



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS  
FEBRUARY/MARCH 2012  
MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 32 pages.**

**GENERAL NOTES TO MARKERS**

1. As a marker make short comments why a point was marked up or down if the memo does not give a clear guideline and the marker has to use own discretion.
2. Tick clearly to indicate the learning point which is being assessed. Markers should engage actively with the answer.
3. Chief markers to facilitate the rubric with markers. The level descriptors of Dramatic Arts to guide the marking.
4. Have regular rounds of consultation to ensure marking is standardised.
5. In the case where a candidate writes more than the suggested number of words – do not penalise (essay question).
6. The memo discussion forum cannot sufficiently predict all responses. Provincial markers to take this into account and be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
7. Spend the first day to unpack the quality and quantity of the evidence in the memo and standardise and find common definitions and concepts.
8. Markers to check that candidate's responses align with the Assessment Standards evidence required for that question.

**INSTRUCTIONS TO DRAMATIC ARTS INVIGILATORS AND MARKERS ON THE GRADE 12 EXAMINATION PAPER**

1. The paper is THREE hours long.
2. The TOTAL marks for the paper is 150.
3. Reading time of FIFTEEN minutes has been allocated before the start of the paper. This is necessary to provide candidates with the opportunity to make the required choices.
4. This question paper consists of THREE sections:  
SECTION A (30 marks)  
SECTION B (60 marks)  
SECTION C (60 marks)
5. SECTION A consists of TWO questions focusing mainly on LO3 but LO2 is also tested directly and indirectly.

**QUESTION 1 Epic Theatre**

- *Caucasian Chalk Circle*, or
- *Mother Courage* or
- *Kanna Hy Kô Hystoe*)

**QUESTION 2 Theatre of the Absurd**

- *Waiting for Godot* or
- *The Bald Soprano* or
- *Bagasie*

Candidates must answer ONE of the two questions.

6. SECTION B consists of EIGHT questions focusing mainly on LO3 (but other LOs are also tested directly and indirectly) and specific plays from the South African theatre movement:

- QUESTION 3 *Boesman and Lena*
- QUESTION 4 *uNosilimela*,
- QUESTION 5 *Woza Albert!*,
- QUESTION 6 *Sophiatown*,
- QUESTION 7 *Nothing but the Truth*
- QUESTION 8 *Groundswell*
- QUESTION 9 *Siener in die Suburbs*
- QUESTION 10 *Missing*

Candidates must answer TWO of the eight questions.

7. SECTION C consists of THREE questions focusing mainly on LO1 and LO4. LO2 is also tested directly and indirectly. This section is COMPULSORY.
8. The weighting of the LOs for the paper as per the SAG document, is as follows:
  - LO1 – 20% (30 marks)
  - LO3 – 60 % (90 marks)
  - LO4 – 20% (30 marks)

**SECTION A: UNDERSTAND AND ANALYSE**

Candidates answer **ONE** question, either **QUESTION 1: EPIC THEATRE** or **QUESTION 2: THEATRE OF THE ABSURD**.

**QUESTION 1: EPIC THEATRE**

CANDIDATES ANSWER THIS QUESTION IF THEY HAD STUDIED *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE* OR *KANNA HY KÔ HYSTOE*.

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

CATEGORY	MARK	1. DESCRIPTORS (EVIDENCE)
<b>Outstanding achievement</b>	26–30	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, polished structure.</li> <li>• Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>• Using a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge powerfully expressed.</li> </ul>
		<p>Candidate discusses how the themes, characters and alienation techniques encourage the audience to reason out solutions and promote social change. He/she refers to specific techniques of Epic Theatre and gives examples of the techniques in the play. The candidate shows an excellent understanding of Epic Theatre and Brecht's philosophy and uses relevant examples from the text to substantiate his/her answer.</p>
<b>Meritorious achievement</b>	22–25	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure.</li> <li>• Supported by a high level of competence and careful selection of facts to process information.</li> <li>• Using a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge well expressed.</li> </ul>
		<p>The candidate has a similar level of knowledge of Epic Theatre, Brecht and the play studied as the outstanding candidate. The main difference is the ability to connect with the topic, discuss the topic and use language effectively. Often this candidate overwrites putting down correct but irrelevant information.</p>

<b>Substantial achievement</b>	18–21	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in essay structure.</li> <li>• Interesting reading, clear and logical statements, convincing, simple direct language.</li> <li>• Supported by a selection of relevant dramatic references.</li> <li>• Shows good grasp of the topic.</li> </ul>
		<p>EITHER: Candidate attempts to discuss how the themes, characters encourage the audience to think. He/she refers to some techniques of Epic Theatre but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of Epic Theatre and Brecht's philosophy.</p> <p>OR: Excellent analysis of Epic Theatre, Brecht and the play studied but connection to the topic is by chance in the essay rather than a discussion of the essay topic presented.</p>
<b>Adequate achievement</b>	14–17	<ul style="list-style-type: none"> <li>• Structure not necessarily logical.</li> <li>• Displays a basic understanding but tends towards mechanistic and stereotyped response at times.</li> <li>• Adequate selection of relevant “dramatic” references.</li> <li>• Adequate reading but seems memorised. Not always a high level of insight.</li> </ul>
		Candidate well prepared and can give details about Epic Theatre, Brecht and the play studied but lacks ability to apply to topic. Often work seems to be a repetition of notes supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.
<b>Moderate achievement</b>	10–13	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed.</li> <li>• Limited selection of information, poor language skills might be a contributing factor.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
		Candidate has knowledge of Epic Theatre, Brecht and of the play studied but tends to write down anything and everything he/she knows without connecting to the topic or between the theatre history aspect and the play. Information is generally correct but may be presented in a confused manner. Tends to be EITHER continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.

<b>Elementary achievement</b>	06–09	<ul style="list-style-type: none"> <li>• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
		Candidate has some knowledge of Epic Theatre, Brecht and of the play studied but tends to write down short phrases of content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history) the marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play. There is no connection in the answer to the topic.
<b>Not achieved</b>	00–05	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, in need of support.</li> <li>• Irrelevant.</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand</li> </ul>
		The candidate's knowledge of Epic Theatre, Brecht and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers things.

**[30]****OR****QUESTION 2: THEATRE OF THE ABSURD**

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED EITHER WAITING FOR GODOT OR THE BALD SOPRANO OR BAGASIE.

