



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 2009

MEMORANDUM

MARKS: 150

This memorandum consists of 45 pages.

GENERAL COMMENT FOR EXAMINERS:

- 1 Candidates must refer to Dramatic Arts theory and contextualizing within the play studied. Full marks cannot be awarded unless the candidate shows an understanding of the theories of the subject. The answers must be discipline specific. Use the What, Why and How with pointed references to examples in the text.
- 2 The suggested answers are often beyond what most candidates at grade 12 level can manage and should be regarded as a learning tool for the markers.

SECTION A: UNDERSTAND AND ANALYSE**ANSWER ONE QUESTION:**

**QUESTION 1: EPIC THEATRE
OR
QUESTION 2: ABSURD THEATRE**

QUESTION 1: EPIC THEATRE

(THIS QUESTION REFERS TO EITHER *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE* OR *KANNA HY KÔ HYSTOE*.)

The following are suggested answers. The candidate may give other answers or examples that are valid. The marker needs to take each candidate's experience and response into consideration.

1.1 See the rubric and suggested answer below.

| CATEGORY | MARK (%) | DESCRIPTORS (EVIDENCE) |
|--------------------------------|-----------------|--|
| Outstanding achievement | 18 – 20 | <ul style="list-style-type: none"> • Well organised, comprehensive and coherent, impeccable structure • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively expressed. |
| Meritorious achievement | 16 – 17 | <ul style="list-style-type: none"> • Well organised, detailed and coherent, polished structure. • Displays a high level of competence and careful selection of facts to process information. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge well expressed. |
| Substantial achievement | 14 – 15 | <ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting reading, clear statements, convincing, simple direct language. |

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| | | <ul style="list-style-type: none"> Supported by a selection of relevant dramatic references. Shows good understanding of the text, some logical statements. |
| Adequate achievement | 12 – 13 | <ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant dramatic references. Adequate reading but feels memorised. Not always a high level of insight. |
| Moderate achievement | 9 – 11 | <ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples. |
| Elementary achievement | 6 – 8 | <ul style="list-style-type: none"> Rambling no structure, limited vocabulary, little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples. |
| Not achieved | 0 – 5 | <ul style="list-style-type: none"> Incoherent, very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt but does not understand. |

Brecht's ideas emanated from years of experimentation and practical experience with the theatre, performers and various directors. He experimented as a director and playwright, and his plays were political and didactic. While he was influenced by the Expressionists, he rejected their psychological and emotional explanations for people's behaviour. He developed his own ideas, drawing on the ideas of Karl Marx. The basic concepts on which his theory was based, reached maturity towards the end of the 1920s, but it was only in 1930 that he placed emphasis on the idea of an epic theatre.

His purpose was to distance the audience (emotionally) to enable them to see the world in which they lived more clearly. Only then would they be able to change it. Being distanced makes the audience see their world, existence and beliefs more clearly, rather than take these aspects for granted.

Although the term 'epic' can be misleading, Brecht wanted to make a clear distinction between what he saw as a theatre of illusion, which he termed 'dramatic' theatre, and his Epic Theatre. He criticised Dramatic Theatre for drawing the audience into a dream world, where they empathised completely with events of the play, and in which problems were always solved.

Brecht was strongly opposed to the idea of pretence; the latter was a typical feature of Realism. He claimed that the 'old theatre' (Realism) had lost its worth, because it undermined the role of the spectator to such an extent that it reduced him to no more than a passive onlooker. He wanted his spectators to be alert and leave the theatre with an awareness that they had to consider the problems posed in the play and do something about these problems in real life.

While he did not dismiss emotion in life and the theatre, he criticised the empathy that he believed overshadowed one's reason when watching a sentimental drama. He wanted his audiences to perceive the socio-political reality, and to realise that changes are possible.

Brecht's main purpose was to remove the 'illusion' or the 'slice-of-life' as depicted and presented by Realism. In order to do so, he employed various techniques, all of which were aimed directly at consistently drawing the audience's attention to the fact that they are in a theatre instead of transporting them to a world of fantasy and make-believe.

Brecht intended to make his audience aware of the difference between what they saw on the stage and what was perceived and experienced in 'real' life. Furthermore, he wanted them to see the play as a direct comment on life which was meant to be viewed and judged in a critical way. However, Brecht was never opposed to the idea of the theatre as a source of pleasure. Instead, he felt that pleasure could be gained by taking part in a productive manner so that what is seen cannot only be judged but also applied to circumstances outside the theatre. This, however, would not be possible unless the spectator was alienated from the events of the play, according to Brecht.

Also known as the 'Verfremdungseffekt' or alienation, this device was designed to distance the audience from the action on the stage and to ensure that their empathy was broken so that they remained critical of the events they were watching. To illustrate this idea, the purpose of music, for instance, should not be used simply to underscore the meaning of words, but instead, to provide a noteworthy commentary on the action. An example of this appears in *Mother Courage* where the ironically bitter words of a song which speak of a 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. *Caucasian Chalk Circle* and *Mother Courage* have songs amongst the scenes, often telling what was to happen before it occurred (thus eliminating the emotional involvement of tension and suspense). They commented directly on the action and linked scenes. The actors might step out of character and comment to the audience or the characters might speak their thoughts to the audience. Actors might speak in the third person for e.g. when Grusha speaks to Simon, she says, "I don't understand the soldier." Thus, through alienation, thought is provoked. Whereas an actor using Stanislavski's method might ask, "Who am I?" a Brechtian actor would ask "What am I?"

Unlike with Realism, Brecht's stage space was non-specific, the painted backdrops were suggestive rather than representational, e.g. scaffolding, revolving stages, visible pipes and wiring lit by stark, white lights with scene and set changes occurred in front of the audience. Sets were simple and symbolic, for e.g. a sign could represent an inn, a piece of blue cloth – a river. The intention was merely to hint at or imply a locale as an alternative to reproducing it. Musicians remained visible, and players might sit on the stage when not involved in the action. The didactic nature of the play was reinforced by the use of slide projections, screens, titles and technical equipment. Through alienation then, the playwright intends to show everything in a fresh and unfamiliar light so that the audience is made to look critically even at what they (the audience) had previously taken for granted.

Another technique he employed was historification, which refers to the use of material taken from other times or places. In *Caucasian Chalk Circle* the singer tells of a story of a war set in the distant past in an unknown land. This was another means of achieving alienation, as opposed to the more accepted, traditional theatrical practices which portray historical subject matter in a contemporary fashion, Brecht maintained that the playwright should highlight the 'pastness' of the events by separating them from the present. This he believed, enabled the audience to experience an objective distance so that they could participate in alternative decision-making. He felt that it was up to the dramatist to encourage the spectator to 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 by watching the play. The spectator would then consider what he or she would have done to make a positive difference. With the knowledge that change is indeed possible, the audience should then be inspired to make similar valuable social improvements with regard to the current state of affairs.

Due to the fact that his plays bear much more resemblance to epic poetry than to conventional drama, Brecht preferred to call his plays epic. His plays are much like a typical epic poem which, is traditionally made up of alternating pieces of dialogue and narration that presents a story from the perspective of a single storyteller.

This epic style, which narrates some parts of the story and merely demonstrates others, also allows for the free interchanging of time and space, connecting transitions of time and even covering entire historical periods with the use of a single sentence or short explanation. There is often a storyteller who addresses the audience directly; therefore breaking down the ‘fourth wall’ created in Realist theatre, for example, the Singer in *Caucasian Chalk Circle*. When Grusha is undecided about taking baby Michael, the Singer says

“she went back to the child
Just for one more look, just to sit with it
Just for a moment or two till someone should come
Its mother, perhaps, or someone else ...
Terrible is the temptation to do good.”

According to Brecht, the greatest effect of the drama should take place outside the theatre. By encouraging the spectator to bring about social reforms in his community or environment, a play avoids becoming a pacifier and manages to take on a more important and useful role in people’s lives.

The drama *Kanna Hy ko Hystoe* is discussed in the Afrikaans Memorandum. (20)

1.2

1.2.1 Erwin Piscator /Karl Marx

1.2.2 Berliner Ensemble

1.2.3 Verfremdungseffekt

1.2.4 Historification

1.2.5 Epic

1.2.6 Tableau

1.2.7 Didactic

1.2.8 Realistic Theatre

1.2.9 Episodic

1.2.10 Marxism

(10)

[30]

This question focuses mainly on LO3, AS1, 2 and 3. In addition, LO4, AS2, 4 are also integrated into these questions.

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS & MARKS |
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| Analysis/Synthesis/Evaluation | Higher Order | 30 | 9 | 1.1 |
| Application | Middle Order | 40 | 11 | 1.1 |
| Knowledge and comprehension | Lower Order | 30 | 10 | 1.2.1 – 1.2.10 |

QUESTION 2: THEATRE OF THE ABSURD

THIS QUESTION REFERS TO EITHER:
WAITING FOR GODOT OR ***THE BALD SOPRANO*** OR ***BAGASIE***

The following are suggested answers. The candidate may give other answers or examples that are valid. The marker needs to take each candidate's experience and response into consideration.

| CATEGORY | MARK (%) | DESCRIPTORS (EVIDENCE) |
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| Adequate achievement | 12 – 13 | <ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant "dramatic" references. Adequate reading but feels memorised. Not always a high level of insight. |
| Moderate achievement | 9 – 11 | <ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable |

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| | | examples. |
| Elementary achievement | 6 – 8 | <ul style="list-style-type: none"> • Rambling, no structure, limited vocabulary, little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples. |
| Not achieved | 0 – 5 | <ul style="list-style-type: none"> • Incoherent, very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt but does not understand. |

This memorandum contains detailed descriptions of the themes of Theatre of the Absurd plays. It should be used as a marking guide when used with the marking rubric.

2.1 THEMES IN ABSURD PLAYS

THE MAIN THEMES

1) Nature of man's condition

- Futility of waiting and searching.
- Human existence is temporary and death is an unavoidable truth.

2) The nature of the world

- Strange, unable to describe, pointless, reality is dangerous. The nightmare of a pointless existence that is taken to the extreme.

3) The nature of man

- Man's fear of himself and the unknown.
- Man's yearning for happiness of the future or past.
- Man's lack of identity and inability to communicate with fellow man.
- Man's amnesia.

SETTING AS AN ASPECT OF THE ABSURD THEATRE TO ILLUSTRATE THE THEMES OF THE PLAY

The setting / milieu reflects the following:

- Image of man's condition in the world.
- Unlocalised.
- Space mirrors the internal psychological condition of the characters.
- The reality has been grotesquely distorted.
- Space acts as acting power.
- Stripped or overcrowded environment.
- Emptiness shows lack of life – gray.
- Isolated from the outside world – prisoners.
- Time stands still or is without end.
- Sociological isolation.

The performance space / setting takes on added significance in Theatre of the Absurd – it reinforces the emptiness of the Existentialist world where people feel isolated in their environment. The stage becomes a metaphor for the world itself.

The Absurdist dramatists used empty spaces to reflect the oppressive emptiness of the lives of the characters. In the geographical sense, the milieu / setting is deliberately

unlocalised and aims at creating a feeling of grotesquely distorted or exaggerated reality. Representing a glimpse of the destruction, the setting becomes an almost active, overpowering force.

In the Theatre of the Absurd, the setting can be either cluttered with unnecessary objects or it can be stripped of décor, in which case the emptiness becomes a direct representation of an empty world filled with empty people.

Usually dull and grey in colour, the setting suggests death and decay of some sort. Often isolated or enclosed, the milieu is set apart from the rest of the world and tends to keep its characters as prisoners of their own world. Time, inevitably, stands still and becomes unending.

WAITING FOR GODOT:

THEMES AND SETTING:

The absence of Godot is what the two tramps find most oppressive and restricting in *Waiting for Godot*. The characters find themselves with emptiness all around them and struggle not so much to exist, but to prove their existence.

