> <li>The actor could read the script to understand how the character behaves, responds and fits into the action of the play</li> </ul>
<b>Observation and research:</b>
<ul style="list-style-type: none"> <li>The actor could do a thorough analysis of the character in the play text</li> </ul>
<ul style="list-style-type: none"> <li>Understand the character's goals and motivations</li> </ul>
<ul style="list-style-type: none"> <li>Do thorough research and observation of the character type</li> </ul>
<b>Physical score of actions:</b>
<ul style="list-style-type: none"> <li>Actions and reactions should be realistic to the character in the situation</li> </ul>
<ul style="list-style-type: none"> <li>Uses physical action (facial expression, gestures and movement) in a natural and believable manner in the creation of the play's life on stage</li> </ul>
<b>Vocal expression:</b>
<ul style="list-style-type: none"> <li>As the play is realistic, the actor should create the illusion of a real conversation</li> </ul>
<ul style="list-style-type: none"> <li>Guide the actor to understand the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.</li> </ul>
<b>Beat work:</b>
<ul style="list-style-type: none"> <li>Shifts in thought and feeling should be reflected effectively, realistically and believably.</li> </ul>
<ul style="list-style-type: none"> <li>Units and objectives should be reflected in the actor's physical and vocal expression</li> </ul>
<b>Magic if:</b>
<ul style="list-style-type: none"> <li>The actor should play as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance. 'Acting is believing'</li> </ul>
<b>Circles of attention:</b>
<ul style="list-style-type: none"> <li>Actor's focus should be on the world of the play and not on the audience</li> </ul>
<b>Emotional memory:</b>
<ul style="list-style-type: none"> <li>Actor can use personal experiences and real emotions</li> </ul>
<b>Warm-up exercises:</b>
<ul style="list-style-type: none"> <li>The actor should warm up his or her instrument to be able to deliver on the physical and vocal demands of the role</li> </ul>
<ul style="list-style-type: none"> <li>Vocal warm-ups, e.g. diaphragmatic intercostal breathing, resonance exercises ( humming)</li> </ul>
<ul style="list-style-type: none"> <li>Physical warm-up exercises could include spinal rolls for flexibility and posture</li> </ul>

4.3.1	<p>Candidates may say it is not relevant now ('or does it' implies it may not be). Accept other relevant and well-motivated answers for example the setting, language and context of the characters may not be not familiar to everyone.</p> <p>Award full marks for:</p> <ul style="list-style-type: none"> <li>• Three well-motivated statements</li> <li>• Six separate thoughts/ideas</li> </ul> <p>The following is a guide:</p> <p><b>Universal relevance:</b></p> <ul style="list-style-type: none"> <li>• <i>Siener in die Suburbs</i> is as relevant today as it was then</li> <li>• Themes of poverty, freedom, abuse, etc. are still prevalent today</li> <li>• The realistic nature of the play (language, setting, characters, etc.) is relatable and relevant to all audiences</li> </ul>	(6)
4.3.2	<p>Markers accept other relevant and well-motivated answers.</p> <p>Award:</p> <ul style="list-style-type: none"> <li>• One mark for the means of advertising</li> <li>• One mark for the motivation</li> </ul> <p>The following is a guide:</p> <p><b>The road show could be advertised in the following ways:</b></p> <ul style="list-style-type: none"> <li>• Social media, e.g. Facebook, Twitter, WhatsApp</li> <li>• Print media, e.g. newspapers, posters</li> <li>• Word of mouth</li> <li>• Local radio stations</li> </ul> <p><b>Motivation:</b></p> <ul style="list-style-type: none"> <li>• Potential to reach a vast number of people</li> <li>• Cost effectiveness</li> </ul>	(2)
4.4	<p>Candidates must display an understanding of the possible theatrical impact of the motorbike in a production of the play.</p> <p>Award full marks for:</p> <ul style="list-style-type: none"> <li>• Three well-motivated statements OR</li> <li>• Six separate thoughts/ideas</li> </ul> <p>The following is a guide:</p> <p><b>The motorbike could create:</b></p> <ul style="list-style-type: none"> <li>• A dangerous atmosphere because the sound of the motorbike is loud and aggressive when Jakes rides it</li> <li>• An intimidating mood because it is displayed on the stage and represents Jakes' presence in the play. Jakes is seen as a bully</li> </ul>	

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- The model of the chosen motorbike could add to the characterisation of Jakes as he is a bully and intimidates people to get his way. He bullies Tjokkie to 'see'. He is defensive and will not hesitate to use violence to get his own way

Markers accept other relevant and well-motivated answers.

(6)

4.5 Refer to the notes below and ANNEXURE A to inform your marking.

Candidates should display an understanding of how love resonates as a theme throughout the play.

The following is a guide:

- It is clear from Jakes' actions that he does not understand love when he assaults Tiemie and throws the bloodied altar-cloth to Ma and says, 'Daar is jou blêrie love'
- The message on the altar-cloth, 'God is Liefde', indicates that Ma tries to live by this example, unlike the other characters, even though they accuse her of being a bad role-model and a woman of low moral standards
- Ma experiences personal tragedy because she is tries to find God's love in her search for a patriarch for her family
- The relationship between Giel and Ma reflects a love of convenience and superficiality because Giel leaves as soon as he wins on the horses
- Tiemie and Jakes merely have a sexual relationship and do not love one another. However, Jakes says that he is a 'bok vir love' and claims that he cares for Tiemie
- Fé loves Tjokkie, however Tjokkie says that his ability to 'see' is more important than a relationship with Fé
- Ma loves her children. She will never let Tjokkie 'see' for her own benefit as she knows that the act of 'seeing' hurts him

Markers accept other relevant and well-motivated answers.