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

<b>CATEGORY</b>	<b>MARK</b>	<b>2. DESCRIPTORS (EVIDENCE)</b>
<b>Outstanding achievement</b>	26–30	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, polished structure.</li> <li>• Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>• Using a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge powerfully expressed.</li> </ul>

		Candidate discusses the Absurdist view that existence is pointless and that people attempt to make meaning of the world around them by creating some sense of order and structure. Candidate discusses bleak and empty stage as a way to show meaninglessness of existence. Supports his/her answer with relevant examples from play when discussing themes and plot. Is able to discuss how the non conventional techniques used in Absurd Theatre support the statement that human beings exist in a meaningless and irrational universe by giving specific examples from the play. The candidate shows an excellent understanding of Absurd Theatre and the play studied.
<b>Meritorious achievement</b>	22–25	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure.</li> <li>• Supported by a high level of competence and careful selection of facts to process information.</li> <li>• Using a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge well expressed.</li> </ul>
		The candidate has a similar level of knowledge of Absurd Theatre and the play studied as the outstanding candidate. The main difference is the ability to connect with the topic, discuss the topic and use language effectively. Often this candidate overwrites putting down correct but irrelevant information. Not quite as concise and sophisticated as the outstanding candidate.
<b>Substantial achievement</b>	18–21	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in essay structure.</li> <li>• Interesting reading, clear and logical statements, convincing, simple direct language.</li> <li>• Supported by a selection of relevant dramatic references.</li> <li>• Shows good grasp of the topic.</li> </ul>
		<p>EITHER: Candidate attempts to discuss the plot, setting and themes of the play and the Absurdist philosophy. He/she refers to some techniques of Absurd Theatre but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of Absurd Theatre and the play studied.</p> <p>OR: Excellent analysis of Absurd Theatre and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented. Often a brief and generalized discussion of plot, setting and themes.</p>

<b>Adequate achievement</b>	14–17	<ul style="list-style-type: none"> <li>• Structure not necessarily logical.</li> <li>• Displays a basic understanding but tends towards mechanistic and stereotyped response at times.</li> <li>• Adequate selection of relevant “dramatic” references.</li> <li>• Adequate reading but seems memorised. Not always a high level of insight.</li> </ul>
		Candidate well prepared and can give details about Absurd theatre, plot and themes and the play studied but lack ability to apply to topic. Often work seems to be a repetition of notes supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.
<b>Moderate achievement</b>	10–13	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed.</li> <li>• Limited selection of information, poor language skills might be a contributing factor.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> <li>• Often vague and generalized examples.</li> <li>• Little or no attempt to link to question.</li> <li>• Sometimes mere narration of plot.</li> </ul>
		Candidate has knowledge of Absurd Theatre, plot, themes and setting of the play studied but tends to write down anything and everything about Absurdism he/she knows without connecting to the essay topic. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.
<b>Elementary achievement</b>	06–09	<ul style="list-style-type: none"> <li>• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
		Candidate has some knowledge of Absurd Theatre, characters and of the play studied but tends to write down short phrases about the plot, setting and themes or content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history) the marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play or give brief character sketches.



<b>Not achieved</b>	00–05	<ul style="list-style-type: none"><li>• Incoherent, very little work, limited skills, in need of support. Irrelevant.</li><li>• Simple phrases or words written down that candidate has learnt but does not understand</li><li>• Very vague and confused.</li></ul>
		The candidate's knowledge of Absurd Theatre, plot, setting and themes of the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers things.

**[30]**

**SECTION B: UNDERSTAND AND ANALYSE****QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD**

- 3.1 Boesman feels threatened by Outa's arrival and shows this through his anger and frustration. He is not as welcoming of Outa as Lena is and shows this by being rude and not even acknowledging his (Outa's) presence. He is not happy that Lena seems cheerful and willing to share the little that she has with Outa. (3)
- 3.2 Lena means that he can fix things and build nice pondokkies but the irony is that with those same hands he beats her up for simple things like dropping the empties. He is both constructive and destructive with his hands. (3)
- 3.3 3.3.1 She does this to convince Boesman that she is really not happy. Boesman is already angry and would like to beat her up for welcoming Outa so warmly and by Outa's presence that she does not want to antagonize him any further. (2)
- 3.3.2 In line 8 she would be speaking normally. Her tone would be matter of fact and her volume medium to low. She is merely making a statement.  
In line 10 her tone would be persuasive and her volume would be louder as she is trying to convince Boesman that she is not happy because she knows that Boesman will beat her up again – just for being happy with Outa and she does not want that again. (6)
- 3.4 3.4.1 Accept open, thrust, proscenium or arena stage provided candidates provide an explanation.  
(Marks must not be awarded if candidates do not provide an explanation.) (2)
- 3.4.2 Schools do not have much money to spend so the best option would be a bare stage with some boxes and packages to show that they are traveling. A few rock structures or boxes could serve as a place to sit down. If possible a backdrop of waste land could be painted or projected in the rear wall of the stage. The play is flexible enough to be staged minimally or with some set detail depending on what resources are available at the school. (3)
- 3.4.3 Accept candidates' responses as long as they are justified.  
All the characters are poverty stricken so costumes would reflect this poverty. Clothes used by characters would be old, dirty, torn, well worn, tattered etc. Clothes would reflect their state of homelessness and lack of money. Hand-me-downs and oversized clothes for Lena. Clothes that may be too small suggesting their lack of means. Old torn jackets and coats for Boesman and Outa. (3)

- 3.5 The play is set in the apartheid era and Boesman, being a coloured man, is a victim of racism and discrimination. From the opening scene we learn that he is forced to move from place to place because he is not allowed to build his pondok anywhere. The white government has not provided any low-cost housing for people like Boesman who live on the fringes of society. Nor do they allow him to build his own makeshift house. The state sends their bulldozers to demolish these 'shacks' every time they are erected. We see from the many places that Boesman has traveled that he is being hounded by the state. He is humiliated every time his 'shack' is demolished by the white men who destroy his very existence. Furthermore he is taunted and mocked by these men who seem to take pleasure in destroying their lives. Boesman has to endure the ridicule of the 'white baas' who makes him feel less than a man. They tell him things like the pondoks are 'full of disease'. Boesman says, that 'we have been thrown away like rubbish.'

Boesman is also a racist. He takes out his frustrations on Outa, a black man who he feels is beneath him. He refuses to have anything to do with him and will not allow him near their pondok. He tries to chase him away and had it not been for Lena's insistence that he stays, Boesman would have run him out of the place. Boesman shows his racism openly by calling Outa a 'kaffer' and telling him to leave in Zulu. Although Lena tries to remind Boesman, 'there were plenty of times his sort gave us water on the road', Boesman refuses to allow Outa to stay, saying that he doesn't belong with them because he is black and not brown.