The setting resembles German-occupied France at the time of the Second World War and, although the action takes place at a pre-specified roadside location, there is no indication of the actual name of the road or where it is.

The only suggestions offered by the play with regard to setting is that the incidents unfold in a type of wasteland containing no more than a simple road, a rock or low mound of earth and a solitary tree containing only a few leaves.

In essence, the setting symbolises emptiness and nonconformity to the material clutter of the realistic stage.

The setting reflects the following themes:

The hostility of the universe

In *Waiting for Godot*, Beckett depicts the world as a cold, passionless, silent and indifferent place of uncertainty. Within the context of the play he relates these ideas to life where the general mindset is that eventually all things must come to an end.

Death

The idea of death in the play is presented in a somewhat paradoxical manner: whereas on the one hand, death is man's ultimate enemy, an end to everything, on the other hand it is his only release or means of escape from this hostile universe.

The absurdity of death is emphasised even further towards the end of Act I when Vladimir and Estragon contemplate suicide at the mere thought of having nothing better to do with themselves. The central message is introduced very early in the play by Estragon's words: 'Nothing to be done.' This implies that instead of living for today, man is constantly concerned with what will happen tomorrow, and thus it is not surprising that he wishes his life away.

Hope

The concept of hope appears in the fact that the two main characters who, though afraid and uncertain of their situation, are prepared to wait for someone to bring meaning and sense of purpose to their lives. What the characters await is a sign indicating that they have been relieved from death and that there will indeed be a tomorrow.

Time and the futility of waiting

The passing of time becomes obvious as the characters wait in anticipation upon Godot's arrival. The fact that they wait in vain, however, inevitably makes life seem as meaningless as death itself. Time holds the characters prisoner of their situation where, although it seems as if they are moving forward in time, they are, in truth, moving backwards towards death.

Lapses in time are indefinite, as the play is set in twilight. The only apparent signs of the passing of time is the tree which has grown a few leaves by the second act and the physical changes in Pozzo, who has become blind, and Lucky, who has become dumb. All of this reinforces the endlessness of waiting.

The torment and quality of waiting experienced by the characters as well as the audience, together with the constant repetition of events, is what makes time seem timeless.

THE BALD SOPRANO

THEMES AND SETTING

Absurdity

Absurdist themes are pervasive in *The Bald Soprano*. Chief among them in Ionesco's play is the concept of entropy, or the tendency of order to decay into chaos. This collapse is reflected in the speech of the characters, which, in the course of the play, becomes increasingly dysfunctional, resulting in the total breakdown of language as a viable tool of human communication.

Entropy (meaninglessness) is also conveyed by the characterisations, or, more accurately, the lack of them. Humankind is reduced to the Smiths and Martins, who, at times, behave very much like some contemporary mechanical dolls. Like the dolls, the Smiths and Martins are soulless and hollow remnants of character reduced to exhibiting only a sort of vestigial (left over) anxiety about their missing or confused identities.

The general breakdown of language-borne sense and logic gives *The Bald Soprano* a facade of nonsense. The remarks of the characters are often inappropriate, contradictory, or completely devoid of meaning, especially towards the end, when, as language decays into word fragments, the Martins and Smiths become almost manic in their anger. What they reveal is one of the most important absurdist themes: the modern inability of humans to relate to each other in either an authentic or honest fashion.

Language and meaning

The Bald Soprano is a "tragedy of language" dealing with the gradual loss of its communicative function and its final fossilisation into inane phrases and meaningless clichés.

At first there is at least a thread of logic in the characters' conversation, but it is often interspersed with contradictory and inconsistent statements, as when, for example, Mr. Smith first says he learned of Bobby Watson's death in the newspaper, then claims that it had happened three years earlier, and that he "remembered it through an association of ideas".

Alienation and loneliness

Ionesco stresses both the loss of a personal identity and social and familial estrangement.

His characters are alienated, not because they are sensitive beings in a hostile or impersonal world, but because they have no individuality at all. They are too similar to have personal identities, thus it hardly matters whether, like the Smiths, they have no first names, or, like the various Watsons, they all have the same one. Their alienation has everything to do with a total lack of a personal identity, which even their language inhibits them from establishing. They have simply been rendered incapable of incisive, individual thought.

Identity

At the opening of *The Bald Soprano*, Ionesco stresses the typicality of his characters in his repeated insistence that they and their surroundings are "English." The first characters encountered are named "Smith," a very common English name also suggesting the couple's conventional nature. These are figures who have no discrete sense of self.

Time

If language gradually loses all significance in *The Bald Soprano*, time, as measured by the Smiths' English clock, immediately becomes so erratic as to mean nothing at all. Before Mrs Smith first speaks the clock strikes seventeen times, prompting her to announce that it is nine o'clock. Thereafter, it strikes as few as one and as many as twenty-nine times, in a random, jumbled order.

Time has lost its meaning in the play.

Class conflict

The Smiths and Martins have a class-consciousness challenged by Mary, the Smiths' maid. Mary presents a threat to them because she is willful and disrespectful, and does not seem to know her place.

Setting

The setting of *The Bald Soprano* represents any English, middleclass home. The interior, the furnishings, the characters' dress and manners are all "English," at least in the sense of epitomising a national stereotype. The setting is the modern interior of a middle-class London couple's home, while the characters are a husband and wife who evidence those qualities attributed to the type, a sort of stoic stiffness and reserve and superficial cheeriness and civility.

The space however is not just a representation of an English home, it represents any home in any country. The falseness of the space – it is a space that is shown on stage – shows the falseness of the characters as well.

The actual furnishings may be realistic enough, but the behaviour of the Smiths and their visitors most certainly is not. Nor is the English clock, which, from the outset, indicates that the action within the seemingly real surroundings is to be distorted through the lens of a parodist.

The appearance is a smokescreen to hide the emptiness of the characters and their lives, just like the action and dialogue also illustrates their emptiness.

We do not get the feeling that the characters are sociologically isolated, but we do get the feeling that all their houses are the same. Space doesn't function as an active element in this play. It only functions as a representation of the emptiness that the characters try to hide and/or ignore. It also points to the superficiality the characters cling to. They are so aware of their social positions and class, that it becomes the centre of their existence. This is one of the reasons the Smiths don't approve of Mary's conduct, since she moves beyond her socially assigned class and position. If she moves above her class, she exposes the worthless surroundings that the other characters assign so much value to.

DIE KOFFER:

TEMAS EN OPVOERRUIMTE

Die doeanekantoor wat op die verhoog gesien word, kan enige doeanekantoor in enige land wees. Die lokaalaanduiding, behalwe vir die feit dat dit 'n doeanekantoor is, bly egter ongelokaliseerd. Al wat nog binne die vertrek sigbaar is, is 'n ry tasse en koffers. Daar is 'n ironie in hierdie tasse en koffers teenwoordig. Die Man en die Vrou, sowel as die Heer en die Dame, soek na hul koffers. Die koffers staan daar, hulle is sigbaar, maar hulle sal dit nooit kan kry nie. Dit sal na die sender toe teruggestuur word, wanneer die sender alreeds dood en/of weg is. Brink noem dat hierdie koffers en tasse wel gestileerd is en hierdie verandering dui op die groteske aard van die realiteit waarin die karakters vasgevang is. In hierdie afgeslote ruimte staan die tyd ook stil. Daar is geen ontsnapping aan die karakters se lot nie en die gryse, doodse aard van die ruimte weerspieël die innerlike toestand van die karakters, en veral dié van die Man en Vrou wat later deur die Heer en Dame opgevolg sal word.

DIE TAS:**TEMAS EN OPVOERRUIMTE**

Die milieu van die stuk is eenvoudig. In *Die Trommel* en *Die Koffer* is dit redelike leë verhoë, hier is dit 'n restaurantruimte. Die verhoog is vol tafeltjies. Selfs met die 12 tafeltjies wat op die verhoog staan, bly die verhoog klein. Daar word nie van die ander tafels gebruik gemaak nie, behalwe vir die tafel waarby die twee mans sit, en die tafel waarop die tas geplaas word. Die ruimte is daarom gevul met rommel, aangesien dit onnodig is. Die leë tafels dui ook op die karakters se isolasie van die ander mense. Hulle het hulself deur hulle handeling afgesny.

Hulle het so ver in hulle spel verval dat hulle nie eens agterkom dat daar ander mense teenwoordig is nie. Dit is ironies; 'n mens sou verwag dat daar ander mense in 'n eetplek sou wees. Wanneer hulle die eerste keer met die vreemdeling se besoek aan die ruimte gekonfronteer word (naamlik die tas), veroorsaak dit probleme vir die karakters. Hulle spel kan nie voortgesit word nie. Wanneer hulle weer tot die spel terugkeer, kom die vreemdeling weer te voorskyn. Dié keer is Man 1 en Man 2 baie bewus van sy teenwoordigheid. Hulle hou hom dop. Die ruimte word 'n vreemde ruimte as gevolg van die teenwoordigheid van die vreemdeling. Met die vertrek van die vreemdeling, breek 'chaos' weer uit; die spel kan weereens nie voortgaan nie.

Met die laaste verskyning van die vreemdeling word die ruimte 'n bedreiging as gevolg van sy teenwoordigheid. Die ruimte keer die twee karakters vas. Die kelnerin is nie daar om hulle te beskerm nie. Sy het uit die ruimte ontsnap om haar pa te gaan soek; 'n futiele poging – of 'n soeke na niks. Sy sal nie tot hulle redding kan kom nie. Hulle word teen die muur vasgedruk. Brink sê nie vir ons wat met die twee mans gebeur na die vreemdeling die ruimte met die tas verlaat het nie. Al wat ons in die teks sien, is dat die gordyn togetrek word en die stuk eindig. Val die twee karakters op die grond neer? Bly hulle verstar staan? Dit is 'n besluit wat die regisseur van die produksie sal moet maak.

DIE TROMMEL:**TEMAS EN OPVOERRUIMTE**

Die invloed van die omgewing is altyd belangrik in die TvA. Die omgewing kan gesien word as 'n handelende mag binne die tekste. As voorbeeld: die kamer waarin Odet en Odette saam met die geraamte van hul pa bly, is vir Odet so beperkend dat hy met alle mag wil ontsnap. Die ruimte word een van die katalisators vir die handeling in die teks. Odet poog daarom om uit die hok waarin hy al vir 60 jaar vasgevang is, te ontsnap.

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Odette poog om hom so lank as moontlik nog by haar te hou. Hierdie verskille in motiewe veroorsaak ook die konflik wat in die teks gekry word. Voeg nog ook die trommel se teenwoordigheid en 'n ekstra laag konflik kom na vore. Die trommel staan in die pad van Odet se ontsnapping. Hy moet eers van die trommel, wat met rommel en geestelike bagasie gevul is, ontslae raak. Odette weet dat as die trommel eers weg is, staan daar amper niks meer in Odet se pad om haar en die ruimte te verlaat nie. Die weggaan van Odet sal ook haar dood beteken, want niemand sal meer na haar kan kyk as sy al hoe jonger word nie.

Die ruimte op die verhoog stel 'n strak kamer voor. In die kamer is die trommel en 'n bed. Op die bed lê nie net Odet en Odette in die aande nie, maar die skelet van hul vader wat al vir jare oorlede is. In "Die Trommel" kry ons dan ook die sterkste uitbeelding van die afwesige of dooie outoriteitsfiguur of god. Die pa is nie net die biologiese ouer van die twee nie, hy stel ook die metafisiese voor wat nie meer vir die mensdom bestaan nie. Met die afsterwe van die goddelike figuur, het die mensdom net die gemors oor wat agtergebly het. Odet het niks van waarde geërf nie. Die trommel is swart en lelik, gevul met die gemors wat hom net terughou en belemmer en sodoende veroorsaak dat hy nie sy eie wens kan vervul nie. Die trommel en die gedagte aan die dooie vader veroorsaak onnodige skuldgevoelens by hom. Dit is waarom hy ook eers van die trommel moet ontslae raak.