(10)

[40]

**TOTAL SECTION B:**

**40**

**SECTION C: SOUTH AFRICAN THEATRE: POST-1994–CONTEMPORARY****QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI**

5.1.1	Truth and Reconciliation Commission		(1)
5.1.2	Thando or Thando Makhaya		(1)
5.1.3	Markers accept other relevant and well-motivated answers.		
	The following is a guide:		
	<b>Amnesty:</b>		
	• Is the pardoning of offences		
	• Is granted to perpetrators who disclose all their deeds		
	• Allows the perpetrator to go free once granted amnesty		(2)
5.1.4	The following is a guide:		
	<b><i>The Daily Mirror</i> is a suitable title because:</b>		
	• It reflects daily life and the lives of the Makhaya family		
	• 'Daily' would reflect day to day events		
	• Realism in the theatre holds up a 'mirror' to life		
	• It helps us look at real issues		
	Markers accept other relevant and well-motivated answers.		(3)
5.2	Markers accept other corrects answers.		
	The following is a guide:		
	<b>TRC cases mentioned in the play, e.g.:</b>		
	• Craig Williamson case		
	• Chris Hani case		
	• Ruth First case		
	• The Cradock Four case		
	• Pebco three		(2)
5.3	Markers accept other relevant and well-motivated answers.		
	The following is a guide:		
	<b>The play would make a good TV series because it contains elements of:</b>		
	• Romance		
	• Love		
	• Illicit affairs amongst family members		
	• Death		
	• Intrigue		
	• Sensationalism		

• Suspense
• Secrets and lies finally revealed
<b>Characters:</b>
• Hide secrets (Sipho)
• Are flamboyant (Mandisa)
• Have affairs (Themba)
• Get drunk (Sipho)
• Are morally upright (Thando)
• Are dramatic in their outbursts (Sipho saying he will blow up the library)
<b>Situations:</b>
• Are sensational (illicit affair of Themba)
• Are tense (awaiting the arrival of Themba's body)
• Are scandalous (Thando might be Themba's child)
• Reflect conflict in the family (brother against brother, etc.)
<b>The play would not make a good TV series because it deals with:</b>
• Sensitive issues concerning real people
• The atrocities of apartheid and the effects of these on ordinary people and the daily struggles that people face in order to survive
<b>Characters:</b>
• Live ordinary everyday lives
• Represent the common man
• Deal with sensitive issues which are painful and real
<b>Situations reflect:</b>
• Ordinary, everyday situations that everyone faces
• Normal sibling rivalry/conflict in the family (brother against brother)
Mark holistically

(4)

5.4	Markers accept other relevant and well-motivated answers.	
	The following is a guide:	
	<b>Sipho is shocked and angry because:</b>	
	• The custom of cremation is against his traditional beliefs about burial as the African system of burial involves a coffin and a body	
	• He expected to fetch a body in a coffin at the airport and was surprised to find out that there would be no body to bury	
	• He is angry with his family in London for not informing him and feels that his wishes have not been heard or considered	
	• He has spent much time and effort to prepare and arrange the funeral	
	Mark Holistically	(3)



5.5	<p>The candidate must show an understanding of how an actor should approach the truthful and realistic interpretation of the role. Mention could be made of Stanislavski's System/ Method. Other authentic, original acting methods and approaches to vocal, acting and characterisation techniques should be acknowledged.</p>
	Award full marks for:
	<ul style="list-style-type: none"> <li>• Three well motivated statements OR</li> </ul>
	<ul style="list-style-type: none"> <li>• Six listed and briefly described separate thoughts/ideas</li> </ul>
	Markers accept other relevant and well-motivated answers.
	The candidate must mention the elements of the system / method or other acting methods
	The following is a guide to the depth and breadth of the type of answer a candidates should give. The Stanislavski system /method is only an example.
	<ul style="list-style-type: none"> <li>• Shifts in thought and feeling are reflected authentically through the actors' actions and reactions towards each other through the use of facial expression and gestures</li> </ul>
	<ul style="list-style-type: none"> <li>• The director should facilitate the actors' understanding of the thoughts and feelings which reflect the characters' relationship at this point in the play and elicit authentic responses from the actors, e.g. Mingus' reaction when Princess decides to pose for a Dutch photographer</li> </ul>
	<ul style="list-style-type: none"> <li>• The actors should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be and true</li> </ul>
	<ul style="list-style-type: none"> <li>• Stanislavski's or any other theatre practitioner's method can be provided</li> </ul>
	<b>Before rehearsals:</b>
	<ul style="list-style-type: none"> <li>• The actor could read the script to understand how the character behaves, responds and fits into the action of the play</li> </ul>
	<b>Observation and research:</b>
	<ul style="list-style-type: none"> <li>• The actor could do a thorough analysis of the character in the play text</li> </ul>
	<ul style="list-style-type: none"> <li>• Understand the character's goals and motivations</li> </ul>
	<ul style="list-style-type: none"> <li>• Do thorough research and observation of the character type</li> </ul>
	<b>Physical score of actions:</b>
	<ul style="list-style-type: none"> <li>• Actions and reactions should be realistic to the character in the situation</li> </ul>
	<ul style="list-style-type: none"> <li>• Uses physical action (facial expression, gestures and movement) in a natural and believable manner in the creation of the play's life on stage</li> </ul>
	<b>Vocal expression:</b>
	<ul style="list-style-type: none"> <li>• As the play is realistic, the actor should create the illusion of a real conversation</li> </ul>
	<ul style="list-style-type: none"> <li>• Guide the actor to understand the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.</li> </ul>
	<b>Beat work:</b>
	<ul style="list-style-type: none"> <li>• Shifts in thought and feeling should be reflected effectively, realistically and believably.</li> </ul>
	<ul style="list-style-type: none"> <li>• Units and objectives should be reflected in the actor's physical and vocal expression</li> </ul>

<b>Magic if:</b>	
<ul style="list-style-type: none"> <li>The actor should play as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance. 'Acting is believing'</li> </ul>	
<b>Circles of attention:</b>	
<ul style="list-style-type: none"> <li>Actor's focus should be on the world of the play and not on the audience</li> </ul>	
<b>Emotional memory:</b>	
<ul style="list-style-type: none"> <li>Actor can use personal experiences and real emotions</li> </ul>	
<b>Warm-up exercises:</b>	
<ul style="list-style-type: none"> <li>The actor should warm up his or her instrument to be able to deliver on the physical and vocal demands of the role</li> </ul>	
<ul style="list-style-type: none"> <li>Vocal warm-ups, e.g. diaphragmatic intercostal breathing, resonance exercises ( humming)</li> </ul>	
<ul style="list-style-type: none"> <li>Physical warm-up exercises could include spinal rolls for flexibility and posture</li> </ul>	(6)