(Accept candidates' responses if well substantiated)

<b>MARKS</b>	<b>3.5</b>	<b>DESCRIPTOR</b>
7–8	Very good	Candidate is able to answer clearly and directly, referring to racism and how Boesman is both racist and on the receiving end of racism. He/she also looks carefully at reasons why Boesman is the way he is. He/She uses examples from the play. The candidate demonstrates an excellent understanding of the complexities of the situation.
5–6	Good	Candidate refers to racism and Boesman's treatment of Outa in the play. The candidate demonstrates an understanding of racism in the play but does not always motivate statements made.
3–4	Average	Candidate explains racism in the play in terms of how Boesman has been treated but does not elaborate. Gives some simple examples from the play.
0–2	Weak	Candidate tends to make a generalised statement about racism and how bad it is and how much Boesman has suffered.

(8)  
[30]

**QUESTION 4: uNOSILIMELA BY CREDO MUTWA**

- 4.1
- She is presented as having a ‘calming effect’ on uNosilimela
  - She is a source of information and inspiration to uNosilimela
  - She cuts an intelligent figure/personality that easily solves uNosilimela’s problem
  - She is a figure to whom a confused/worried/misunderstood uNosilimela can run to for advice.
  - She is amiable and has an ‘easy-going’ character that uNosilimela finds easy to talk to.
  - She speaks in a dignified and caring manner
- (4)
- 4.2 uNosilimela has been raised in the traditional African space but has now converted to Christianity. She is torn between respecting the teachings of the elders and the teachings of the Bible (with seemingly different rituals than the ones she is accustomed to). She is worried that if she does as she has been raised she might be doing things that are against the teachings of the Bible, whilst if she does what the Bible requires she will be disrespectful to her people and culture.
- (4)
- 4.3 You have been asked to direct the extract  
Mark holistically. The following is an example of an answer:
- 4.3.1
- The actor would speak in a low yet audible and firm voice whilst wearing a smile
  - Whilst asking the question, she would look uNosilimela straight in the eyes
  - Whilst uNosilimela is explaining her predicament, e.g. lines 5–7 and lines 10–14, she (old woman) would nod periodically and gently tilt her head to one side. In African culture, particularly rural, gently tilting one’s head to one side whilst someone is pouring her/his heart out about an issue shows attentiveness, sympathy, empathy, etc.
  - Whilst saying the lines 15–28 she may hold uNosilimela’s hand, gently stroking it to make her feel comfortable and less irritable
- (8)
- 4.3.2 Her tone is worried and anxious, she is feeling trapped between two cultures and does not know what to do. She does not speak in a measured calm pace, but in a quick pace (hastily)
- (4)
- 4.4 Discuss how the themes, structure and social and cultural issues in a performance of *uNosilimela* are still relevant today.  
Some of the points could be, but not limited to;
- The play focuses on the still relevant and present issue of conflict between indigenous African culture and the contemporary Western culture.

- Through urbanisation and other factors many people even today, as when the play was written, have been ‘culturally uprooted’ and so have lost their cultural identity. The play helps them to understand their cultural predicament and how they can strike a balance between the two interconnected yet conflicting worlds.
- Whilst many people have been born in the ‘practices’ of African religion, people have aspired/converted to other religions, such as Christianity, Catholicism, Islam, etc. This play explains certain concepts that have always been problematic to other people.

MARKS	4.4	DESCRIPTOR
8–10	Very good	Candidate is able to discuss in detail how the themes, structure and social and cultural issues between traditional African and contemporary Western culture as portrayed in <i>uNosilimela</i> are still relevant for modern audiences. If a sketch is provided, it is neat and clear. Supporting comments are logical and comprehensive.
6–7	Good	Candidate is able to describe in some detail how the themes, structure and social and cultural issues between traditional African and contemporary Western culture as portrayed in <i>uNosilimela</i> are still relevant for modern audiences. If a sketch is provided, it is clear. Candidate has sound knowledge of the themes and issues of conflict.
3–5	Average	Candidate tends to describe at a basic level the themes, structure and social and cultural issues between traditional African and contemporary Western culture as portrayed in <i>uNosilimela</i> that are still relevant for modern audiences. If a sketch is provided it is very rough. Candidate makes statements about the themes and issues of conflict.
0–2	Weak	Some statements made about the play. Statements made about the themes and issues by chance not design. If a sketch is provided, it is unclear and untidy.

(10)  
[30]

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

5.1 *Woza Albert!* used elements of Grotowski’s poor theatre in rehearsal and performance.

- 5.1.1
- Physically develop and exercise their bodies.
  - Exercise their voices whilst exploring and extending their vocal range and skills.

(2)

- 5.1.2 • Any possible space with/without a stage such as school/church/community halls or a theatre. It could even be outside on a patch of grass. (2)
- 5.1.3 • Pair of black/neutral coloured tracksuit pants each, maybe bare chested and/or sacks covered in soot for the upper part of the body. (2)
- 5.1.4 • Their use of verbal dynamics in trying to recreate the sounds of a lorry and the coal-vendors' shouting. It is their way of making the spectator feel as if they are on a busy street. These 'noises' (shouts and making passes at women) are part of how the coal vendors attract attention. (4)
- 5.1.5 • The actor-audience relationship is often cosy and intimate as the play allows for audience interaction and participation. Even when performed in a large space this illusion is maintained by the energy and focus of the actors. This is very common in poor theatre and has been borrowed from oral traditions. (2)
- 5.1.6 • There is minimal use of decor and props, therefore staging the production is cheaper than it would be to stage it on a formal theatre stage.  
• The use of mime kept the costs of production down.  
• The use of physical theatre and verbal dynamics made the production lively and vibrant.  
(Accept two well-substantiated points) (4)
- 5.2 • It brings in new information, thus shifting the attention of the spectator from the 'shenanigans' around the lorry and the girls to Morena. It shows the reaction of the coal-vendors to the possibility of the savior returning to South Africa. (2)
- 5.3 (Accept candidates responses if well substantiated.)
- Inappropriate, the use of vulgar language is not suitable as this is a school play. It is against the moral code of conduct for schools. There may be sensitive spectators who may feel offended by the offensive choice of language and gestures. Children might be part of the audience and in some families they are not allowed to use vulgar language or make rude signs.
- OR
- Appropriate, as a part of protest theatre such language and signs are used in context to show the mindset of the oppressed. They use vulgar words and make these signs to highlight their frustrations at their harsh treatment. These characters are likely to have used this language in conversation. (4)

- 5.4 The play does highlight the oppression and discrimination suffered by black people in apartheid South Africa. It was a vehicle to express the anger of black people against a system that tried to suppress them. The play focuses on the daily lives of the people who struggle to earn a living. Throughout the play we are given examples of the brutality of the police and the degradation and humiliation suffered by many black South African men, in particular, firstly in trying to obtain a 'pass', and then in presenting it on demand. If they didn't have their 'pass' on them, they could be arrested and detained without trial for a period of 30/60/90 days at a time. The treatment of prisoners is also highlighted. Scenes such as Albert Street and Coronation brickyard demonstrate the exploitation of workers and the fact they had no choice but to work under harsh conditions or be fired.
- Protest theatre aimed to highlight the injustices of the apartheid government and to conscientise people about what was happening around them. It was also a tool for mobilizing people into taking action against the injustice. This is what the play *Woza Albert!* tried to do: educate the mainly illiterate people about the evils of apartheid.
- (Accept candidates' responses if well substantiated with reference to the text.)