Verder kan daar gestel word dat hierdie skuldgevoel en gemors wat die karakters het, al is wat hulle het. Die kamer is strak en leeg. Sonder die trommel en die skelet op die bed, is daar niks in die kamer nie. Daar kan dan aangevoer word dat hierdie 'gemors' waarvan Odet wil ontslae raak, al is wat betekenis aan sy lewe gee. As die aspekte weggeneem word, kry Odet die valse gedagtes dat hy wel vry is en die kamer kan verlaat. Die vryheid uit die gevangenskap beteken nie dat hy net aanvaar gaan word nie, maar ook dat hy nou totaal vreemd in die nuwe omgewing sal wees – mits daar natuurlik 'n ander ruimte is en die kamer nie die enigste bestaansruimtes vir Odet en Odette is nie.

Die leegheid van die kamer weerspieël die leegheid van die karakters. Daarom kan die fantasie van Odet ook vir ons uitgespeel word deur die meisie wat oor die verhoog dans en altyd buite bereik van Odet is. Ons kry daarom te doen met 'n verwringing van die realiteit. Die ruimte is ook gestroop van enige kleur met grys en swart as die belangrikste of opvallendste kleure. Die doodsheid van die karakters word daarom deur middel van die ruimte uitgebeeld.

Die handeling van die stuk word deur tydsaanduiding aangedui. Die lig verhelder stelselmatig met die slaan van 'n klok. Odet is besig om die grense van die ruimte af te tree. Hierdie handeling is 'n sirkelagtige beweging wat dui op die rituele en onvoltooide aard van die handeling. Die sirkelagtige vloerpatrone word ook op ander plekke in die teks genoem. Kyk byvoorbeeld na hoe die meisie deur die vertrek dans, of na die bewegings van die mimiek met die derde besoek van die besoeker. Die aksies word duidelik al vir jare uitgespeel. Dit is wel duidelik dat die karakters nie kan onthou dat die handeling al uitgespeel is nie. Hulle kan nie eers onthou wat hulle verhouding is nie. (20)

2.2.1 Surrealism, Existentialism (also accept Dadaism, Futurism and Cubism) (2)

2.2.2 Jean-Paul Satre and Albert Camus (2)

2.2.3 *Accept motivated answers that make sense. Below is a suggested answer that is by no means final and complete. Accept 4 simple points or 2 more detailed points for 4 marks.*

Language according to the Absurdist tradition focused on the inability of language to bridge the gap between characters. Language is depersonalising, automatic and meaningless. Communications between characters are sparse, failing to truly influence each other.

The following aspects could also be mentioned by the candidates:

- Silence is as great a means of communication as the spoken word.
- Meaningless conversations are seen as an escape from the tedium of life.
- New words are created to show people's attempt to communicate with each other.
- Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions. (4)

2.2.4 Any two: Eugéne Ionesco, Harold Pinter, Jean Genet, Samuel Beckett, André P Brink, Bartho Smit, Charles Fourie, Chris Barnard, Jeanne Goosen or any other two relevant absurdist playwrights. (2)

[30]

This question focuses mainly on LO3, AS1, 2 and 3. In addition LO4, AS2, 4 are also integrated into these questions.

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS & MARKS |
|-------------------------------|------------------|------------|-------|-------------------|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 9 | 2.1 |
| Application | Middle order | 40 | 11 | 2.1 |
| Knowledge and comprehension | Lower order | 30 | 10 | 2.2.1 – 2.2.4 |

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

THERE ARE EIGHT QUESTIONS IN THIS SECTION. CANDIDATES MUST ANSWER TWO QUESTIONS ON THE TWO PLAYS THAT THEY HAVE STUDIED

QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD

- 3.1 This is an open-ended question. Candidates must be rewarded for visualisation and creativity.

A possible answer could include the following:

The bird attracts Lena's attention, because a bird usually symbolises freedom; Lena realises the bird is better off than her for it is free in the sky. She yearns for freedom, so she feels that the bird is looking down on her and is mocking her. The actress would focus upwards at the sky to show that she is seeing the bird. When she speaks out towards the sky as if she is talking to the bird, she speaks softly (line 15) as if she is yearning for the freedom the bird has. When she scrambles to her feet, she shouts the same word, shaking her fists as if to show her frustration. She keeps her focus on the bird. On line 21 – 22 she would say the lines with even more intensity to show her sense of desperation. She sits down, exhausted after this outburst. (6)

- 3.2 The stage directions assume the role of the narrator / storyteller and gives the reader a clearer 'picture' / idea about the physical nature of the play. It provides the actor and director with guidelines on how to stage the scene. It assists the reader to visualise the action of the play. Can refer to specifics in the text passage and how that links to the play. Answers can be generic or text specific. (5)

- 3.3 Mark according to the candidate's affirmation or negation of the statement, but the following may serve as a guide:

The play is still relevant today:

- Historical: The play still addresses the historical legacy of the past. It was written during apartheid. South Africa is depicted as a polarised society. Not much has changed in this regard. Historically, races in South Africa were divided, but even though today there have been strides toward (physical) integration, some people have not 'mentally' left the past.
- Social: The play addresses social conditions in which people do not know each other. In the play there are levels of ignorance of each others' social orientation. The play also addresses ignorance of indigenous languages, this often leads to prejudice. Not much has changed in this regard. For example: Indigenous languages and people's aspirations and needs are often still ignored. People in South Africa still prefer to only integrate with people they share social goals with. This has led to South Africans still distrusting each other. This is evident in the recent xenophobic attacks in 2008.
- Political: Though the play was written when the majority of South Africans were disenfranchised because of the colour of their skin, we find the majority still 'disenfranchised' through poverty, hunger, disease, lack of proper housing, lack of sanitation, lack of education, etc. There is a high level of political apathy and

too many political disagreements. These issues impact on service delivery and affect the poor negatively.

- **Cultural:** One of the reasons for cultural misunderstandings in our society is that the issue of accessibility to indigenous languages is not addressed. This play partly addresses this. Outa represents the majority of Black South Africans whose indigenous languages are ignored, not only by other races but forsaken by the black people themselves. In a way, though apartheid was physically done away with, the play still addresses its legacy within the people.
- **Economic:** The play addressed the plight of the poor. In a democratic South Africa there are a lot of people whose economic status have not changed. During apartheid South Africa, at the upper end of the economic ladder, were white people. In a democratic South Africa (though there are better opportunities) there are still black and white people living in abject poverty.

(5 x 2) (10)

3.4 Mark according to candidate's preferred answer but the following may serve as a guide:

Boesman and Lena does not rely on extensive and expensive sets, props and décor. It makes use of the minimal props and décor. The actor relies mostly on his instrument to convey meaning. This dramatic form can also be effective in portraying and addressing the plight of the poor. The themes in the play will also contribute to conscientise earners in the school and the community about the plight of the poor.

Advantages in respect of saving money will include:

The play uses second-hand, old inexpensive costumes. Make-up is minimal. Only ageing of Boesman, Lena and Outa is needed by means of make-up. The play consists of a small cast. Only an empty space and basic set pieces are required for the staging. Minimal and inexpensive props are used. These include, but may not be limited to, old mattress, old clothes, old box, etc. and can be picked up in almost any refuse area.

| MARKS | | DESCRIPTOR |
|-------|-----------|--|
| 8-9 | Very good | Candidate clearly understands what the reasons are for the staging of <i>Boesman and Lena</i> , and what the financial advantages would be. Candidate is able to list them according to socio-economic, political and cultural contexts. |
| 5-7 | Good | Candidate understands what the reasons are for the staging of <i>Boesman and Lena</i> , and what the financial advantages would be. |
| 3-4 | Average | Candidate does not fully understand the connection between reasons why next year's production should be <i>Boesman and Lena</i> , and the financial advantage of staging the play. |
| 0-2 | Weak | Candidate makes general statements. Candidate not able to give reasons why next year's school production should be <i>Boesman and Lena</i> . |

(9)
[30]

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS |
|-------------------------------|------------------|------------|-------|-------------|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 9 | 3.2 3.4 |
| Application | Middle order | 40 | 12 | 3.3, 3.4 |
| Knowledge and comprehension | Lower order | 30 | 9 | 3.1 3.3 |

| LO3 | AS1 | AS2 | AS3 |
|-----|-----|-----|-----|
| 3.1 | 6 | | |
| 3.2 | | 5 | |
| 3.3 | | | 10 |
| 3.4 | 5 | 4 | |

This question focuses mainly on LO3, AS1, 2 and 3. In addition LO2, AS2 is also integrated into these questions.

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

The following are a guideline. Markers to acknowledge candidates' own experience and opinions if relevant and appropriate.

- 4.1 The fact that Credo Mutwa is an *isanusi* (African spiritual traditional healer/shaman that can foretell the future) creates the view that he prophesised/ predicted the 1976 Soweto uprisings. The play was written three years before the 1976 uprisings, but in lines 2 – 4 the character of the teacher warns of a looming 'great war'. The fact that there is a character, who is a teacher, puts the focus on the contentious issue of the so-called Bantu education and the students that were subjected to this system. Through Kimamereva and uNosilimela, Mutwa is able to warn the people of Soweto of difficult times ahead. This sacred stone is symbolic of the stones that were thrown at the security forces by the school children during the Soweto uprisings. Symbolic of the waking of the 'long-dead princess', is the new democratic system of education. (5)
- 4.2 Mark according to candidate's choice, but the following may be a guideline; the play:
- Has a mythical structure
 - Embodies history, is legendary, and has national aspirations
 - Is sacred, spiritual and religious
 - And its storyline is sacred, episodic and adventurous
 - Speaks about the supernatural and an imaginative future
 - Not limited in time and space
 - Complex non-realistic (genre) storyline (2 x 3) (6)

- 4.3 That a Princess / uNosilimela / Kimamereva / Mother-God shall be born to save the world. (3)

Should it happen that the candidate mention 'that there would be Soweto uprisings' or 'the ushering of a new democratic South Africa / education system', he or she will get ONE mark.

- 4.4 Women are:

- Caregivers
- Nurturers
- Protectors
- Not competitors but equal partners to their male counterparts
- Think-tanks and a support structure
- Not just people who give birth to children but give a sacred meaning to the phrase 'cyclic re-birth of a nation'
- Owners of the 'concept of struggle'
- Owners and protectors of the land (2 x 2) (4)

- 4.5

- Beginning of the play. She will be dressed in indigenous African clothes that will depict her stages of growth. These indigenous clothes portray her as being in charge of her destiny as she knows who she is. Her self-worth is still in tact.
- At the mission station. She takes off her indigenous costume, which symbolizes her loss of identity. She immediately loses her self-esteem and starts feeling guilty about forsaking her roots. The linen dress that she slips on portrays her as someone living in 'borrowed robes', thus she sees her world through somebody else's eyes.
- In the shebeen in Johannesburg. She loses her dignity and self-worth as the costume portrays her as a prostitute and a drunk. Her costume also influences her to behave and act like a drunk.
- Towards the end of the play. uNosilimela slips back to her indigenous costume which restores her self-worth. She also assumes her respectable princess-status which purifies her tragic, eventful and sinful journey. This restores her pride.