5.6	Markers accept other relevant and well-motivated answers.	
	Award full marks for:	
	<ul style="list-style-type: none"> <li>Three well-motivated statements OR</li> <li>Six separate thoughts/ideas</li> </ul>	
	The following is a guide:	
	<b>African and Western cultural traditions and practices are shown through:</b>	
	<ul style="list-style-type: none"> <li>Belief systems regarding funerals, e.g. African funerals involve the paying of respect to the deceased's body in an open coffin and respecting this body even when buried as the ancestors (the dead) are evoked in ceremonies and rituals after they are dead and buried</li> </ul>	
	<ul style="list-style-type: none"> <li>Marriage customs of ilobolo / magadi and Western marriage rituals are mentioned in Thando and Mandisa's conversations about boyfriends.: Whereas Mandisa has many boyfriends of different cultural backgrounds (e.g. Derek Loxworth), Thando's relationship with Mpho is longstanding and she is engaged to him and will marry him according to traditional custom</li> </ul>	
	<ul style="list-style-type: none"> <li>lobolo: (IsiZulu), lilobola: (Siswati), lovolo (xiTsonga), lowolo (Angoni, Sena, Tumbula, Ngonde of Malawi)</li> </ul>	
	<ul style="list-style-type: none"> <li>mahadi (SeSotho), magadi (SeTswana, SePedi, SePulana), mamolo (TshiVenda, ChiWongo, ChiChewa of Malawi)</li> </ul>	
	<ul style="list-style-type: none"> <li>Reference to the Nuremberg Trial and the TRC in comparison to the Lekgotla. Different geographical regions may use a different word for Lekgotla.</li> </ul>	
	<ul style="list-style-type: none"> <li>legotla (SePedi, SeTswana, SeSothu, Sepulana)</li> </ul>	
	<ul style="list-style-type: none"> <li>imbizo (IsiZulu, IsiXhosa, IsiNdebele)</li> </ul>	
	<ul style="list-style-type: none"> <li>mbidzo (TshiVenda)</li> </ul>	
	<ul style="list-style-type: none"> <li>sibaya or enkundleni (SiSwati)</li> </ul>	

- xivijo or ehumbyeni (XiTsonga)

- The relationships differ between parents and children, seen in Mandisa's disrespect towards her elders, shown in the way in which she speaks to Siphso and Thando's respectful responses to Siphso
- The African traditional dress is seen in Nandipa's designs. Thando has a dress designed by Nandipha Kalana and this is different from Western design, which interests Mandisa as a fashion design student from London

6

5.7 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

Candidates may focus on different aspects of the newspaper stimulus in Source G to answer the questions around sociopolitical context, subject matter and themes of the play. Award marks for a well-integrated, creative response to the question, which refers to *Nothing But The Truth*.

**Socio-political context:**

- The TRC was a significant influence on the socio-political environment of South Africa as it re-looked at the atrocities of the past and processed these in a way in which social transformation and healing was possible through the revelation of truth, personal stories and forgiveness/amnesty
- This play is Theatre for Reconciliation and its plot and themes reflect the essence of the TRC
- New South African democracy and freedoms created a new social, political, personal and psychological space in which to live

**Subject matter:**

- The plot of the play deals with loss, love, exile and sibling rivalry between Siphso and Themba Makhaya as Themba 'stole' much from Siphso: his wire bus, blazer, wife, education etc.
- Western vs. African traditions are reflected in the statement and article about 'Ashes to Ashes' as African funerals did not include cremation

**Themes:**

- Sibling rivalry is seen through Themba and Siphso and their conflict revealed through Siphso's disclosure of secrets and truths of the past
- Love is reflected in the name of Siphso's daughter Thando, Siphso's love of Themba, Sindiswa and Thando and the love of family and also of one another, which is the antidote to racism, prejudice, hatred and bitterness
- Loss is reflected in loss of a brother through exile and death, loss of human rights and dignity in an apartheid South Africa and the regaining of and restoration of dignity and humanity, family and country through the process of reconciliation
- All aspects of the *Daily Mirror* are acceptable in this answer.

(12)

[40]

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1.1	Markers accept other relevant and well-motivated answers.	
	The following is a guide:	
	<b>The name of the newspaper is appropriate because:</b>	
	<ul style="list-style-type: none"> <li>The play is set on the West Coast</li> <li>The play observes the lives of the characters in the play in a realistic manner</li> </ul>	(2)
6.1.2	Markers accept other relevant and well-motivated answers.	
	The following is a guide:	
	Garnet Lodge is a suitable setting because of the:	
	<b>Remoteness of the lodge:</b>	
	<ul style="list-style-type: none"> <li>Could underscore the idea that the characters of the play are isolated and trapped</li> </ul>	
	<b>The position of the lodge:</b>	
	<ul style="list-style-type: none"> <li>On the sea cliff could highlight the idea that there is a sense of danger, e.g. Johan threatening Smith</li> </ul>	
	<b>The lodge is a meeting point:</b>	
	<ul style="list-style-type: none"> <li>The lodge dislodges the characters from their own homes</li> </ul>	(4)
6.1.3	Markers accept other relevant and well-motivated answers.	
	The following is a guide:	
	<b>The quote:</b>	
	<ul style="list-style-type: none"> <li>Reflects the oppression of the characters</li> <li>The silent fog hangs in the air almost suffocating the inhabitants</li> <li>The sea bell tolls in the play and rings out impending doom</li> <li>The bell knolls time's passing</li> <li>The unhurried groundswell is the undercurrent which drives the play</li> <li>The tension and mood of the play are influenced by the groundswell</li> </ul>	(4)
6.1.4	Markers accept other correct, relevant and well-motivated answers.	
	Award full marks for:	
	<ul style="list-style-type: none"> <li>Three well-motivated statements OR</li> <li>Six separate thoughts/ideas</li> </ul>	
	The following is a guide:	
	<b>The play is a psychological drama because:</b>	
	<ul style="list-style-type: none"> <li>Characters are three-dimensional</li> <li>They have believable pasts, complex presents and hopeless futures</li> </ul>	