MARKS	5.4	DESCRIPTOR
6–8	Very good	Candidate has an excellent understanding of both the political past of apartheid South Africa and <i>Woza Albert!</i> He/she is able to refer to the political unrest and use examples from <i>Woza Albert!</i> to support the discussion. He/she has a clear idea of protest theatre and is able to make an argument for or against the play being classified as protest. The answer is in paragraph format rather than point form.
6–7	Good	Candidate has a good understanding of the political past and <i>Woza Albert!</i> He/she is able to refer to the political unrest and use examples from <i>Woza Albert!</i> to support the discussion. He/she has a clear idea of protest theatre. The answer may be in point form.
3–5	Average	Candidate explains political issues and understands the play <i>Woza Albert!</i> . May give some simple examples from the play.
0–2	Weak	Candidate tends to make vague and generalised statements about apartheid and <i>Woza Albert!</i> . They are accurate but does not clearly connect to question.

(8)  
[30]

**QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATER COMPANY**

- 6.1
- When saying line 2, Jakes' tone will have to be emphatic, firm and his volume would be normal.
  - Line 4, will have to be said with conviction by Jakes. Dramatic action will be achieved by looking Ruth straight in the eyes when saying the words and his volume would increase.
  - Whilst still trying to sound resolute/determined, the actor will lift his head, be forceful when he says 'no', in an attempt to convince Ruth that she has an 'escape route' back to Yeoville.
  - Accept other answers if well supported by candidate. (4)
- 6.2
- She is more decisive and knows what she wants. She seems more determined and focused about what she wants to do. From being unsure and insecure in the opening scene she is bolder and unafraid to speak her mind. She has had time to grow and develop through her interaction with the other characters. She didn't know herself when she arrived in Sophiatown, but now has an idea of what she wants to do and where she wants to go. (3)
- 6.3
- It informs the audience about the imminent forced removals
  - It creates a sad mood about the plight of the people that whilst their fate of forced removals has been decided, they (the victims/residents of Sophiatown) have no choice but to oblige
  - It provides a linking mechanism from one scene to the next so that the energy and flow of the play remains uninterrupted. (4)
- 6.4 The play ends with a series of monologues by each character.
- 6.4.1 She is the mother and therefore she is in control of everything. The fact that she is a shebeen queen means that she knows a lot about Sophiatown. She therefore sets an appropriate tone in terms of having seen the beginning as well as the final destruction of Sophiatown. It is her home that has been destroyed in front of the audiences' eyes. She is the matriarch of the family (3)
- 6.4.2 The character monologues reflect the feelings of pain, anguish and heartbreak of all the characters due to the destruction of their homes, lives, family, friendships and neighbourhood.
- Mamariti represents the ordinary people of Sophiatown
  - Ruth represents White South Africans who sympathise and understand the plight of the oppressed
  - Jakes represents the 'intelligentia' and the role of the media
  - Lulu represents the dissatisfaction of the people about Bantu education. She is also a casualty of Bantu education
  - Princess represents the mistreatment of women (6)



6.5 The play is successful in recreating the vibrancy of Sophiatown and showing us how different race groups lived together despite the government's laws and regulations to keep them apart. Mamariti, as the shebeen queen, highlighted the role that many women played in providing for their families through letting out rooms and selling liquor. Mingus represented the gangs that operated in Sophiatown and through his dialogue we are given a taste of what life was really like in Sophiatown. Through Lulu we are able to see what the education system was like and how the school children hated the Bantu education system. Lulu, the 'princess from the slum' represents the girls who aspired to get out of the gutter in search of a better life. Jakes, a journalist, is able to write about the happenings in and around Sophiatown. Most of the political information comes via Fafhee. All these characters give us insight into life in Sophiatown the place.

Memory is used as a weapon that exposes the weaknesses of the state. Whilst the state had destroyed Sophiatown and moved the people to places such as Meadowlands, the state could not destroy the vibrancy of Sophiatown in the minds of the people. It is probably against the backdrop of this memory (Sophiatown's and District Six's destructions) that the 1976 Schools uprisings gained its momentum. Memory of the forced removals in Sophiatown will help us learn from the mistakes of the past.

MARKS	6.6	DESCRIPTOR
8–10	Very good	Candidate is able to discuss the history of Sophiatown and its relevance as a memory that helps society reflect. The answer is clear and supported by reference to the play and the accuracy of what is presented. The candidate demonstrates an excellent understanding of <i>Sophiatown</i> .
6–7	Good	Candidate tends to explain the history of Sophiatown and how the incidents in the play mirror that society. The candidate demonstrates a good understanding of <i>Sophiatown</i> . The answer may be in point form.
3–5	Average	Candidate explains some basic history of Sophiatown. The candidate demonstrates some understanding of the play <i>Sophiatown</i> .
0–2	Weak	Candidate tends to make vague and generalised statements about <i>Sophiatown</i> and tends to narrate the plot. Very simple statements.

(10)  
[30]

**QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI**

- 7.1 The title is extracted from the solemn undertaking that precedes giving evidence in court. It reflects the thematic truth revealed through the course of the play, Sipho's truth and the truth of the family. It also refers to Sipho's climactic outburst in which he challenges Thando and Mandisa to hear, 'the truth, the whole truth and nothing but the truth,' when he finally tells them the harsh realities of their family which had remained secret for so long. Truth is an important part of the healing process because ultimately the truth sets you free, as it did Sipho. (4)
- 7.2 The year 2000 marked the beginning of the new millennium, a new century filled with hope and expectation. South Africa had been liberated and a new democratic government was in place. The old struggle for freedom was over and it was time to embrace the future. Setting the play in 2000 highlighted the need to move forward and to release those things that held us prisoners for so long, such as hatred, bitterness and resentment. The TRC was operating and gave South Africa hope for the future. (3)
- 7.3 Accept either a yes or no answer if well substantiated with reference to text.  
Yes. Because the issues dealt with in the play such as sibling rivalry, forgiveness and reconciliation are just as important today as it was back then. Audience members can easily identify with the characters and the issues presented because all families have 'skeletons in the closet.'  
No. It is not appropriate because we have moved on as a country. We need to move away from apartheid and the past and move into the future. We cannot move on if we live in the past.  
(Candidates must support their answers well to be awarded marks. No marks for just a yes or no answer.) (4)
- 7.4 7.4.1 The realistic environment makes the play more accessible to the audience as a 'slice of life' is presented on stage. They can identify easily with when and where the play is set. The audience is given more information on the characters, their historical background, economic status and the kind of communities they live in, making it easier for them to understand the play. This adds to the effectiveness of the play as it exposes it to a wider audience. (4)
- 7.4.2 A box set could be used for the township home of Sipho and Thando Makhanya. It consists of a front living room and kitchen separated by means of a partition. A door leads through to what would be the bedrooms. The space is small and cramped. The living room is simply furnished, reflecting an average home. There would probably be a small bookshelf with books showing that the inhabitants are educated.  
(Accept candidates' responses if well substantiated with reference to the text.) (5)