Use the answer provided and the rubric below to guide you in marking the response.

| MARKS | | DESCRIPTOR |
|--------------|-----------|---|
| 10-12 | Very good | Candidate clearly understands how costume can shape the character of uNosilimela. Candidate is able to construct an argument around the topic and uses clear appropriate examples as per her journey. |
| 6-9 | Good | Candidate understands how costume can shape the character of uNosilimela. Candidate is able to explain the topic and uses concrete examples. |
| 4-5 | Average | Candidate does not understand fully how costume can shape the character of uNosilimela . |
| 0-3 | Weak | Candidate makes general statements. Candidate vaguely describes how costume can shape the character of uNosilimela. |

(12)

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS |
|--------------------------------------|-------------------------|-------------------|--------------|------------------|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 8 | 4.1 4.3 |
| Application | Middle order | 40 | 12 | 4.5 |
| Knowledge and comprehension | Lower order | 30 | 10 | 4.2 4.4 |

| LO3 | AS 1 | AS 2 | AS 3 |
|------------|-------------|-------------|-------------|
| 4.1 | 9 | | |
| 4.2 | | 5 | |
| 4.3 | | 4 | |
| 4.4 | 6 | | |
| 4.5 | | | 6 |

[30]

QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 5.1.1 The venues were noisy, loud, lively and vibrant. Patrons/Customers moved around all the time. They often spoke loudly to each other. Drunks heckled and babies cried, this added to the noise level. Lack of proper facilities such as adequate seating resulted in the continuous movement of people. (2)
- 5.1.2 Actors might struggle to make themselves heard. They might not give a convincing performance due to the constant movement of people. Loud noise and constant movement would interfere with the actors' focus and concentration. They would find it difficult to get a serious message across. (Markers to accept other relevant and reasonable answers.) (2)
- 5.1.3 Subjective answer required, based on answer to QUESTION 5.1.2.
Example: would definitely train my voice to project more effectively to be heard above the noise level. I would also do focus and concentration exercises so as not to be distracted by the constant movement and loud noise level. Because the play is workshopped I could include some of the comments made by the audience members to add humour. This would cause the audience to relax and make them feel part of the play. (4)
- 5.1.4 Both YES and NO answers may be accepted. Some candidates may even say 'yes' AND 'no'.
Yes – This is township theatre and it is noisy, lively and vibrant. Many plays performed in such venues have become popular such as *Woza Albert!* and *Sarafina*. Actors have adapted their acting styles to accommodate the audiences in these venues.
No – Plays that are staged here will not be successful because the message will be lost. Actors will lose focus and concentration and will not be able to give their best performances. Actors might refuse to perform in such venues because of the lack of facilities such as adequate lighting and seats for audience members. As an actor I would want all the audience members seated before I act. It would otherwise be too distracting. (4)
- 5.1.5 Accept any ONE of the following: workshop, workshopping, workshopped. (2)
- 5.1.6 Accept any TWO of the following:
 - Anyone can create or act in a play even if they could not read or write.
 - No script is needed.
 - Stage is inexpensive as costumes, props, lighting, scenery are minimal.
 - No special venue required.
 - Actors create special effects through using physical and vocal skills.
 - Costs are very low.
 - Everyone participating in the play takes part in the creation process.
 - The play can be about something that happened recently.
 - The play structure is as varied as the talents of the group. (4)

5.2.

- 5.2.1
- Physically – He would adopt the bent posture, movements, energy, pace and gestures of an old woman.
 - Vocally – he would try to imitate a woman's voice. Voice would rise as excitement increases especially when talking about the left-over food.
 - Costume – in Dramatic Form, workshopped plays borrowed from Poor Theatre e.g.: the convention of one prop item representing many things. The coat becomes a shawl which Mbongeni wraps around his shoulders. (6)
- 5.2.2 It would be difficult for a male to speak like a woman because men generally use a deeper range of vocal production. In addition certain feminine gestures might be exaggerated when performed by a male. (2)
- 5.2.3 The box is used as a stall for the meat vendor, a coal lorry, a chair in the opening scene on which Mbongeni sits and when Percy squats between his legs, a bed for Percy to sleep on, actors sit on the box and pretend they are in a helicopter. (Markers to accept any TWO examples.) (2)
- 5.2.4 The actor would create the illusion of an Auntie Dudu through the use of eye level and focus. The direction of gestures and the voice. There would be convincing listening to and responding to the invisible character through verbal responses and physical nodding of the head. (2)

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS & MARKS |
|--------------------------------------|------------------|-------------|-------------|--|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 9 | 5.1.3(2) 5.1.4(2) 5.2.1(3) 5.2.4(2) |
| Application | Middle order | 40 | 12 | 5.1.3(2) 5.1.4(2) 5.1.6(2) 5.2.1(3) 5.2.2(1) 5.2.3(2) |
| Knowledge and comprehension | Lower order | 30 | 9 | 5.1.1(2) 5.1.2(2) 5.1.5(2) 5.1.6(2), 5.2.2(1) |
| LO 3 | AS 1 | AS 2 | AS 3 | |
| 5.1.1 | | | 2 | |
| 5.1.2 | | | 2 | |
| 5.1.3 | 4 | | | |
| 5.1.4 | | | 4 | |
| 5.1.5 | | 2 | | |
| 5.1.6 | | 4 | | |
| 5.2.1 | 2 | 2 | 2 | |
| 5.2.2 | 2 | | | |
| 5.2.3 | 2 | | | |
| 5.2.4 | 2 | | | |

[30]

QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

- 6.1.1 The police carried out constant raids in Sophiatown. We are shown in one scene how Mingus tried to hide his 'stuff' from the police. In another scene we see all the characters enjoying the wine that Ruth has bought from Yeoville. All the characters are fairly relaxed and in a good mood when suddenly there is a violent knocking on the door. The creators of the play highlight the fear and the terror of the people through the characters in their reaction. This shows us that the people were terrified of the vice and liquor squad. The police, referred to as G-men, were sent by the apartheid government to demolish Sophiatown. By doing this they were effectively destroying the lives of thousands of black people who were forced to move out of their houses they loved and had lived in for years. There were also people specifically hired by the government to kill those people who were resisting the forced removals. They did the 'dirty work' for the government. On a deeper level the police and people hired by the government broke and killed the spirit of the people of Sophiatown. (6)
- 6.1.2 Subjective answer required. An example could be:
HELL NO, WE WON'T GO. I STAY, YOU GO. THIS LAND IS MY LAND.
YOU HAVE A PROBLEM WITH IT, YOU GO. TAKE YOUR HANDS OFF SOPHIATOWN!! (2)
- 6.1.3 Fahfee is in his forties. He was known as a fahfee runner. He went around the township collecting all the bets for the Chinaman. He knew the game very well and tried to assist people in their choice of numbers. Every number had a special significance and had to do with the dreams of people – for example 1 – king, 17 – diamond lady which he calls Ruth when she comes to Sophiatown.
- He is also a political activist and a member of congress. He was politically aware and always informed the characters of what was happening in politics.
- He also kept the characters up to date with current affairs – for example in scene 6, he tells Jakes, "They are moving us out! Hulle sê die Native Resettlement Act of 1954." He believed strongly in the resistance campaign which ultimately did not meet with his expectations because he was forced to move. He hated what the apartheid government was doing and in the final scene of the play Jakes says that Fahfee disappeared and that he most probably joined Umkhonto We Sizwe.
- Fahfee got his name from a Chinese game called Fahfee which was a game using numbers. He was a runner in the township collecting the bets from the people. He worked with a Chinese man whom they referred to as Chinaman. He would receive the money, keep his share and pay Fahfee for the winning number which had already been decided before. Fahfee is an old-fashioned system of gambling. (10)

6.2 Sophiatown was a freehold suburb, unlike other black townships in South Africa. Black people could own their own land and were allowed to build their own houses and could rent it out to tenants if they so wished. It was also a place where all races were allowed to mix and move freely because there was freedom of movement. All race groups were allowed to own businesses and most thrived. It was almost as if apartheid did not exist in Sophiatown. According to Es'kia Mphahlele, 'what made Sophiatown so special was the freedom of spirit amongst the people who lived there. They didn't feel constrained by boundaries and it showed in their easy-going lifestyle.' It was the only black township that was not surrounded by a fence as other townships. Since Sophiatown was a freehold suburb, shebeens and dance halls flourished. Life here was vibrant and exciting.

However, all three sources highlight the forced removals of Sophiatown. When the Nationalist government came into power they hated Sophiatown because it stood for everything they believed was wrong with South Africa and the then apartheid government decided that Sophiatown had to be destroyed. The Resettlement Board instructed the land owners of Sophiatown to sell their properties, but the residents refused to do so. In 1955 the government announced a date for evictions. This angered the people who formed pockets of resistance. However, the government moved in four days earlier than the date they set. As Fahfee says, "Three days earlier they came and we weren't prepared. There were two thousand G-men lining the street." This was a shock tactic because they knew that the people would be resistant and not move. As soon as the people heard of this they started to move their furniture and belongings to the schools and community halls. So without warning, heavily-armed police and the government's demolition teams moved into Sophiatown and forced people out of their homes. Many people did not get a chance to pack properly or say goodbye to family, neighbours and friends. The creators of the play show the pain, agony and despair that the people felt through the various characters at the end. Mamariti says, "I'd rather die. Dump me anywhere, I'd rather die." Jakes says, "This bitterness inside me wells up and chokes. We lost, and Sophiatown is rubble."

(Markers to accept other valid and relevant responses by candidates.)

(12)

| MARKS | | DESCRIPTOR |
|-------|-----------|---|
| 10-12 | Very good | Candidate clearly understands how the source material and the play relate to the theme of forced removals. He/She includes a discussion on the hardships experienced by the people and explains the effect it had on all characters. In his/her answer concrete examples are given. |
| 7-9 | Good | Candidate understands how the source material relates to forced removals. He/She includes concrete examples and explains the effect it had on all characters. |
| 4-6 | Average | Candidate merely reproduces the story of the play. He/She may use the source material and relate to the theme and the play but often ignores them. He/She includes some examples but is fragmented in response often using lists or phrases to explain instead of a paragraph. |
| 0-3 | Weak | Candidate only tells the story of the play or uses lists or phrases to explain his/her ideas. He/She generally ignores the source material and the play. Answer is fragmented and superficial. |

| Order level | Difficulty level | Percentage | Marks | Questions & marks |
|-------------------------------|------------------|------------|-------|-----------------------------------|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 9 | 6.1.3 (5) 6.2 (4) |
| Application | Middle order | 40 | 12 | 6.1.2 (2) 6.1.3 (5) 6.2 (5) |
| Knowledge and comprehension | Lower order | 30 | 9 | 6.1.1 (6) 6.2 (3) |

| LO 3 | AS1 | AS2 | AS3 |
|-------|-----|-----|-----|
| 6.1.1 | | 6 | |
| 6.1.2 | | | 2 |
| 6.1.3 | 5 | 5 | |
| 6.2 | 6 | 6 | |

[30]**QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI**

- 7.1 Thando must enter the living room quickly and with determination. She has decided that she will make a decision that will not please her father and now needs to tell him quickly before her strength of conviction leaves her. She speaks firmly and loudly, taking control of the situation. She speaks quickly so that no one interrupts her, because she wants to get the words out before she can change her mind. (4)
- 7.2 His brother, Themba. (1)
- 7.3 Sipho feels that Themba's influence from the grave is taking his daughter from him as Themba took his playthings when they were young and his wife when he was older. (2)
- 7.4
- 7.4.1 ONE mark for Mandisa and ONE for Thando. Any sensible answer. (2)
- 7.4.2 THREE marks Thando, THREE marks Mandisa.
Thando is upset as her father is upset. She is hearing things she did not know about although she has lived with her father. She realises secrets have been kept and is quite excited that she might learn the truth. Thando looks at her father eagerly hoping to hear information that will help her understand her father. Possibly sitting forward in her chair. She is upset by what Sipho went through at the funeral but her main objective is to get information. Mandisa is increasingly upset as Themba is her father and she does not want to hear anything negative about him. She feels that Sipho is exaggerating things and she is proud of her activist father. She would sit back with arms folded – waiting for something to be said that she could refute. (6)