	<ul style="list-style-type: none"> <li>The illusion of reality is created by the attention to detail in the realistic authentic and truthful portrayal of each character</li> <li>The complexities of their relationships are shown in the manipulation of each other in order to get what they want</li> <li>Objectives and desires drive each character</li> <li>Tensions between the characters drive the plot of the play</li> <li>Characters were modelled on real life characters</li> </ul>	(6)
6.1.5	<p>Markers accept other relevant and well-motivated answers.</p> <p>Award full marks for:</p> <ul style="list-style-type: none"> <li>Three well-motivated statements OR</li> <li>Six separate thoughts/ideas</li> </ul> <p>The following is a guide:</p> <p><b>Sociopolitical context:</b></p> <ul style="list-style-type: none"> <li>Post-apartheid South Africa</li> <li>Time for forging new relationships</li> <li>An opportunity for doing just that is presented in this holding-place, Garnet Lodge, but the real opportunity for changed dynamics between people is not taken</li> <li>Each character brings 'baggage' from his past into the new situation and is unable to let it go</li> </ul> <p><b>Subject Matter:</b></p> <ul style="list-style-type: none"> <li>Psychological traumas of the past are suggested by the counselling service offered in the newspaper</li> <li>There is a need for psychological intervention in the lives of individuals affected by apartheid</li> <li>The set and setting of the play is mentioned in the advertisement for accommodation at Garnet Lodge</li> <li>The Lodge's isolation is also mentioned</li> <li>Deep sea diving is the subject matter of the diamond diving in the play</li> <li>Johan has been physically affected by too much diving and states his body is like a fizzy drink</li> <li>The attack on Smith by Johan is also mentioned as an article on page 2 and alludes to this incident which is the subject of tension and climax and affects the action and outcome of the play</li> </ul>	(6)
5.5	<p>The candidate must show an understanding of how an actor should approach the truthful and realistic interpretation of the role. Mention could be made of Stanislavski's System/ Method. Other authentic, original acting methods and approaches to vocal, acting and characterisation techniques should be acknowledged.</p>	

Award full marks for:
• Three well motivated statements OR
• Six listed and briefly described separate thoughts/ideas
Markers accept other relevant and well-motivated answers.
The following is a guide to the depth and breadth of the type of answer a candidates should give. The Stanislavski system /method is only an example.
• Shifts in thought and feeling are reflected authentically through the actors' actions and reactions towards each other through the use of facial expression and gestures
• The director should facilitate the actors' understanding of the thoughts and feelings which reflect the characters' relationship at this point in the play and elicit authentic responses from the actors, e.g. Mingus' reaction when Princess decides to pose for a Dutch photographer
• The actors should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be and true
• Stanislavski's or any other theatre practitioner's method can be provided
<b>Before rehearsals:</b>
• The actor could read the script to understand how the character behaves, responds and fits into the action of the play
<b>Observation and research:</b>
• The actor could do a thorough analysis of the character in the play text
• Understand the character's goals and motivations
• Do thorough research and observation of the character type
<b>Physical score of actions:</b>
• Actions and reactions should be realistic to the character in the situation
• Uses physical action (facial expression, gestures and movement) in a natural and believable manner in the creation of the play's life on stage
<b>Vocal expression:</b>
• As the play is realistic, the actor should create the illusion of a real conversation
• Guide the actor to understand the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.
<b>Beat work:</b>
• Shifts in thought and feeling should be reflected effectively, realistically and believably.
• Units and objectives should be reflected in the actor's physical and vocal expression
<b>Magic if:</b>
• The actor should play as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance. 'Acting is believing'
<b>Circles of attention:</b>
• Actor's focus should be on the world of the play and not on the audience

<b>Emotional memory:</b>	
• Actor can use personal experiences and real emotions	
<b>Warm-up exercises:</b>	
• The actor should warm up his or her instrument to be able to deliver on the physical and vocal demands of the role	
• Vocal warm-ups, e.g. diaphragmatic intercostal breathing, resonance exercises ( humming)	
• Physical warm-up exercises could include spinal rolls for flexibility and posture	(6)

6.3	Refer to the notes below and ANNEXURE B to inform your marking.		
	Markers accept other relevant and well-motivated answers.		
The following is a guide:			
<b>The characters might/might not be able to move forward because:</b>			
• They are trapped in a situation which is hopeless			
• The only hope Johan and Thami had to fulfil their dreams was Smith			
<b>Johan:</b>			
• Is deeply affected by his past			
• Is unable to change			
• Needs Thami's understanding and acceptance in order to be free of his guilt			
• Although he is desperate to end his isolation and long years of banishment, he doesn't succeed			
• Even when he leaves the lodge he chases his dog away, thus is totally alone and bereft			
<b>Thami:</b>			
• Is affected by apartheid			
• Is unable to change as he doesn't have the means to do it			
• Has left his family to seek his fortune but has failed			
• Doesn't need Johan's friendship but sees Johan's plans and schemes as an opportunity to get out of his present situation			
• Unlike Johan, Thami has other options in the new South Africa, but will he succeed in taking them?			
• Thami might be able to forge a future by going back to his family, although he might be too ashamed to do so			
<b>Smith:</b>			
• Has wealth, is in a healthy financial situation, but does he have time?			
• He has lost the meaning and purpose in his life			
• After the play ends, Smith will probably continue his selfish, meaningless life and eat another breakfast at the Lodge			
• It is unlikely that he will ever change			
• His family has dispersed and he is alone			

- |   |      |
|---|------|
| • His life is empty and lonely  |      |
| • His attitudes towards others are so set that it is unlikely that he will find new insights into relationships |      |
|   | (12) |
|   | [40] |

### QUESTION 7: *MISSING* BY REZA DE WET

7.1.1	Candidates must display an understanding of the play's content.	
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Award full marks for:	
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- |                                   |  |
|-----------------------------------|--|
| • ONE well-motivated statement OR |  |
| • TWO separate thoughts/ideas     |  |

The following is a guide:	
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<b>The name of the newspaper is appropriate because:</b>	
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- |  |  |
|--|--|
| • In the play it is clear that Miem and Gertie enjoy gossip when they discuss the people of the town and the 'evils' of the circus |  |
| • It is sensational because they lie about the 'long' list of girls. Only a two girls went missing.                                |  |

Markers accept other relevant and well-motivated answers.	(2)
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7.1.2	Candidates must display an understanding of the play's context.	
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The following is a guide:	
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<b>Candidates may answer as follows:</b>	
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- |  |  |
|--|--|
| • 1 September, as Meisie goes missing late on the evening of 31 August |  |
|--|--|