7.5 The play develops around complex family relationships revolving around secrets, jealousy, separation, loss and love. Siphso, the protagonist is an embittered old man who has harboured things over the years such as Themba taking his wire bus, his blazer and his opportunity to study at university and most devastating of all, Themba having an affair with his wife. Siphso has bottled up his emotions and this has resulted in him being bitter, angry and resentful. He cannot move forward with his life because he is holding on to the baggage of the past. When Mandisa arrives, more tension is created because she doesn't fit into the traditional mould of an African woman. This causes Siphso to become more frustrated and when Mandisa encourages Thando to go to Johannesburg with or without Siphso's permission, Siphso feels that even in death Themba is still taking from him. It is only when Siphso finally confronts his feelings, his bitterness and anger that he can move on. When he shares his full sense of betrayal by his brother that he is able to purge his demons and reach a point of forgiveness and reconciliation with his past and his brother. In speaking the truth, Siphso is able to purge his demons and move on. When he forgave Themba he was able to release the past and in doing so he felt free to do what he always wanted to. The girls also finally understand Siphso because they realize all the pain and hurt that he has suffered over the years. When he shared the family secrets with them it establishes the foundations for the future of the family.

This is a parallel with the TRC when victims' experiences were acknowledged by the perpetrators and the commission. Confronting, identifying and acknowledging past trauma is central to the process of healing. Victims were allowed to confront their oppressors and ask them to account for their actions. In this way both parties were able to recognize the wrongs, seek forgiveness and in most cases move on. It was liberating and freeing. Siphso eventually found that by releasing all his resentment, bitterness and hurt of the past he was able to make peace with his brother, his family and finally himself and was then able to go into the future unshackled.

(Accept candidates' responses if well substantiated with reference to text.)

MARKS	7.5	DESCRIPTOR
8–10	Very good	Candidate is able to discuss the themes of forgiveness and reconciliation and can connect this to Siphso's journey and the content of the play. The answer is clear and supported by reference to the play. The candidate demonstrates an excellent understanding of <i>Nothing But The Truth</i> .
6–7	Good	Candidate tends to focus more on either forgiveness or reconciliation. The answer is supported by reference to the play. The candidate demonstrates a good understanding of <i>Nothing But The Truth</i> .
4–5	Average	Candidate tends to focus on one of the two themes. The candidate demonstrates an understanding of <i>Nothing But The Truth</i> but tends to list and state information about the theme/s rather than discuss them.
0–2	Weak	Candidate tends to make a generalised statement about forgiveness and/or reconciliation in the play.

		Storyline-driven.
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**[30]****QUESTION 8: GROUNDSWELL BY IAN BRUCE**

The suggested answers are examples. The candidates may give other appropriate responses.

- 8.1 The knife is used in a fight between Thami and Johan. Firstly Johan attacks Thami then Thami gets the knife from Johan and threatens Johan with it. It is an extremely violent scene. The audience believes that either is capable of killing the other. (3)
- 8.2 Johan is like the dog in that he never learns that he is not going to find enough diamonds to make the trips worthwhile. Taking 'the bait' is used to suggest that Johan believes anyone who has a story about diamond prospecting and is always keen to try again. Thami is far more cynical. Johan also endangers himself each time he dives as he has never quite recovered from the 'bends'. One could argue that Johan's intentions are good and not only to benefit him whereas the dog is just having fun. It is interesting that Thami compares Johan to the dog and this suggests that Thami thinks Johan is mad. (4)
- 8.3 It is clear from the dialogue that the two know each other well and are comfortable enough in each other's company for Thami to tease Johan ('like you' line 16 ). Thami also laughs at Johan – this suggests they are friends and equals in the house. The conversation is casual and informal and involves discussion of a past history together. (4)
- 8.4 Johan begins irritated with the dog and chasing it away. He is otherwise pretty cheerful after his walk with the dog and is amused by his antics with the seagull on the beach. He is a bit confused when Thami says 'Like you' and then becomes a bit defensive as he realises Thami is comparing his hope of finding a number of diamonds to the dog chasing the seagulls. He is quite determined when he says 'There's always a possibility'. (4)
- 8.5 The description of the set implies a realistic space where doors open and close and real pieces of costume and props are used (the jersey and knife). Realistic sounds of the sea and the dog barking grow louder when the door is opened to mimic a real environment. Thami uses a broom to sweep sand out of the way. The dialogue is realistic and colloquial. (5)
- 8.6 Johan is in pain because of his actions in the past. He believes that if he helps Thami he will have paid for his sins of the past. He expects to be a part of Thami's life. Thami is frustrated and wants to be successful to prove himself to his wife. He may not be telling her the whole truth when he writes to her. He tells Johan that he has been successful at buying illegal diamonds and will be able to return to his wife soon – but the audience does not know this for sure. Thami has allowed Johan to think that he agrees to the idea of being together in the future simply to avoid conflict – towards the end of the play he no longer needs to avoid this. Smith is angry because he believes that

he has been cheated out of his job. He thinks he has worked hard and did nothing wrong but has lost the job and together with that his purpose in life. All three characters are under stress and tension and this comes out in Johan's aggressive behaviour towards Smith – Johan thinks that to get Smith's money to help with prospecting justifies the means.

MARKS	8.6	DESCRIPTOR
8–10	Very good	Candidate is able to discuss the disappointment of all three characters and how this leads to 'volatile consequences'. The paragraph is well structured and cohesive. The answer is supported by reference to the play. The candidate demonstrates an excellent understanding of <i>Groundswell</i> .
6–7	Good	Candidate writes about all three characters (some in more detail than others) but creates three different sections to the answer – one for each and may well structure the paragraph in point form. The candidate demonstrates a good understanding of <i>Groundswell</i> .
4–5	Average	Candidate generally writes about all three characters but focuses on one in more detail. The candidate demonstrates an understanding of <i>Groundswell</i> .
0–3	Weak	Candidate tends to make a generalised statement about the characters. May give more detail on one of them. Storyline driven.