7.4.3 Actors must do concentration exercises before they go on stage. Candidates can describe any concentration exercise. Each time the actor performs, he/she must listen to the words as if Siphos is saying it for the first time. Rehearse and set each physical reaction to his words. This will focus the actor on what is being said. Do not allow the audience reaction to distract you. (Any FIVE) Candidates may also use the theories of a theatre practitioner to support their answer (including characterization and subtext). (5)

7.5 The rubric below is a guide. Any candidate will bring his/her own experience to the process of answering the question. The candidate must show a good knowledge of the play (directly or by inference) when supporting his/her argument.

| MARKS | | DESCRIPTOR |
|--------------|------------|---|
| 9-10 | Excellent | Candidate clearly understands the statement and can relate issues in the play to the statement. Candidate is able to construct a discussion using his/her own opinion and supporting it directly or by inference from the play. He/She can argue that the situation that Siphos finds himself in has as much drama and tragedy as that of a high-profile person. Candidate relates the topic to a discussion of the common man and how the audience can relate to Siphos, so this makes the play a more effective piece of theatre. |
| 7-8 | Good | Candidate understands the statement and can relate issues in the play to the statement. Candidate is able to construct a discussion supporting it directly or by inference from the play. He/She can explain that the theme of the common man's situation is effective for an audience. |
| 5-6 | Average | Candidate uses the statement to explain the storyline and Siphos's role as an ordinary person. Does refer to examples of the difference between Siphos and his brother's experience of life. He/She has some concrete examples but is not always able to write holistically around the topic or support statements beyond the context of the play. |
| 3-4 | Elementary | Candidate explains how Siphos is ordinary and may refer to an example. Often gives some of the basic storyline showing he/she knows the play. He/She is not able to support statements beyond the context of the play. |
| 0-2 | Weak | Candidate gives a basic description of Siphos and/or the storyline, but lacks ability to connect with a discussion of the statement. |

(10)

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS & MARKS |
|-------------------------------|------------------|------------|-------|---|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 8 | 7.1(1) 7.4.2(2) 7.5 (5) |
| Application | Middle order | 40 | 12 | 7.1(2) 7.4.2(4) 7.4.3(2) 7.5 (4) |
| Knowledge and comprehension | Lower order | 30 | 10 | 7.1 (1) 7.2(1) 7.3(2) 7.4.1(2) 7.4.3 (3) 7.5 (1) |

| LO3 | | | |
|-------|---------|---------|---------|
| | AS1 | AS2 | AS3 |
| 7.1 | | 4 marks | |
| 7.2 | | 1 mark | |
| 7.3 | | 2 marks | |
| 7.4.1 | 2 marks | | |
| 7.4.2 | 6 marks | | |
| 7.4.3 | 5 marks | | |
| 7.5 | | 2 marks | 8 marks |

[30]**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

8.1.1 Below follows a comprehensive account of the plot. The candidate's answer should be based on the answer below, but does not need to be as detailed. Six ideas either as an essay or in point form points.

The play is set in the sitting cum dining room of a guesthouse in a small diamond-mining and fishing village up the West Coast, close to the Namibian border.

At the start we are introduced to Thami, who manages a bed-and-breakfast for his presumably white employer.

Johan then enters, an ex-policeman with a complicated past, who has had to turn to "informal" diamond prospecting to make a living after having been dismissed from the police force for what he did during apartheid.

Then there is the overnight guest, called Smith, a widower. His children have emigrated to London and Canberra because of the proverbial: "there's no future for them in South Africa". He has been retrenched and had to make way for an affirmative action appointment. He is on a soul-searching journey through the country.

Johan and Thami view Smith differently. Smith has money; he must want to buy in to their diamond claim. Smith's whole past and identity as a liberal white South African is thrown back at him, as he has to navigate through his consciousness and his role in South Africa's past.

Johan persuades an initially reluctant Thami that Smith may be willing, for a percentage of profits, to put up the capital they need to buy their concession and equip themselves and therefore they should approach him.

Smith, however, is not the investment seeker Johan thought he was. It soon becomes clear that he has no intention of parting with any of the money he has accumulated for his old age.

While Thami is willing to accept this seeming dead end, Johan is not, and he persuades Thami to trust him as he sets out to ensure that Smith provides them with the funds they need.

In the action that follows Johan exposes Smith as a person who benefited from the unjust past.

Smith refuses to accept Johan's point that he owes Thami something, because of all the benefits he received on the backs of people like Thami's father – workers who never had rights or prospects, who were wholly at the mercy of the companies they worked for. Smith refuses to sign a cheque on Thami's behalf.

Johan believes he is compelled to help Thami, and that it is only through Thami's friendship that he will have any kind of future.

Smith remains unrelenting, until Johan directly threatens him with death. He finally signs the cheque, but of course is aware that such an amount will not be cashed without query.

After he has signed, Johan lets him go to bed, but their joy at holding the future, in the form of the cheque, in their hands, is cut short when Johan realises that Smith has tricked them. The cheque is worthless without Smith's approval, which he now knows he will never receive. There is only one way left for Johan to make sure that he does not let down Thami, or ruin his own dream.

Johan tries to hide his intention from Thami, but when Thami realises that Johan is planning to kill Mr Smith, so that they can steal his car and use his credit cards, he refuses to be part of the scheme.

In the final encounter, Thami reveals that he has never had any intention of really sharing a future with Johan. He also reveals that he already has some illegal diamonds that he has never told Johan about. He therefore does not need anything from Johan. Johan is devastated by this news, and threatens Thami with the knife. Thami invites Johan to kill him, like he killed the unarmed township man. Johan cannot, and the roles are almost reversed, when Johan relinquishes the knife to Thami and waits to be stabbed.

Thami does not stab Johan. Instead he retrieves Smith's belongings and sends Johan out. After Johan has gone, Smith returns to collect his belongings. Thami helps him, and, as Smith leaves the room, Thami informs him about the time breakfast will be served in the morning. He then sits down to write a new letter to his wife.

| MARKS | | DESCRIPTOR |
|-------|-----------|---|
| 5-6 | Very good | Candidate able to give a clear and comprehensive account of the plot of the play. He/She demonstrates a grounded knowledge and understanding of the storyline. The answer is well organised, comprehensive and coherent. |
| 2-4 | Average | Candidate is able to give an account of the plot, but the answer lacks some information and is therefore not as comprehensive. The answer is organised, but not as detailed. There is some level of competence, but there are some slight flaws evident in the content. |
| 0-1 | Weak | Candidate's answer lacks information and is very vague. Very little reference is made to the plot. |

(6)

8.1.2 The themes of the play are of a universal nature.

The play is not context-bound.

Groundswell underscores the idea that coming to terms with ourselves and our past in South Africa is inevitably an extended process requiring courage and honesty and which leaves little room for superficial self-satisfaction and complacency. Should candidates make close reference to the text marks should be awarded accordingly.

The following themes are to be discussed by candidates:

An unresolved past

Although the politics and government of the country have been changed for more than ten years, we see that, when certain sensitive issues are raised, old divisions are found to be disturbingly close to the surface.

The country has changed, allowing all its citizens to interact freely, but have these men changed sufficiently to be able to make free use of this liberation? The answer in the play is that they can do so only superficially.

Belonging and identity

Very closely related to this unresolved past is the play's theme of identity.

To a large extent these three men's lives were shaped and defined during the apartheid era.

There is no physical reason why Johan and Thami cannot plan to be neighbours.

The obstacles are internal.

Each man is trying to find out who he is in the new South Africa, how he fits into it.

At the same time each man remains bound to a view of himself that reflects the past and obstructs the ability to adapt.

Guilt, accusation and redemption

The question of guilt is explored in the play, and on a number of levels.

Johan accuses Mr Smith of having benefited from apartheid, of having benefited from Johan's policing of the townships. He also accuses him of denying his guilt in these matters, and thereby denying himself the opportunity of redemption.

Johan also has his own burden of guilt – he has killed a man, albeit because of a mistaken sense of danger at the time.

His subsequent dismissal from the police force, and his treatment as a scapegoat by white society, seem to have been supported by a deeply-felt self-chastisement.

Johan's sense of guilt is very important to the play. It may be said to be the driving force behind his desire to help Thami, and to be accepted into Thami's world. It is also behind his vehement attacks on Mr Smith, whom he identifies as representing those middleclass whites who allowed him to take the blame for apartheid's dirty work, while they got on with their lives, pretending that all was well and that they were blameless.

Johan very badly wants Mr Smith to own up to his guilt. It is not, however, because he wants to punish him. It is because, he insists, confession is the way to redemption. Redemption is what Johan of course wants for himself, and it becomes evident in the last scene that, to his mind, helping Thami to achieve a better future is his only way to it. Thus, he tries to get Mr Smith to feel the same kind of consuming guilt that he does and to recognise an equal need for redemption.

| MARKS | | DESCRIPTOR |
|-------|--------------|--|
| 10-12 | Outstanding | Candidate brilliantly identifies and understands the themes of the play. He/she demonstrates insight by connecting the personal issues to the universal issues (themes) of the play. All aspects regarding the themes are discussed. |
| 8-9 | Good | The candidate identifies and describes the themes of the play in a logical manner. He/she connects the personal with the universal (themes). A few aspects regarding the themes are omitted. |
| 6-7 | Satisfactory | The candidate describes some of the themes of the play. He fails to connect the personal with the universal (themes). The answer does not demonstrate insight and is not well structured. |
| 4-5 | Elementary | Very basic aspects of the themes of the play are discussed. There are some glaring omissions in the answer. No logical discussion evident. |
| 0-3 | Weak | The candidate suggests very little about the themes of the play. Answer is not clear. Question is misunderstood by the candidate. |

(12)

8.1.3 Bruce succeeds in communicating important themes in a more truthful and striking way than would have been possible through other media. The play balances between making a strong point and providing entertainment. As theatre is an immediate form of communication, it often conveys its message in a more direct manner than other media would. It therefore fulfils its purpose to conscientise, to evoke, to teach, to debate, to reflect and to apply in an effective manner.

Groundswell communicates the idea that coming to terms with ourselves and our past in South Africa is inevitably a prolonged process requiring courage and honesty and which leaves little room for facile complacency. (4)

8.2. The character of Johan:

Johan comes from a different background than the other characters. His typical role in the apartheid era no longer applies; he is forced to define a new fit.

Johan, the most desperate of the three, expresses the possibility that they can achieve transformation.

Johan is the outcast. His break with the world he grew up in was final and catastrophic; he was used, betrayed and banished – as an example, a symbol of his people's past sins. He does not have the hope of somewhere to return to, as Thami does, nor anything of his former life to cling to, as Smith is determined to do. His losses are close to the surface, threatening to overwhelm him. It is his soul-felt urgency that drives the confrontations in the play.