Markers accept other relevant and well-motivated answers.	(2)
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7.1.3	Markers accept other relevant and well-motivated answers.	
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Award full marks for:	
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- |                                    |  |
|------------------------------------|--|
| • TWO well-motivated statements OR |  |
| • FOUR separate thoughts/ideas     |  |

The following is a guide:	
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<b>Afrikaans = 'Mis':</b>	
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- |   |  |
|---|--|
| • Bemesting (die 'mis' wat Miem en Meisie in sakke pak om te verkoop)   |  |
| • 'Mis' as menslike ontlasting (die aksies en gesprekke rondom die slopemmer)   |  |
| • Indirekte verwysings na Rooms Katolieke 'Mis' (al die vroue in die drama bieg teenoor Konstabel soos teenoor 'n priester) |  |
| • Die vroue kyk die waarheid 'mis'  |  |
| • Meisies word uit die dorp ver'mis'  |  |



	<ul style="list-style-type: none"> <li>Die feit dat die vroue hul 'mis'gis</li> <li>Al die karakters 'mis' iets</li> <li>'Mis'tig buitekant</li> <li>'Mis' voor die vroue se oë</li> </ul>	
	<b>English = 'Missing':</b>	
	<ul style="list-style-type: none"> <li>The girls who have gone 'missing'</li> <li>The characters are all 'missing' something: Miem 'misses' Gabriel, Gertie 'misses' her youth and sexual liberation and Meisie 'misses' her freedom</li> <li>The truth is 'missing' from the house</li> <li>We are aware of the absence of Gabriel - he is 'missing'</li> <li>Joy, love and warmth are 'missing' in the house</li> </ul>	(4)
7.2	<p>Markers accept other relevant and well-motivated answers. Candidates must display an understanding of Constable's character.</p> <p>Award full marks for:</p> <ul style="list-style-type: none"> <li>TWO well-motivated statements OR</li> <li>FOUR separate thoughts/ideas</li> </ul> <p>The following is a guide:</p> <p><b>Constable:</b></p> <ul style="list-style-type: none"> <li>Is charming and a bit mysterious and socially well versed</li> <li>Uses his blindness and his willingness to look after the women to secure their trust</li> <li>Manipulates by exploiting the vulnerability of the other characters</li> <li>He is blind. He has an excellent sense of smell</li> <li>He has an impressive presence and good posture</li> <li>He speaks Afrikaans</li> <li>He has heightened senses</li> <li>Represents the mysterious external environment, e.g. the circus which is feared by some and a curiosity for others</li> <li>The constable's physical appearance may be included in the description</li> </ul>	(4)
7.3	<p>Markers accept other relevant and well-motivated answers. Candidates must display an understanding of the characters in the play.</p> <p>Award full marks for:</p> <ul style="list-style-type: none"> <li>TWO well-motivated statements OR</li> <li>FOUR separate thoughts/ideas</li> </ul> <p>The following is a guide:</p> <p><b>The women allow Constable in the house because:</b></p> <ul style="list-style-type: none"> <li>They have an implicit trust in patriarchy, (because of the Calvinistic belief)</li> <li>A policeman must be trusted</li> <li>His 'blindness' cause them to believe that he is harmless and more trustworthy</li> </ul>	(4)

7.4	<p>The candidate must show an understanding of how an actor should approach the truthful and realistic interpretation of the role. Mention could be made of Stanislavski's System/ Method. Other authentic, original acting methods and approaches to vocal, acting and characterisation techniques should be acknowledged.</p> <p>Award full marks for:</p> <ul style="list-style-type: none"> <li>• Three well motivated statements OR</li> <li>• Six listed and briefly described separate thoughts/ideas</li> </ul> <p>Markers accept other relevant and well-motivated answers.</p> <p>The following is a guide to the depth and breadth of the type of answer a candidates should give. The Stanislavski system /method is only an example.</p> <ul style="list-style-type: none"> <li>• Shifts in thought and feeling are reflected authentically through the actors' actions and reactions towards each other through the use of facial expression and gestures</li> <li>• The director should facilitate the actors' understanding of the thoughts and feelings which reflect the characters' relationship at this point in the play and elicit authentic responses from the actors, e.g. Mingus' reaction when Princess decides to pose for a Dutch photographer</li> <li>• The actors should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be and true</li> <li>• Stanislavski's or any other theatre practitioner's method can be provided</li> </ul> <p><b>Before rehearsals:</b></p> <ul style="list-style-type: none"> <li>• The actor could read the script to understand how the character behaves, responds and fits into the action of the play</li> </ul> <p><b>Observation and research:</b></p> <ul style="list-style-type: none"> <li>• The actor could do a thorough analysis of the character in the play text</li> <li>• Understand the character's goals and motivations</li> <li>• Do thorough research and observation of the character type</li> </ul> <p><b>Physical score of actions:</b></p> <ul style="list-style-type: none"> <li>• Actions and reactions should be realistic to the character in the situation</li> <li>• Uses physical action (facial expression, gestures and movement) in a natural and believable manner in the creation of the play's life on stage</li> </ul> <p><b>Vocal expression:</b></p> <ul style="list-style-type: none"> <li>• As the play is realistic, the actor should create the illusion of a real conversation</li> <li>• Guide the actor to understand the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.</li> </ul> <p><b>Beat work:</b></p> <ul style="list-style-type: none"> <li>• Shifts in thought and feeling should be reflected effectively, realistically and believably.</li> <li>• Units and objectives should be reflected in the actor's physical and vocal expression</li> </ul>	
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<b>Magic if:</b>	
<ul style="list-style-type: none"> <li>The actor should play as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance. 'Acting is believing'</li> </ul>	
<b>Circles of attention:</b>	
<ul style="list-style-type: none"> <li>Actor's focus should be on the world of the play and not on the audience</li> </ul>	
<b>Emotional memory:</b>	
<ul style="list-style-type: none"> <li>Actor can use personal experiences and real emotions</li> </ul>	
<b>Warm-up exercises:</b>	
<ul style="list-style-type: none"> <li>The actor should warm up his or her instrument to be able to deliver on the physical and vocal demands of the role</li> </ul>	
<ul style="list-style-type: none"> <li>Vocal warm-ups, e.g. diaphragmatic intercostal breathing, resonance exercises ( humming)</li> </ul>	
<ul style="list-style-type: none"> <li>Physical warm-up exercises could include spinal rolls for flexibility and posture</li> </ul>	
	(6)