(10)  
[30]**QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

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

9.1 Jakes is die pa van die baba.

(1)

9.2 *Gemotiveerde antwoorde wat begrip vir die konteks van hierdie uittreksel toon, word aanvaar. Voorbeelde kan wees:*

Tiemie ervaar 'n opbou in spanning oor die feit dat sy Tjokkie van haar moontlike swangerskap gaan vertel. Dit is belangrik dat die aktrise hierdie opbou in spanning aan die gehoor oordra. Haar liggaamshouding en gebare sal aanvanklik huiwering, spanning en onsekerheid verraai. Dit bou dan geleidelik op tot die klimaks in reël 20.

Reël 9 sal met 'n toon van desperaatheid gesê word wanneer sy Tjokkie vra om haar te help.

In reël 11 sal haar toon dringender wees omdat sy beseft hy verstaan haar nie reg nie.

Haar woorde in reël 14 is belangrik, omdat die spanning wat Tiemie in haar dra, hier 'n opbou toon. Die aktrise sal dalk van 'n kort pouse gebruik maak voordat sy reël 14 sê om aan te dui dat sy haar moed bymeekaarskraap vir haar bekentenis. Hierdie woorde kan met meer intensiteit oorgedra word.

Reël 16 sal met ongeduld gesê word (omdat Tjokkie nie begryp waarvan sy praat nie.) 'n Styging in sowel volume as 'n driftige handgebaar sal paslik

wees.

Die aktrise sal in reël 18 die eerste woord (“Óór”) beklemtoon in stem en met gebaar. Sy sal ook van 'n stadiger tempo gebruik maak in die eerste sin om seker te maak dat Tjokkie haar woorde begryp. Die tweede sin sal moontlik met ongeduld gesê word.

In reël 20 bereik Tiemie se woorde 'n klimaks – sy is nou desperaat dat Tjokkie verstaan. Hierdie woorde sal met volume en drif gesê word. Haar hande sal moontlik oop wees en in 'n wye gebaar sykante toe gebruik word. (5)

9.3 **Tiemie:** Tiemie is in opstand teen haar **omgewing** en **sosiale klas**. Sy het 'n kans om te ontsnap uit die sosiale milieu omdat sy mooi en intelligent en 'n goeie werk het. Tog kry sy dit nie reg om te ontvlug nie, omdat sy verstrik raak in haar eie sensualiteit, soos Ma.

Tiemie vermoed sy is swanger. Sy vrees **swangerskap** en verset haar hierteen, hoofsaaklik omdat dit sou beteken dat sy nou nie van haar verstikkende omgewing sal kan ontvlug nie.

Tiemie se verset is verder gerig teen die vloek daarvan om 'n **buitestaander** te wees. Haar mense is sosiaal uitgeworpenes en dit voel vir haar asof hulle nie bestaan in die denke van die gemeenskap nie. Sy sê vir haar ma dat die mense by die werk dink hulle bestaan nie, dat “hulle lag as hulle van ons hoor”. (4)

**Tjokkie:** Tjokkie se verset is gerig teen diegene wat met sy **talent “mors”**. Sy verset is teen Jakes en Giel wat hom wil laat 'sien' vir hul eie gewin. Ook is sy verset gerig teen Fé wat wil hê hy moet sien om Tiemie te help.

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

Hy verset hom teen sy **omgewing** en alhoewel hy self geen hoop het om daaruit te kom nie, vestig hy sy hoop op Tiemie om te ontsnap uit die suburbs. Tjokkie se verset teen sy **sienerskap** lei tot sy eie ondergang, want aan die einde pleeg hy selfmoord as gevolg daarvan. (4)

9.4 9.4.1 Die kandidaat behoort Realisme te noem, asook boksstel of 'n realistiese stel op 'n prosceniumverhoog. (2)

9.4.2 Indien die kandidaat 'n ander styl in 9.4.1 noem, moet dit deur die gebruik van die stel gemotiveer word.

Die kandidaat moet 'n beskrywing van die stel gee. Hieronder is die essensiële stelstukke. Gee krediet vir oorspronklikheid of 'n artistieke benadering wat deur die teks en styl gemotiveer kan word.

Volgens 'n Realistiese inkleding weerspieël die stel 'n agterplaas in die suburbs op 'n lewensgetroue manier. Dit beeld 'n speël na die werklikheid.

Die volgende is 'n voorbeeld:

Verhoog regs: agterdeur met stoepie, teen die muur moontlik 'n hoenderhok, wasgoeddraad.

Verhoog links: enkelgarage met verweerde houtdeure. Op die garage kom hierdie woorde geveer voor: DO NOT PARK IN FRONT OF THE GATE.

Die garagedeur is oop. 'n 1948-Buick sonder wiele, opgedomkrag met 'n nuwe rooi, hidrouliese domkrag, staan in die rigting van die gehoor. Aan die balk agter die deur hang die katrol waarmee die enjin vroeër uitgelig is. Voor teen die muur is 'n werkbank, oliedrom daaronder. Op die werk bank is die enjin van die Buick wat vroeër uitmekaargehaal is

PUNTE	9.4.2	BESKRYWER
5–6	Uitstekend	Die kandidaat bespreek die stel volledig en korrek volgens die styl van die aanbieding.
3–4	Gemiddeld	Die kandidaat het 'n beperkte begrip van die stel volgens die styl van die aanbieding. Al die aspekte word nie bespreek nie.
0–2	Swak	Die kandidaat het baie min of geen kennis van die stel volgens die styl van die aanbieding nie. Die kandidaat beantwoord nie die vraag nie.

(6)

9.5 Ooreenkomste in die twee verhoudings: In albei gevalle is die mans onbetroubare minnaars wat die vrou in die een of ander opsig teleurstel. Jakes se motiewe met Tiemie is onsuiver en selfsugtig, en Giel vlug weg wanneer Ma hom die nodigste het.

Albei mans is besonder selfgesentreerd.

Hulle drink albei hul moeilikheid weg.

Albei mans misbruik die verhouding vir hul eie belang: Giel omdat hy teer op Ma vir geld, blyplek en kos, en Jakes omdat hy Tiemie met opset swanger gemaak het omdat hy 'n “klas”-ma vir sy kind gesoek het. Nie een van die mans toon veel sielewroeging oor hul onedele motiewe nie.