Johan clings to Thami. Their attempt at friendship begun some time before the action of the play, has grown complex. On the surface he has seen a way – the diamond-mining scheme – for Thami to gain what he came for, something that will allow him not only to return to his family, but to vastly improve their circumstances and status. It becomes clear, though, that Johan is not only helping Thami to achieve this goal, he is also defining the goal for Thami. In doing this, he has brought himself squarely into the picture; he has defined a future for Thami that will include himself as a close neighbour. This is a clue to Johan's desperate need: to be allowed out of his isolation and to end the long years of banishment. From Thami Johan demands – although never in words – forgiveness, understanding and acceptance.

| MARKS | | DESCRIPTOR |
|-------|-----------|--|
| 6-8 | Very good | Candidate describes the character of Johan with clarity and detail, using specific examples from the play to illustrate his/her answer. |
| 3-5 | Average | Candidate manages to explain the the character of Johan, but lacks clear examples (5 marks). There are some omissions in the answer (3 marks). |
| 1-2 | Weak | Candidate makes generalised statement with vague reference to the question. Answer lacks clarity. |

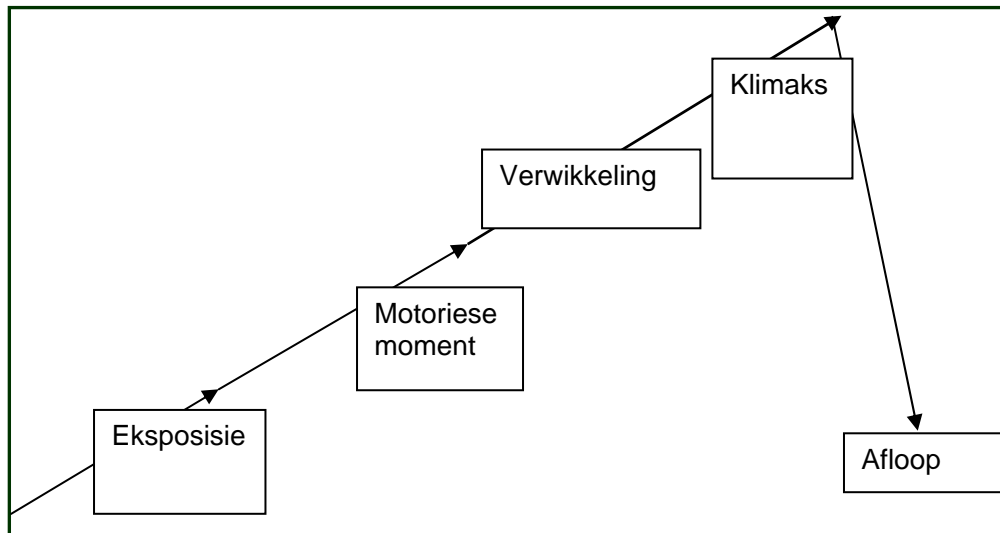
(8)

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS & MARKS |
|-------------------------------|------------------|------------|-------|----------------------|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 8 | 8.1.2 (6), 8.1.3 (2) |
| Application | Middle order | 40 | 14 | 8.1.2 (6), 8.2 (8) |
| Knowledge and comprehension | Lower order | 30 | 8 | 8.1.1 (6), 8.1.3 (2) |

| LO3 | | | |
|-------|-----|-----|-----|
| LO3 | AS1 | AS2 | AS3 |
| 8.1.1 | | 6 | |
| 8.1.2 | | 12 | |
| 8.1.3 | | | 4 |
| 8.2 | 8 | | |

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

The memo for his play has not been translated into English as the play is only available in Afrikaans.

**9.1.1 Die eksposisie**

Die toeskouer word ingelig oor die karakters, die tyd en plek van die handeling.

Giel se monoloog vorm die kern van die eksposisie waarin hy vertel hoe hy 'amper 'n Jood gedōner het'.

Tiemie se belydenis vorm ook deel van die eksposisie.

Deur die eksposisie kan die toeskouer agterkom wat die agtergrond en omstandighede van die karakters is.

Die karakters bevind hulle as laerklasinwoners van die semi's waar Tjokkie in die agterplaas van sy ma se semi besig is om aan die Buick te werk.

Al die karakters word in die eksposisie bekendgestel: Tjokkie, Jakes, Giel, Albertus, Ma, Tiemie en Fé.

Drie temas word in die eksposisie bekendgestel.

Klas: Tiemie sê dat sy wil uitkom uit die suburbs, Jakes word 'n tang genoem, Tiemie en Tjokkie wens hulle kon met hul getroude ma anderkant die spoor woon.

Moeilikheid: Tiemie is in die ander tyd, hul armoede veroorsaak baie 'moeilikheid', hulle begin drink om hul moeilikhede te 'versuip', Giel wat moeilikheid met die Jood het, Giel kan moontlik sy bron van inkomste verloor as sy masjien van hom geneem word waarop sy Bybelverse gemaak word.

Sien: Giel probeer Ma ompraat om Tjokkie te laat sien oor die ding van oorlede Pa, ook watter perd die resies gaan wen.

Aanvaar ook ander temas wat in die eksposisie bekend gestel word, bv. die liefde. (4)

9.1.2 Die motoriese moment

Tjokkie se visioen (die 'sien'-toneel) vorm die motoriese moment in die drama en bring versnelling in die handeling en 'n skerper stygende spanningslyn.

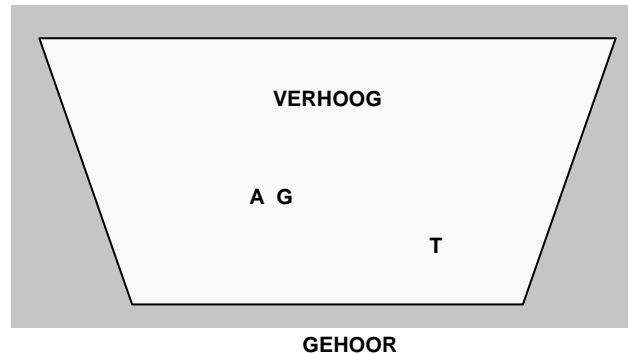
Die visioen bestaan uit die saaiers in die blombedding, eende op die dam, ontmoeting by die hek.

Die visioen versnel en verwickel die handeling omdat die ander karakters onseker is oor die egtheid van Tjokkie se sienery. Dit bring twyfel en verwarring mee omdat hulle nie weet of hulle moet glo wat Tjokkie gesien het nie. (4)

9.1.3 Die klimaks

Dit is die emosionele hoogtepunt gekenmerk deur geluide wat te kenne gee dat Jakes vir Tiemie aanrand, asook Tjokkie se selfmoord. (2)

9.1.4



EEN punt word toegeken vir die plasing van elke karakter, EEN punt vir die verduideliking vir die karakters.

Tjokkie is voor by die werkbank, naby die Buick wat voor die garagedeur staan, verhoog links. Hy is besig om by die werkbank te werk terwyl die gesprek tussen Giel en Albertus plaasvind. Albertus en Giel staan nader aan mekaar, meer na verhoog regs. Giel was op pad na die kombuisdeur wat agter verhoog regs is. (6)

9.2.1 Tiemie is in opstand teen haar omgewing.

Sy vrees dat sy moontlik swanger is.

Dit sou beteken dat sy nie sal kan ontsnap van haar verstikkende omgewing waarteen sy haar verset nie.

Haar verset is gerig daarteen dat sy die buitestaander is.

Haar mense is sosiale uitgeworpenes en dit voel vir haar asof hulle nie bestaan in die denke van die gemeenskap nie:

Sy sê:

“Weet Ma, hulle weet nie van ons nie ... by die werk, hulle dink ons bestaan nie ... Ek wil van gewees wees, Ma ...”

Sy skaam haar vir haar omgewing en die ‘dandies’ moet haar ver van die huis aflaai.

Tiemie kry dit nie reg om te ontvlug nie, sy raak verstrik in haar eie sensualiteit.

Dit wat kenmerkend is aan haar: haar sensualiteit en haar ‘stuck-up’-heid beteken ironies genoeg haar ondergang, want dis die kenmerke wat Jakes aantrek.

Ma se losbandige lewenswyse het vir Tiemie groot pyn veroorsaak – sy is deur die skoolkinders gespot omdat sy nie weet wie haar pa is nie.

Sy is uiteindelik maar soos Ma. Sy haat die lewe in die suburbs, maar sy is opgesaal met haar erflike eienskappe, haar begeerte na die ‘tang’ (Jakes).

Tjokkie, as protagonis, is sy verset gerig teen diegene wat sy talent mors.

Hy verset hom teen Jakes wat geen agtergrond het nie.

Hy verset hom ook teen sy ma se onsedelike saamleef met Giel.

Tjokkie kan die toekoms ‘sien’. Sy talent is ingrypend in die lewens van die ander karakters. Hy word die katalisator van die dramatiese gebeure. Tjokkie se sienerskap word uitgebuit. Die ander karakters probeer sy gawe gebruik om hulle eie moeilikhede te verlig. Sy talent veroorsaak innerlike konflik en verset vir hom.

Hy beskou dit as 'n heilige roeping, maar ook as 'n 'verbrande talent' wat vir hom probleme gee. Tjokkie se verzet teen sy sienerskap lei tot sy eie ondergang, want hy pleeg selfmoord as gevolg daarvan.

| PUNTE | | BESKRYWER |
|-------|-------------|--|
| 9-10 | Uitstekend | Antwoord is gefokus, die kandidaat ken en verstaan alle kenmerke van die karakters en verbind die karakterisering met die tema van verzet. Antwoord is goed gestruktureerd. In die bespreking toon die kandidaat insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks. |
| 7-8 | Goed | Kandidaat noem alle karaktereienskappe. Antwoord toon 'n mate van kreatiwiteit en insig en daar word in 'n mindere mate verwys na die tema van verzet. Kandidaat toon goeie begrip, voorbeelde uit die teks om te motiveer. |
| 5-6 | Bevredigend | Kandidaat bespreek die basiese eienskappe van die karakter, maar daar kort inligting in die antwoord. Daar is geen verwysing na die tema van verzet nie. Die belangrikste aspekte word wel bespreek, maar die antwoord kort diepte. Min voorbeelde uit die teks. |
| 3-4 | Elementêr | Die basiese karaktereienskappe word bespreek, maar kernidees kom kort. Die kandidaat toon 'n gebrek aan visualisering en kreatiwiteit. |
| 0-2 | Swak | Min of geen poging om die vraag te beantwoord. Kandidaat verstaan nie die vraag nie. |

(10)

9.2.2 Gee erkenning aan kreatiewe, maar gemotiveerde antwoorde – ook uit 'n regisseursoogpunt.

Tjokkie: hy is geklee in 'n oorpak, moontlik met olie besmeer. Dit dui daarop dat hy homself besig hou met die herstelwerk aan die motor en ander take rondom die huis. Dit kom voor of Tjokkie nie 'n formele beroep het nie en of hy hom meestal besig hou met die herstelwerk aan die motor.

Tiemie: volgens die nuutste mode aangetrek, effens uitdagend. Tiemie wil graag uit die suburbs kom en maak seker dat sy modern en aantreklik lyk. Sy het 'n betreklik goeie werk en kan dus modieuse klere bekostig.

(2 x 2) (4)

[14]**[30]**

| ORDEVLAK | MOEILIKHEIDSVLAK | PERSENTASIE | PUNTE | VRAE |
|-----------------------------------|------------------|-------------|-------|--|
| Analise/Sintese/Evaluering | Hoë orde | 30 | 10 | 9.2.1 (10 punte) |
| Toepassing | Middelorde | 40 | 11 | 9.1 (3 punte), 9.1.4 (4 punte), 9.2.2 (4 punte) |
| Kennis en begrip | Lae orde | 30 | 9 | 9.1 (7 punte) 9.1.4 (2 punte) |

| LU3 | | | |
|-------|-----|-----|-----|
| LU3 | AS1 | AS2 | AS3 |
| 9.1.1 | 4 | | |
| 9.1.2 | 4 | | |
| 9.1.3 | 2 | | |

| | | | |
|-------|--|----|---|
| 9.1.4 | | 6 | |
| 9.2.1 | | 10 | |
| 9.2.2 | | | 4 |

QUESTION 10: MISSING BY REZA DE WET

10.1.1 The space can be divided between that which the audience can see and that which is suggested.

Interior space:

The space as seen on the stage represents the kitchen of an extremely meagre (poor) house.

It is clear from the costumes, furniture, coal stove, etc. that the drama takes place in the past.