7.5	Markers accept other relevant and well-motivated answers. Candidates must display an understanding of how the socio-economic context of the play.	
	Award full marks for:	
	<ul style="list-style-type: none"> <li>TWO well-motivated statements OR</li> <li>FOUR separate thoughts/ideas</li> </ul>	
	The following is a guide:	
	<b>The Great Depression:</b>	
	<ul style="list-style-type: none"> <li>The play takes place in the context of economic hardship</li> <li>Miem and Meisie labour to sew bags and sell manure to make a living because work is scarce due to the Great Depression</li> <li>The father escaped to the attic due to the effects of the depression as he cannot deal with the harsh realities of life. He himself is in his own personal 'great depression' and this is expressed by his unconventional way of dealing with life by living in the attic alone</li> <li>Miem is forced to be mother and father in a very patriarchal environment as the father figure has become absent</li> <li>These characters are forced into survival mode, which is why the circus itself provides great relief and escape from the Great Depression</li> </ul>	
		(4)

7.6	Markers accept other relevant and well-motivated answers.	
	Award one mark for choice and one mark for motivation.	
	The following is a guide:	
	<b>The following products/services could be advertised in the newspaper:</b>	
	<ul style="list-style-type: none"> <li>Deodoriser – stench of manure</li> <li>Private detective agency – Meisie goes missing</li> </ul>	

• Roses – to get rid of the smell of manure	
• Sacks – used for manure	
• Clothes – sewn by Meisie	
• Oil for the lamp	
• Aerobics classes offered by Gertie	
• Doom (fly poison for Meisie)	
• Apples – constable eats apples	
• Windows for window pane installation	(2)

7.7	Refer to the notes below and the rubric in ANNEXURE B to inform your marking.	
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	Markers accept other relevant and well-motivated answers. Candidates should display an understanding of how the circus is a central idea in the play.	
	The following is a guide:	
	<b>Genre:</b>	
	<b>The circus is:</b>	
	<ul style="list-style-type: none"> <li>• In direct conflict with the ideals of Afrikaner Calvinism as it represents immorality, promiscuity, the downfall of the church, the occult, etc.</li> </ul>	
	<ul style="list-style-type: none"> <li>• Seen as an aspect of society where the impossible is made possible thus it supports the Magical Realism of the play and provides new insights and unanswered questions</li> </ul>	
	<ul style="list-style-type: none"> <li>• Associated with the supernatural because people fear what they do not understand and, as a result, create supernatural myths to frighten people from visiting the circus</li> </ul>	
	<b>Mood and atmosphere:</b>	
	<b>The circus:</b>	
	<ul style="list-style-type: none"> <li>• Creates tension when the representative of the external environment (Constable/Pierrot) invades the internal environment (Miem's house)</li> </ul>	
	<ul style="list-style-type: none"> <li>• Music and lights enhance the sense of the mystery and nervous excitement</li> </ul>	
	<b>Characters:</b>	
	<ul style="list-style-type: none"> <li>• Miem only speaks about the circus, she does not go there. She forbids her daughter from having anything to do with it. However, she does display moments of curiosity whenever Meisie is not around</li> </ul>	
	<ul style="list-style-type: none"> <li>• Gertie is curious and has visited the smaller circus tent next to the main arena and witnessed the circus procession through the streets</li> </ul>	
	<ul style="list-style-type: none"> <li>• Meisie is forbidden to go to the circus. However, Meisie is curious and sneaks out the house to go and experience the mysteries of the circus</li> </ul>	
	<ul style="list-style-type: none"> <li>• Constable is from the circus which becomes evident when he transforms into a Pierrot (clown)</li> </ul>	(12)
		[40]

	<b>TOTAL SECTION C:</b>	40

<b>SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS</b>			
<b>QUESTION 8 (COMPULSORY)</b>			
8.1.1	Award two marks for each definition.		
	The following is a guide:		
	<b>Monologue:</b>		
	• Speech spoken by one person. It is usually from a play		
	<b>Poem:</b>		
	• Stylised language used to express emotions and ideas		
	<b>Prose:</b>		
	• Language in sentence format/consists of dialogue as well as narration. It is a form of storytelling. It could be written in the first person. It is usually from a short story or any other text. It is not from a play text.		
	Markers accept other relevant answers.		(6)
8.1.2	Award marks for responses showing understanding and knowledge of successful marketing.		
	The following is a guide:		
	<b>The poster is successful because it:</b>		
	• Includes the name of the playwright, a well-known theatre practitioner		
	• Makes use of interesting fonts		
	• Mentions that the production contains music		
	<b>The poster is not successful because it:</b>		
	• Portrays women as emotional and unstable		
	• Is printed in black and white		
	• Does not consist of performance details such as date, time, fee		
	Markers accept other relevant and well-motivated answers.		(4)
8.1.3	Award marks for:		
	• One mark for the title		
	• One mark for the #hashtag		
	• Two marks for the motivation		
	Markers accept any suitable, well-motivated title and #hashtag which may display a creative connection to the play.		(4)
8.2	Award marks for responses that show an interpretation of performance style and technical elements.		
	The following is a guide:		
	<b>Vocal and Physical Performance:</b>		
	• Group might choose to perform the extract as a choral piece		
	• Individual voices might be used		

## NSC – Marking Guidelines

• Vocal elements, e.g. song, pitch, pace, volume could be discussed	
• Physicality of performers, e.g. movement, gesture, dance, physical theatre might be discussed	
<b>Technical and Theatrical elements:</b>	
• Lighting and sound might be used to enhance the performance	
• Performers might choose to use multimedia and perform the whole piece on screen, as if they are all over the world	
• Visual imagery and sound effects might enhance theatrical impact	
• Group might play musical instruments live or used recorded music	
• Microphones might be needed, depending on the size of the venue	
• Theatre space might be used creatively	
• Set choice can be discussed	
<b>Relevance at a Youth Day</b>	
• The candidates must provide answers that align their choices of staging to the subject matter and aims of Youth Day	
Markers accept other relevant and well-motivated answers.	
Markers mark holistic	
Refer to annexure A	(10)