Al twee die vroue, dogter en ma, het 'n sterk sensuele aard. Hulle maak dieselfde oordeelsfout: hulle albei raak opgesaal met 'n buite-egtelike kind wat al hul verdere kanse op 'n verbetering van hul lewenskwaliteit bederf.

Teenstellings in die twee verhoudings: Ma en Giel aanvaar dat hulle altyd deel sal bly van die Surburbs. In teenstelling daarmee streef Tiemie en Jakes na 'n beter lewe – Tiemie wil ontsnap uit die suburbs en Jakes wil na 'n hoër vlak beweeg met 'n “klas” ma vir sy laaitie.

Ma en Giel is oud en ervare, met die beste deel van hul lewens reeds verby. Tiemie se lewe lê nog voor haar en sy het nog baie moontlikhede voor haar (as dit nie vir haar ongelukkige penarie was nie).

Aanvaar ander voorbeelde wat gemotiveer is.

PUNTE	9.5	BESKRYWER
6–8	Uitstekend	Antwoord is gefokus en goed gestruktureer. Kandidaat verduidelik die twee liefdes-verhoudings volledig deur te kyk na ooreen-komste en teenstellings. Die onderskeie karakters binne die verhouding word volledig bespreek. Die antwoord toon insig en kreati-witeit, gemotiveer deur voorbeelde uit die teks.
3–5	Gemiddeld	Kandidaat toon beperkte insig in sy/haar bespreking van die stelling. Daar kort inligting in die vergelyking van die twee verhoudings, asook die onderskeie karakters. Die antwoord kort diepte. Vir 3 punte: die antwoord is simplisties en basies.
0–2	Swak	Kandidaat verstaan nie die vraag nie. Die verhoudings en karakters word vaagweg bespreek. Die antwoord is onsamehangend.

(8)  
[30]**QUESTION 10: MISSING BY REZA DE WET**

10.1 Her mother (Miem) forbade her to look at the circus lights. Her mother will punish her if she finds out that Meisie looked at the lights. (2)

10.2 There are two types of light in the play.  
**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 insight.  
 The set would be lit in a general half light and spotlights would pick up the area of the oil lamp, suggesting that light comes from it.  
**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.



MARKS	10.2	DESCRIPTOR
5–6	Good	Excellent discussion of how the lighting reflects the theme of the play. The candidate discusses the different applications of light in a comprehensive manner. He/she demonstrates a clear and comprehensive understanding of the lighting effects.
3–4	Average	The candidate does not discuss all the aspects of how the theme is reflected in the lighting. He/she focuses on some aspects of the lighting and the theme of the play.
0–2	Weak	Names the lighting effects, but the answer is vague and not logically structured.

(6)

## 10.3

10.3.1 Meisie saw the performance of a conjurer and a girl (his assistant). The girl was forced to climb into a box and the man sawed through it. The saw was covered in blood. After the man threw his cloak over the box and said magic words, the girl was whole again. The man opened a cage and colourful birds flew out of it.

(3)

10.3.2 Miem forbids her to talk about the circus. Miem believes all things outside the house are evil and unsafe. She regards the circus as a symbol of evil and magic, and of decadence. In her opinion the circus must be exorcised, because it is something that everyone has to be protected from. Miem wants to protect Meisie against this evil and provided her with a 'safe fortress'. She bolts the doors to keep the evil outside. The last time when Meisie disobeyed Miem and secretly went to the circus, Miem was so upset that she became ill – this is Miem's way of manipulating Meisie and dominating her to stay away from the circus.

(3)

10.3.3 For Meisie this experience was both frightening, and fascinating. Meisie's circus experience reflects the theme of **liberation**. She experienced it as a magical spectacle in which play and reality, by means of skilful optical delusion, merge into a dream world in which the impossible becomes possible. The magician's conjuring can work only if he handles the girl in a merciless way, and "mends" her again afterwards. Therefore he points to the end of the play when Constable as the clown lures Meisie away in a cruel manner in order to make of her a liberated person. The colourful birds that fly out of the cage after the girl has been freed from the box, also emphasize the theme of liberation.

## NSC – Memorandum

MARKS	10.3.3	DESCRIPTOR
5–6	Excellent	Excellent discussion with detailed examples. Candidate discusses Meisie's circus experience thoroughly and explains the symbolism thereof in a comprehensive manner. He/she demonstrates a comprehensive understanding of the question.
3–4	Average	The candidate does not discuss all the aspects of the symbolic meaning of Meisie's circus experience. Candidate possibly focuses on Meisie's emotions and not so much on the symbolic meaning thereof. The answer lacks information.
0–2	Weak	The candidate does not understand the question. He/she names Meisie's experience, but the answer is vague and not logically structured.

(6)

10.4 Here follows a comprehensive discussion of the character of Miem. The candidate can mention any of the following to support her direction of the character.

She is obese, middle-aged, and has a string of plaited hair on top of her head. She is a diabetic and has water on the knees. She stays loyal to her husband, Gabriel, who stays on the loft and whom she has been looking after the past seven years.

She creates the impression of a woman that is strong, evil and dominating. She subtly manipulates Meisie into not going to the circus – saying that she will become sick again. She also blames Meisie for the fact that, according to her, she has never been the same again after the previous incident when Meisie was “disobedient” and slipped out.

Due to her lack of self-insight, she loses her daughter. She tells about the two other girls who disappeared. One of them has a dominating father, and a mother who is a hypochondriac. In the mean time she is guilty of both these accusations, but she does not realise that, in the same way, she is also smothering her daughter.

One of the most important character traits of Miem is her remarkable narrow-mindedness. She is extremely conservative (sexually and spiritually) and naïve in her belief that a murderer comes back every year to kill a girl.

She is also a typical hospitable Afrikaner woman and polite with her guests (Gertie and Constable).

From the things she says to Gertie, one can derive that she is very much outspoken. When Gertie wants to do physical exercises to warm up, she puts her in her place immediately by saying: “For goodness sake, Gertie! There's a time and a place for everything.”

Despite Miem's apparent conservatism, she is practicing a false morality. She pretends to be what she is not. Bear in mind how she tries to “sell” Meisie to Constable by telling him about the width of her hips.

This Calvinistic hypocrisy comes to the front in her interrogation about the monsters at the circus. Miem pretends to dislike knowing anything about the circus, but even so, she enquires eagerly about it.

Miem's neurotic fear for the “evil disaster” that is going to hit them, is in direct contradiction of her strong personality.

Moreover, she – with her pretended chastity – has to contend with sexual frustrations. She openly admits it to Constable who, after all, is a completely strange man, that the nightly presence of a man in the house awakens “feelings” within her. After all, her husband has been sitting in the loft for how long now, and although she is very conservative, she remains a human being.