The little house is built with galvanised corrugated iron

Doors give access to other parts of the house, for example the passage door that leads to the rest of the house, like the bedrooms that are often referred to.

The backdoor leads to the outside (freedom), and the drop-door in the ceiling where Gabriël has been living for many years (captivity).

Suggested interior space:

This refers to the rest of the house.

The loft can also be mentioned.

The only part of the loft that can be seen is the drop-door.

It is an important space, because “Pa” (Gabriël) has been living there for seven years.

Suggested exterior spaces:

The cheerful, mysterious circus space with its lights is in direct contrast with the oppressive, dim interior space.

Another suggested exterior space is the yard surrounding the house.

The outside toilet is there, with the dunghills nearby.

| MARKS | | DESCRIPTOR |
|-------|-----------|--|
| 5-6 | Excellent | Excellent discussion of the interior and exterior space. Candidate discusses the suggested and the visible spaces in a comprehensive manner. He/She demonstrates a clear and complete understanding of the spaces in the play. |
| 3-4 | Average | The candidate does not discuss all aspects of the spaces in the play. He/She focuses only on the interior space or the exterior space OR he/she discusses only the visible spaces and not the suggested spaces. |
| 0-2 | Weak | The candidate does not understand the question. Names one space, for example the kitchen. The answer is vague and not logically structured. |

(6)

10.1.2 The spaces are important in the drama, because the two spaces (inside/outside) are constantly played off one against the other. They become two conflicting forces that increase Meisie’s feelings of being trapped and in this way increase the suspense level of the drama.

It is the exterior space (circus) that entices Meisie out of the house. This is where her liberation starts to take shape. The other girls, who disappeared, lived in the same oppressive circumstances as Meisie. Meisie once dared to go to the circus unobserved, but her mother caught her there, and afterwards pretended to be

“sick” because of the shock and disappointment. She manipulates Meisies’ feelings in order to keep her inside.

The yard around the house is enclosed, and the small gate is Meisie’s further liberation after she left the house via the kitchen door.

Other than the circus space, which forms a contrast with the interior space, the yard space joins the oppressive interior space.

The liberation of Meisie begins in this space when she and Konstabel go outside to empty the slop-pail. Here he persuades her to put on her white confirmation dress.

The candidate could also refer to examples from the play, i.e. where Meisie looks out of the window and when her mother expresses her dissatisfaction with this. Through this action, her feeling of entrapment increases, but also of fear.

| MARKS | | DESCRIPTOR |
|-------|-----------|---|
| 4 | Excellent | Excellent and comprehensive discussion on how Meisie experiences the different spaces as restricting as well as liberating. The candidate gives a good account of the effect the spaces have on Meisie. Candidate makes use of examples from the play to motivate his/her answer. |
| 2-3 | Average | Candidate does not discuss all the relevant spaces and the effect it has on Meisie. There is not a lot of focus on how Meisie experiences the contrasts in the spaces (between entrapment/restriction and liberation). |
| 0-1 | Weak | The candidate does not understand the question. The answer is vague and not logically structured. |

(4)

10.1.3 The marker should use discretion when marking this answer.

The candidate could answer YES or NO, but the answer must be motivated.

A possible answer could be:

Yes, even if the play takes place in a different era, I could identify with the feeling of being trapped. When my parents would not allow me to leave the house, I would also do anything possible to escape.

OR

No, in the modern era in which we live, parents would not control their children in such a way that they are not allowed to leave the house. I (as well as the other young people) am too independent and we will not allow our parents to manipulate us in such a way that we may not leave the house. (2)

10.2.1 **Soft light of the oil lamp:** (any THREE of the following)

The light of the oil lamp is in Miem’s kitchen.

It represents her chilly rationalism of rules and dogma.

The light shines in Miem’s domain/territory, but it is the dim light of the lamp.

This could also suggest bad sight.

(3)

10.2.2 Flickering circus lights: (any THREE of the following)

Symbolises the softer ghostlike and mysterious, luring light of a sensual dream world.

This is depicted by the flickering circus lights.

They lure Meisie to the darkness outside, away from the protecting light of her mother.

A light just as deceptive as Miem's protective urge itself, because the light is not sufficient.

The circus lights, therefore, represent that which is irrational. (3)

10.3.1 Wind:

Wind contributes to reflect mood. There are THREE different types of wind:

1. A whining wind that depicts Meisie's melancholic/sad state of mind, giving ghostliness to the drama. This wind sounds like whispering voices or luring calls from outside.
2. Soft gusts of wind that coincide with the narration of Meisie about her secret visit to the circus. These gusts of wind sound like soft, luring calls from outside. This symbolise Meisie's need to be free, to go outside. The wind that blows in gusts indicates that her need appears occasionally.
3. Hard gusts of wind during Konstabel's narration of the solar eclipse. This wind gives a bizarre emotional value to the narration. The falling quinces and flowers that fly away in the garden, give the narration a dream quality.

| MARKS | | DESCRIPTOR |
|-------|-----------|--|
| 5-6 | Excellent | Excellent discussion of how sound conveys atmosphere, symbols and meaning. The candidate discusses the different uses (types) of wind in a comprehensive manner. He/She demonstrates a clear and comprehensive understanding of sound effects in relation to the wind. |
| 3-4 | Average | The candidate does not discuss all the aspects in relation to the wind as a sound effect. He/She focuses on some uses of the wind as a sound effect OR he/she discusses all types of wind, but does not elaborate on how it enhances atmosphere, symbols and meaning. |
| 0-2 | Weak | The candidate does not understand the question, Names the wind as a sound effect, but the answer is vague and not logically structured. |

(6)

10.3.2 Music:

According to the stage directions the circus music has to sound unusual and eerie. The music, therefore, is the enticing voice of the irrational, calling her outside. Meisie knows her mother forbids her to listen to it. In the closing scene she still covers her ears not to hear it, but then she gives up and leaves the house dancing – to freedom. When she opens the door, the music enters the house undisturbed. The kitchen door remains open. It seems that, in the closing scene, the music is intended to capture the emotions of the audience too. (2)

10.4.1 The candidate must briefly discuss any TWO of the following in one sentence:
(ONE mark to be allocated per ritual and ONE mark for the discussion of the ritual.)

The drama is strongly based on rituals.
Konstabel talks about “tant” Hannie – oth the dancing and undressing are rituals.
Confirmation in the church is a ritual
The coming and going of seasons (with spring that lies ahead now), is part of a cycle that can be seen as a ritual within this context.
Each year, at the same time, the circus comes to the village. During this time, the disappearance of the girls, which eventually involves Meisie too, has also become a ritual. The ritual is carried to a climax.
The fact that Konstabel starts seeing at 12:00 each night is also part of a midnight ritual.
The sending up of Gabriël’s food and the coming down of the slop-pale, as well as the sending back of it, is part of the rituals.
Gertie’s exercises can also be regarded as such.

(4)
[30]

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS & MARKS |
|-------------------------------|------------------|------------|-------|--|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 8 | 10.1.1 (6 marks), 10.1.3 (2 marks) |
| Application | Middle order | 40 | 12 | 10.1.2 (4 marks), 10.2 (6 marks), 10.3 (2 marks) |
| Knowledge and comprehension | Lower order | 30 | 10 | 10.3 (6 marks), 10.4 (4 marks) |

| LO3 | | | |
|--------|-----|-----|-----|
| LO3 | AS1 | AS2 | AS3 |
| 10.1.1 | | 6 | |
| 10.1.2 | | 4 | |
| 10.1.3 | | | 2 |
| 10.2.1 | 3 | | |
| 10.2.2 | 3 | | |
| 10.3.1 | 6 | | |
| 10.3.2 | 2 | | |
| 10.4.1 | | 4 | |

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**QUESTION 11**

The following are suggestions. The candidates bring their own experience and opinions to the answers and recognition must be given to that.

- 11.1 The vocal indication of the ellipsis is a pause/ unfinished speech. (1)
- 11.2 The character will be using a rising inflection at the end of each sentence as they are questions so it is important to make sure the rest of the sentence does not fall into this pattern and encourage a sing-song inflection. Line 4: First part before the ellipsis spoken slowly and distinctly trying to understand what Goldman is talking about. After the ellipsis a bit faster but with a strong sense that the Seven Steps are important. Line 8: 'For what?' is fast, suspicious and aggressive – as if he is looking for a fight. Line 10: Will be slower, cold and calculating – possessive of the Seven Steps, showing his power. (4)
- 11.3 Nines' words indicate his social position (lower class) and that he is a gangster. The playwright is not encouraging people to use slang but trying to help the actor create a believable character on stage. Using colloquial language adds to the authenticity of the play. (4)
- 11.4 Goldman's tone to start is serious with a passionate undertone – he has found something he can do to preserve a bit of District Six as a memory of the place. Lines 5 – 7 are explanatory, making clear his ideas – very confident that anyone would be happy with what he is trying to do. Line 9 he is a bit irritated because to him what should be done is obvious. Line 11 – confused, perplexed – cannot see why Nines should give permission for the Steps to be removed. Finally, lines 14 –15, he is irritated, slightly amused and ironic. (6)

[15]

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS |
|--------------------------------------|------------------|------------|-------|--------------------------------------|
| Analysis/Synthesis/Evaluation | Higher Order | 30 | 4 | 11.2 (1) 11.3 (1) 11.4 (2) |
| Application | Middle Order | 40 | 6 | 11.2 (2), 11.3 (2) 11.4 (2) |
| Knowledge and comprehension | Lower Order | 30 | 5 | 11.1 (1),11.2 (1), 11.3(1), 11.4 (2) |

| | | LO1 | |
|------|--|-----|-----|
| | | AS1 | AS2 |
| 11.1 | | | 1 |
| 11.2 | | | 4 |
| 11.3 | | | 4 |
| 11.4 | | | 6 |

[15]

This question focuses mainly on LO1. In addition, LO2, AS 1 and AS3 as well as LO4 AS2 and 4 are also integrated into these questions.

QUESTION 12

The following are suggestions. The candidates bring their own experience and opinions to the answers and recognition must be given to that. The sources are there for the candidates to refer to but they may often answer beyond the sources.

- 12.1 Physical theatre: creating theatre/storytelling primarily through physical actions and characterisation. Actors rely on strong, fit and flexible bodies to perform a highly visual form of theatre. (3)
- 12.2 Township theatre: A vibrant, energetic theatre form using dance, song and storytelling as a method for creating theatre. This theatre often deals with social issues. (2)
- 12.3 The physical skills the actor requires to be part of a team like Ellis and Bheki: improving the physical control, co-ordination, flexibility and strength.

| MARKS | | DESCRIPTOR |
|-------|---------|---|
| 5-6 | Good | Candidate is able to explain the physical control, co-ordination, flexibility and strength needed to be a successful performer. The performer must have the ability to convey meaning through his/her body. The performers rely on working very closely together and must be able to adapt and change if circumstances in performance change. Need to be innovative with props – using one item in many ways. |
| 3-4 | Average | Candidate is able to explain that physical strength and one of the other attributes is needed to be a successful performer and gives an example. Might refer to visual aspect of theatre being important but not in any detail. The candidate is more mechanical about the description. |
| 0-2 | Weak | Candidate gives basic statement referring to physical being stronger than the vocal/verbal. |

(6)

- 12.4 The team is able to perform in non-English-speaking countries because the focus of the performance is on the visual and physical rather than the verbal/vocal. Although the audience will not be able to understand the words spoken, the physical conveys enough meaning to understand the performance. (4)
- 12.5 Performing as a character in a scene.