8.3	Markers accept other relevant and well-motivated answers.	
	Award marks for responses that show an ability to evaluate the type of performance that would be suitable for a Youth Day celebration in a South African theatrical and socio-political/historical context. The performance item should be identified.	
	The following is a guide:	
	<b>Performance items may include:</b>	
	• Dancing, e.g. gumboot dancing, is`chathamiya, toyi toyi, hip hop which is uplifting and unifying because it is energised, rhythmical and artistic	
	• Drumming because it would create a powerful atmosphere of unity amongst the crowd	
	• Singing, e.g. choral songs, praise singing which is uplifting	
	• Poetry, e.g. slam poetry, choral verse. Praise poetry which would carry powerful and moving messages across	
	• Live band or live music of any kind because music moves the masses	
	• Short extracts from other relevant plays	
	• Candidates may interpret 'item' as a physical object	(4)

8.4	Refer to the notes below and ANNEXURE B to inform your marking.	
	Markers note:	
	Well-planned, motivated and substantiated answers with relevant examples are required.	
	N.B. The candidates may not use the play and the Dramatic Movement they referred to in Question 1, as an answer.	

Candidates may discuss any plays, theatre movements or theatre practitioners they have studied. Candidates should focus on Eve Ensler's statement, i.e. theatre's capacity to:		
<b>Move people emotionally:</b>		
<ul style="list-style-type: none"> <li>Theatre's power lies in the ability to connect in its immediacy with the audience and thereby to manipulate the audience member's emotional state through the subtle semiotics of theatre: visual and aural imagery, through the use of signs and symbols and the actor's voice and body</li> </ul>		
<ul style="list-style-type: none"> <li>The audience engages on a deep psychological level with the play and is moved to a different state of being by the time they exit the theatre</li> </ul>		
<b>Talk about issues:</b>		
<ul style="list-style-type: none"> <li>Taboo topics otherwise unspoken in society, are aired and given a voice on the stage and this stimulates 'talk' and conversation between audience members after the show. Families might discuss issues not spoken of</li> </ul>		
<ul style="list-style-type: none"> <li>The play itself, address talks about issues that might go unspoken in everyday life, thus opening up worlds to the listener and watcher, of which he or she might otherwise remain unaware</li> </ul>		
<b>Inspire social revolution:</b>		
<ul style="list-style-type: none"> <li>The power of theatre to speak to issues which affect personal, social and political arenas of society can shift mind-sets and thereby change hearts and thoughts and mobilise an effect outside the theatre in society, thereby creating a social revolution, e.g. <i>Woza Albert!</i></li> </ul>		
<ul style="list-style-type: none"> <li>Most plays, playwrights and productions are created for a purpose and aim to affect and effect change in society, e.g. Brecht</li> </ul>		
		(12)
<b>TOTAL SECTION D:</b>		<b>40</b>
<b>GRAND TOTAL:</b>		<b>150</b>

# ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3 and 4: 10 MARKS

DESCRIPTOR	MARK	THE CANDIDATE
		Thinking process:
		<ul style="list-style-type: none"> <li>Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge.</li> </ul>
<b>Outstanding</b>		<ul style="list-style-type: none"> <li>Explores, appraises and contextualises the question and quote in an original manner.</li> </ul>
<b>Metacognitive Knowledge</b>	<b>9–10</b>	<ul style="list-style-type: none"> <li>Demonstrates an original understanding of the question, the quote, play text and dramatic movement.</li> </ul>
		<ul style="list-style-type: none"> <li>Makes value judgements based on a justifiable set of criteria.</li> </ul>
<b>Create</b>		<ul style="list-style-type: none"> <li>Produces a new perspective and creates original insights.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, dramatic movement.</li> </ul>
		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to change, judge, argue, reorganise and produce afresh.</li> </ul>
		Thinking process:
<b>Meritorious</b>		<ul style="list-style-type: none"> <li>Demonstrates factual, conceptual and procedural knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Explores and contextualises the question and quote in an original manner.</li> </ul>
<b>Procedural Knowledge</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>Demonstrates an insightful understanding of the question, the quote, play text and dramatic movement.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the dramatic movement.</li> </ul>
<b>Evaluate</b>		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to explore, propose, appraise, evaluate, and conclude.</li> </ul>
<b>Average</b>		Thinking process:
		<ul style="list-style-type: none"> <li>Demonstrates factual and conceptual knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Explores and contextualises the question and quote.</li> </ul>
<b>Conceptual Knowledge</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>Presents a suitable answer related the question, the quote, play text and dramatic movement.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides and examines examples from the play text and the dramatic movement.</li> </ul>
<b>Analyse</b>		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to inquire, contrast, distinguish and classify.</li> </ul>
<b>Elementary</b>		Thinking process:
		<ul style="list-style-type: none"> <li>Demonstrates factual knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Understands the question and quote on an elementary level.</li> </ul>
<b>Factual Knowledge</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>Displays some factual knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Produces a straightforward and predictable answer related to the question, the quote, play text and dramatic movement.</li> </ul>
<b>Apply</b>		<ul style="list-style-type: none"> <li>Provides a few examples from the play text.</li> </ul>
		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to relate, organise, interpret, identify and integrate.</li> </ul>
<b>Achieved</b>		Thinking process:
		<ul style="list-style-type: none"> <li>Recalls factual knowledge.</li> </ul>
<b>Factual Knowledge</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>Demonstrates a basic understanding of the question and the quote.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides a few straightforward/basic facts related to the question, the quote, play text and dramatic movement.</li> </ul>
<b>Understand</b>		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to identify, list, define, compare and explain.</li> </ul>
<b>Not Achieved</b>		Thinking process:
		<ul style="list-style-type: none"> <li>Presents disjointed, unrelated factual knowledge.</li> </ul>
<b>Factual Knowledge</b>	<b>0</b>	<ul style="list-style-type: none"> <li>Demonstrates no understanding of the question and the quote.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides facts unrelated to the question, the quote, play text and dramatic movement.</li> </ul>
<b>Remember</b>		<ul style="list-style-type: none"> <li>Provides no examples from the play text or the dramatic movement.</li> </ul>
		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates are not able to identify, list, recognise or define.</li> </ul>



# ANNEXURE B: RUBRIC FOR QUESTIONS 5, 6, 7 and 8: 12 MARKS

DESCRIPTOR	MARK	THE CANDIDATE
		Thinking process:
<b>Outstanding</b>	<b>11–12</b>	<ul style="list-style-type: none"> <li>Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Explores, appraises and contextualises the question and source in an original manner.</li> </ul>
<b>Metacognitive Knowledge</b>		<ul style="list-style-type: none"> <li>Demonstrates an original understanding of the question, the source, play text and genre.</li> </ul>
		<ul style="list-style-type: none"> <li>Makes value judgements based on a justifiable set of criteria.</li> </ul>
<b>Create</b>		<ul style="list-style-type: none"> <li>Produces a new perspective and creates original insights.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, genre.</li> </ul>
		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to change, judge, argue, reorganise.</li> </ul>
		Thinking process:
<b>Meritorious</b>	<b>9–10</b>	<ul style="list-style-type: none"> <li>Presents factual, conceptual and procedural knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Explores and contextualises the question and source in an interesting manner.</li> </ul>
<b>Procedural Knowledge</b>		<ul style="list-style-type: none"> <li>Demonstrates an insightful understanding of the question, the source, play text and genre.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the genre.</li> </ul>
<b>Evaluate</b>		
		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to explore, propose, appraise, evaluate, conclude.</li> </ul>
		Thinking process:
<b>Average</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>Presents factual and conceptual knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Explores and contextualises the question and source.</li> </ul>
<b>Conceptual Knowledge</b>		<ul style="list-style-type: none"> <li>Presents a suitable answer related the question, the source, play text and genre.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides and examines examples from the play text and the genre.</li> </ul>
<b>Analyse</b>		
		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to inquire, contrast, distinguish and classify.</li> </ul>
		Thinking process:
<b>Elementary</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>Presents factual knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Understands the question and source on an elementary level.</li> </ul>
<b>Factual Knowledge</b>		<ul style="list-style-type: none"> <li>Displays some factual knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Produces a straightforward and predictable answer related to the question, the source, play text and genre.</li> </ul>
<b>Apply</b>		<ul style="list-style-type: none"> <li>Provides a few examples from the play text.</li> </ul>
		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to relate, organise, interpret, identify and integrate.</li> </ul>
		Thinking process:
<b>Achieved</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>Presents disjointed factual knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Demonstrates a basic understanding of the question and the source.</li> </ul>
<b>Factual Knowledge</b>		<ul style="list-style-type: none"> <li>Provides a few straightforward/basic facts related to the question, the source, play text and genre.</li> </ul>
<b>Understand</b>		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates show the ability to identify, list, recognise, define and explain.</li> </ul>
		Thinking process:
<b>Not Achieved</b>	<b>0–2</b>	<ul style="list-style-type: none"> <li>Remembers factual knowledge.</li> </ul>
		<ul style="list-style-type: none"> <li>Demonstrates no understanding of the question and the source.</li> </ul>
<b>Factual Knowledge</b>		<ul style="list-style-type: none"> <li>Provides facts unrelated to the question, the source, play text and genre.</li> </ul>
		<ul style="list-style-type: none"> <li>Provides no examples from the play text or the dramatic movement.</li> </ul>
<b>Remember</b>		
		Cognitive levels:
		<ul style="list-style-type: none"> <li>Candidates are not able to identify, list, recognise or define.</li> </ul>

**BLOOMS' TAXONOMY****Classification system to define and distinguish different levels of human cognition**

THE KNOWLEDGE DIMENSION		THE COGNITIVE PROCESS DIMENSION: 6 COGNITIVE LEVELS					
		Remembering	Understanding	Applying	Analysing	Evaluating	Creating
	Factual	List	Summarise	Respond	Select	Check for	Generate
	Conceptual	Recognise	Classify	Provide	Differentiate	Determine	Assemble
	Procedural	Recall	Clarify	Carry out	Integrate	Judge	Design
4 LEVELS OF THINKING PROCESSES	Meta cognitive	Identify	Predict	Use	Deconstruct	Reflect	Create

**1. Remembering**

Retrieving memorised information, knowledge, facts, definitions, lists, conventions, trends, sequences, classifications, categories, criteria, methodology and ways and means of dealing with specifics of the universals, abstractions principles, generalisations, theories and structure

<b>Name</b>	Specify (time, or place) as something desired, suggested, or decided on
	To identify, specify, or mention by name
<b>Identify</b>	To recognise a problem, need, fact, etc. and to show what it is and that it exists
	To prove who or what someone or something is
<b>Select</b>	Carefully choose, determine or decide as being the best or most suitable

**2. Understanding**

Construct meaning from different types of knowledge, organise, compare, translate, interpret and extrapolate

<b>Explain</b>	Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it
	give a reason so as to justify or excuse (an action or event)
<b>Describe</b>	To give, narrate, relate, tell, describe, express a detailed account of
<b>Motivate</b>	Give a reason, present facts and arguments in support of doing, stating something

**3. Applying**

Carry out, execute, implement or use a procedure to solve or develop a problem in a new situation by applying acquired knowledge, facts rules, methods, techniques and rules

<b>Suggest</b>	Cause, argue, demonstrate, show that (something) exists or is the case
	Put forward for consideration
	To mention an idea, possible plan, or action for other people to consider
	To produce an idea in the mind

**4. Analysing**

Break information into parts. Determine how the parts relate, by identifying, differentiating or organising elements, relationships, principles, motives, purpose or cause. Make inferences/conclusions and find evidence to support generalisations.

<b>Respond</b>	Reply react or answer in words
<b>Discuss</b>	Write about (a topic) in detail, taking into account or considering different issues or idea or opinions related to it
<b>Write</b>	Compose, write, produce
<b>Analyse</b>	Examine, study something methodically and in detail, typically in order to discover, explain and interpret it
<b>Consider</b>	Think carefully about something, typically before making a decision, judgment, choice.

**5. Evaluating**

Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria and standards through checking and critiquing

<b>Evaluate</b>	To determine, judge, consider the significance, value, purpose, worth, or condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.
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**6. Creating**

Use of creative individual insight and thoughts to reorganising and compile information through generating, planning and creating a new pattern, product or structure

<b>Create</b>	Evolve from one's own thought or imagination, as a work of art, an invention or something new
	Cause to come into being.