12.5.1

| MARKS | | DESCRIPTOR |
|-------|---------|--|
| 5-6 | Good | Candidate is able to describe the character, his/her situation, his/her personality and feelings in detail. Specific examples are given to support statements. |
| 3-4 | Average | Candidate is able to describe character but lacks specific examples and often only covers 2 of the 3 areas asked for. |
| 0-2 | Weak | Candidate makes a simplistic statement about character without any detail or examples. |

(6)

12.5.2

| MARKS | | DESCRIPTOR |
|--------------|---------|--|
| 4-5 | Good | Candidate is able discuss how he/she and the other performer(s) in the scene performed made use of the stage area to show the relationships between the characters. In the answer specific detail is given to position on stage, relationship to other character(s) and physical position of actors' bodies (e.g. sitting down and looking up at more powerful character). |
| 2-3 | Average | Candidate is able discuss how he/she and the other performer(s) in the scene stood in the stage area and where the actors were relative to each other. Any reasons as to why these positions were suitable are brief or non-existent. |
| 0-1 | Weak | Candidate gives basic statement explaining either the actors in relation to each other or in relation to the audience and stage. No discussion of suitability given. |

(5)

12.5.3

| MARKS | | DESCRIPTOR |
|--------------|---------|--|
| 3-4 | Good | Candidate is able to evaluate the effectiveness of the final performance for assessment using examples of what happened during the final performance and can make suggestions to improve the performance if performed in future. |
| 2 | Average | Candidate is able to evaluate the final performance for assessment at a basic level, tends to make statements unsupported by any examples. |
| 0-1 | Weak | Candidate gives basic statement saying whether the performance was successful or not and gives an example or makes an evaluation more by chance than design. |

(4)

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS & MARKS |
|--------------------------------------|-------------------------|-------------------|--------------|---|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 9 | 12.3 (2), 12.4 (1), 12.5.1 (2), 12.5.2 (2) 12.5.3 (2) |
| Application | Middle order | 40 | 12 | 12.1(2), 12.2 (1), 12.3 (2), 12.4 (2), 12.5.1 (2), 12.5.2 (2) 12.5.3 (1) |
| Knowledge and comprehension | Lower order | 30 | 9 | 12.1(1), 12.2 (1) 12.3 (2), 12.4 (1) 12.5.1 (2), 12.5.2 (1) 12.5.3 (1) |

| | LO1 | | LO4 | | | |
|--------|---------|-----|-----|---------|-----|---------|
| | AS1 | AS2 | AS1 | AS2 | AS3 | AS4 |
| 12.1 | 3 marks | | | | | |
| 12.2 | 2 marks | | | | | |
| 12.3 | 6 marks | | | | | |
| 12.4 | 4 marks | | | | | |
| 12.5.1 | | | | 6 marks | | |
| 12.5.2 | | | | | | 5 marks |
| 12.5.3 | | | | | | 4 marks |

[30]

This question focuses mainly on LO1 and 4. In addition, LO2, AS 1 and AS3 are also integrated into these questions.

QUESTION 13

Candidates choose ONE of the THREE questions below.

QUESTION 13.1

The following content is a guideline. The candidates bring their own experience and opinions to the answer and recognition must be given to that.

Some suggested content for question. Candidate should support with examples from own experience or plays seen.

Form: Scripted plays tend to have more sustained flow in scenes. If narrators are used they are carefully built into the play as a seamless device to hold the structure together. The character work is generally detailed often focusing on the choices and dilemma of a character than the storyline. Issues are deliberately universal making the play easier to perform outside of its time.

Form: Workshopped plays are episodic and fragmented generally using a narration or chorus figure to move the action along. The plays tend to focus on agendas/issues within a simple storyline. Songs and dances are used to break the tension, add to the fun and keep the audiences' attention while providing a linking device between scenes.

Purpose: Scripted plays often but not always represent the playwright's world view. It may or may not deal with social/political issues. The play takes some time from the idea-formulating to production on stage as only once the playwright has written the play can it be cast and rehearsed. Thus any ideas presented in the play do not reach an audience for some time (possibly years) and can only investigate issues that are long term. The plays generally require some sort of theatre or hall with a stage so the audience has to come to the show rather than the show go to the people. Despite the focus on set diminishing in recent years, scripted plays tend to use more set than workshopped plays and cost more to stage, thus ticket sales are expensive.

Purpose: Workshopped plays represent the world view of a group of performers. They generally deal with immediate issues that are topical and of high interest to the community at that time. Often political, educational or of community interest. The plays can be created from inception to performance in a matter of weeks. Because these plays can be performed in any space and without many props, they are mobile and useful as they can travel easily from place to place. Tickets are very cheap as the reason for performance is to communicate with the community.

| MARKS | | DESCRIPTOR |
|-------|--------------|---|
| 14-15 | Outstanding | Candidate able to compare the form and purpose of workshopped and scripted plays showing exceptional analytical and interpretative ability. He/She uses clear appropriate examples to support the discussion. |
| 12-13 | Very good | Candidate is able to compare the form and purpose of workshopped and scripted plays well and uses appropriate examples to support the discussion. |
| 10-11 | Good | Candidate is able to compare the form and purpose of workshopped and scripted plays and uses some examples to support the discussion. |
| 8-9 | Satisfactory | Candidate explains either form or purpose (probably purpose) and uses concrete examples to support the discussion. |
| 6-7 | Average | Candidate explains either form or purpose (probably purpose) and uses some examples to support the discussion. |
| 4-5 | Elementary | Candidate attempts to explain either form or purpose (probably purpose) and uses at least one simple example to support the discussion. |
| 0-3 | Weak | Candidate writes generally about workshopping and scripted plays obtaining some marks almost 'by chance' rather than design. He/She lacks the ability to support any ideas. Often garbled and disjointed. |

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS |
|-------------------------------|------------------|------------|-------|-----------|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 4 | 13.1.(4) |
| Application | Middle order | 40 | 6 | 13.1.(6) |
| Knowledge and comprehension | Lower order | 30 | 5 | 13.1.(5) |

| LO 4 | | | | |
|------|---------|-----|---------|---------|
| | AS1 | AS2 | AS3 | AS4 |
| 13.1 | 5 marks | | 5 marks | 5 marks |

[15]

QUESTION 13.2

The following is a guideline. The candidates bring their own experience and opinions to the answer and recognition must be given to that.

Some suggested content for question:

Mxit – Strengths: Mxit is cheap, easily accessible and easily portable. Friends and family can communicate with each other while communicating with many other people simultaneously. Advertising is cheap and reaches the individual as he/she connects to Mxit. Mxit can provide security for young people who need to get hold of parents. Mxit connects people from all over the world.

Weaknesses: In the wrong hands Mxit can be used to lure young people into situations they are unable to control. Advertisers can send adult messages to underage people without the knowledge of an adult. Chat rooms are potentially dangerous. Mxit seems to be the latest addiction amongst young people leading to low grades and lack of sleep. Pornography is more easily accessible and transferred from one person to another. Lists of girls or boys are circulated teasing them. Bullying of an individual can occur and no adult knows about it.

Mxit can be a wonderful sophisticated communication tool in responsible hands.

| MARKS | | DESCRIPTOR |
|-------|--------------|--|
| 14-15 | Outstanding | Candidate able to compare the strengths and weaknesses of Mxit showing exceptional ability. He/She uses clear appropriate examples to support the discussion without falling into the trap of emotionalism. |
| 12-13 | Very good | Candidate is able to compare the strengths and weaknesses of Mxit well and uses appropriate examples to support the discussion. |
| 10-11 | Good | Candidate is able to compare the strengths and weaknesses of Mxit and uses some examples to support the discussion. |
| 8-9 | Satisfactory | Candidate explains either the strengths or weaknesses of Mxit (probably strengths) and uses concrete examples to support the discussion. |
| 6-7 | Average | Candidate explains either the strengths or weaknesses of Mxit (probably strengths) and uses some examples to support the discussion. |
| 4-5 | Elementary | Candidate attempts to explain either the strengths or weaknesses of Mxit (probably strengths) and uses at least one simple example to support the discussion. Often focuses on personal experiences. |
| 0-3 | Weak | Candidate writes generally about Mxit obtaining some marks almost 'by chance' rather than design. He/She lacks the ability to support any ideas. Focuses on personal experience. Often garbled and disjointed. |

| Order level | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS |
|-------------------------------|------------------|------------|-------|------------|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 4 | 13.2 (4) |
| Application | Middle order | 40 | 6 | 13.2. (6), |
| Knowledge and comprehension | Lower order | 30 | 5 | 13.2.(5), |

| LO4 | | | | |
|------|-----|-----|-----|-----|
| | AS1 | AS2 | AS3 | AS4 |
| 13.2 | 15 | | | |

[15]

QUESTION 13.3

The following is a guideline. The candidates bring their own experience and opinions to the answer and recognition must be given to that.

Some suggested content for question:

The candidate shall name a particular indigenous performance form he or she has studied. The story of an indigenous performance is told in such a way that it is more important than an individual character. The character, however, plays a crucial role in the sense that he/she is portrayed as playing a particular role where he/she assumes a certain amount of responsibility. Some of these characters are transformed completely, whilst some may not be totally transformed yet gain a certain amount of knowledge, skills and values.

Emphasis is placed on the whole rather than on individuals. The play is dramatised and marked with a highly polished and formal structure. Emphasis is not placed on the spoken word but movement and song that tell the story. In the process certain obligations by members of the society are learnt, whilst the undesirable are 'unlearned'. These dramas emphasise participatory development and that no individual is above the community. In other words, they emphasise interdependency. The most noticeable feature of these dramas is that they are cyclic, sacred, acknowledge the past yet look into the future, spiritual, and dabble with the supernatural. The storyline has a beginning (introduction), middle (conflict), and an end (resolution).

There is a combination of visual (costume, masks, facial expression, etc.), auditory (song, music, whistles, etc.) and physical elements (movement, performance, gesture). The space, season and mood play a significant role in performing these dramas.

| MARKS | | DESCRIPTOR |
|--------------|--------------|---|
| 14-15 | Outstanding | Candidate able to explain indigenous performance forms showing exceptional ability. He/She uses clear appropriate examples to support the discussion particularly on how values, knowledge, and skills are transferred from one generation to the next. |
| 12-13 | Very Good | Candidate is able to explain indigenous performance forms well and uses appropriate examples to support the discussion particularly on how values, knowledge, and skills are transferred from one generation to the next. |
| 10-11 | Good | Candidate is able to explain indigenous performance forms and uses concrete examples to support the discussion particularly on how values, knowledge, and skills are transferred from one generation to the next. |
| 8-9 | Satisfactory | Candidate explains indigenous performance forms and uses some examples to support the discussion particularly on how values, knowledge, and skills are transferred from one generation to the next. |
| 6-7 | Average | Candidate explains indigenous performance form and uses some examples to support the discussion, yet struggles to explain how values, knowledge, and skills are transferred from one generation to the next. |
| 4-5 | Elementary | Candidate attempts to explain indigenous performance form and uses at least one simple example to support the discussion, barely explaining how values, knowledge, and skills are transferred from one generation to the next. |
| 0-3 | Weak | Candidate writes generally about indigenous performance form obtaining some marks almost 'by chance' rather than design. He/She lacks the ability to support any ideas. Often garbled and disjointed. |

| ORDER LEVEL | DIFFICULTY LEVEL | PERCENTAGE | MARKS | QUESTIONS |
|--------------------------------------|------------------|------------|-------|-----------|
| Analysis/Synthesis/Evaluation | Higher order | 30 | 4 | 13.3.(4) |
| Application | Middle order | 40 | 5 | 13.3.(5) |
| Knowledge and comprehension | Lower order | 30 | 6 | 13.3.(6) |

| LO 4 | | | | |
|------|---------|-----|---------|---------|
| | AS1 | AS2 | AS3 | AS4 |
| 13.3 | 5 marks | | 6 marks | 4 marks |

[15]

This question focuses mainly on LO4. In addition LO2, AS1, AS2 and AS3 are also integrated into these questions.

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