**Her role in the drama:**

Miem is depicted as the matriarch of the family (in the absence of the patriarch). With her strict conventions she dominates Meisie – and to an extent also Gertie when she reprimands her for being at the circus.

She represents the strict Calvinism and social system of a sector of the Afrikaner community. She functions as an exorcist against evil. She is an ironic figure. Initially she appears to be the protector of her daughter, but actually she is extremely evil. Figuratively spoken, she is blind. Pay attention to her short-sightedness (she cannot put the thread through the eye of the needle). Her blindness leads to the suppression of Meisie.

MARKS	10.4	DESCRIPTOR
8–10	Excellent	Answer is focused, the candidate comprehends all the character traits of Miem as well as her role in the play. Answer is well-structured. All aspects are discussed, displays insight and creativity, and is motivated by examples from the text.
6–7	Good	Candidate names most of Miem's character traits and her role in the drama. Answer shows a degree of creativity and insight. Candidate understands the question and motivates with examples from the text.
3–5	Satisfactory	Candidate discusses the basic character traits of Miem and mentions her role in the play, but the latter lacks information. The candidate shows lack of visualization and creativity.
0–2	Weak	Little or no attempt to answer the question. Candidate does not understand the question.

(10)  
[30]

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

**SECTION C IS COMPULSORY.**

**QUESTION 11**

11.1 Accept candidates responses if well substantiated.

Candidate needs to justify choice using both the requirements of the poem and the quality of the individual and group voices. The words in line 1 and 2 need to be allocated to different voices. The candidate must explain how and why.

(3)

11.2 *The following is only a suggested answer. All justified and valid answers should be accepted.*

Pace and volume can be used to create variety. Line 3 could be spoken with a softer volume and medium pace whereas line 4 can be spoken much louder with a quicker pace. Emphasis could be placed on different words in both sentences and this would create vocal variety.

(4)

- 11.3 *The following is only a suggested answer. All justified and valid answers should be accepted.*

Soft volume can be used when speaking line 13 – while some members of the group can make creaking sounds of the gates opening. Line 14 is more vibrant – voices can be louder, bolder as they speak the line – 'the sun explodes its fire'. Voices can be used to echo certain words like 'fire' 'and flames'. Sounds of fire could be used to enhance the spoken word, for example hissing, popping and crackling.

Medium volume can be used when speaking the line 16. The performers can also drop their voices to a warm deep sound on 'mankind'.

(6)

- 11.4 A tone of anguish, nostalgia, pain, frustration. The past is a dark shadow that lies over the present.

(Accept other appropriate answers relating to tone)

(2)

**[15]**

### **QUESTION 12 : ACCOMMODATE OPEN-ENDED QUESTIONS**

- 12.1 Two marks allocated to each performer/dancer.

A – The performer is standing tall, upright, very regally giving the impression that she is in control. Angular shapes and gestures communicate a strong character.

B – The performer/dancer is being lifted up. She is very graceful with her hands outstretched to the sky like a bird. She conveys a character of ephemeral grace.

C – Performer/dancer is strong and balanced and centered because he is holding the female dancer up. He conveys the character of strength and reliance.

D – Outstretched on the floor dancer/performer's posture is taut, in a contracted position, with hands outstretched in front. She conveys a character possibly in distress or pain.

(Accept other well motivated answers)

(8)

- 12.2 Contraction is holding the body inwards in a taut, rigid, inflexible position. Releasing implies the muscles, breath, limbs and body parts are relaxed and able to move outwards and freely.

(4)

- 12.3 This question allows for the candidate to give a personal response linked to the sources and substantiated by examples that are appropriate to his/her personal experiences.

MARKS	12.3	DESCRIPTOR
5–6	Good	Candidate writes clearly and with understanding on movement piece and is able to point out the differences and similarities between the source and their own movement piece. Is able to use correct physical theatre/movement terminology.
3–4	Average	Candidate generally writes about movement item but may focus more on either differences or similarities between physical theatre/movement piece and source.
0–2	Weak	Candidate tends to make a generalised statement about physical theatre/movement item. Is not able to connect with question.

(6)

- 12.4.1 Accept personal responses by candidate if well motivated. It allows for growth and development. Builds confidence and self esteem. Helps one to push oneself as a performer. Builds character. Challenges your acting ability so that you become better at what you do.

(4)

- 12.4.2 This question allows for the candidate to give a personal response substantiated by examples based on his/her experiences.

MARKS	12.4.2	DESCRIPTOR
7–8	Very good	Candidate is able to present thoughts and ideas logically and fluently. Uses examples from his/her own experiences to support points made. Fully understands the question and discusses all aspects well. Displays creativity and insight.
5–6	Good	Candidate shows clear understanding of question and is able to give a good account of the practical pieces that he/she presented as well as the difficulties experienced and how he/she overcame them. Is able to express thoughts fluently and link to the question.
3–4	Average	Candidate generally has an understanding of question but does not express himself/herself fully. Writes descriptively about practical pieces with little reference to difficulties experienced and how he/she overcame them.
0–2	Weak	Candidate tends to make vague and generalized statements about theme programme/audition piece. No connection to the topic.

(8)  
[30]

**QUESTION 13 CHOOSE ANY ONE OF THE FOLLOWING THREE QUESTIONS.****13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

<b>MARKS</b>	<b>13.1</b>	<b>DESCRIPTOR</b>
12–15	Excellent	Candidate clearly understands the quotation and can argue both for and against Paul Newman's statement. He/she uses examples from his/her own performances and bring his/her own experience to the quotation. Candidate is able to <b>construct an argument</b> discussing the quotation and uses concrete, specific examples of interpretative skills used in theme programme or audition piece
9–11	Good	Candidate shows clear understanding of question and is able to give a good account of how he/she used interpretative skills to give a good performance. Is able to articulate thoughts clearly and fluently and link to the question.
6–8	Average	Candidate generally has an understanding of question but does not express himself/herself fully. Is able to describe interpretative skills but is unable to show clearly how he/she used these successfully in their presentation.
4–5	Elementary	Candidate describes generally their theme programme or audition piece. Little or no mention of interpretative skills and vague attempt to connect to topic. Answer not very clear.
0–3	Weak	Candidate makes simple and generalised statements that relate to their theme programmes/audition pieces. No link to topic.

**[15]****OR**

**13.2 MEDIA STUDIES (CHOICE QUESTION)**

<b>MARKS</b>	<b>13.2</b>	<b>DESCRIPTOR</b>
12–15	Excellent	Candidate clearly understands the quotation and can argue both for and against Hawk's statement. He/she uses examples of movies he/she has seen and Video/film theory studied. Candidate might use philosophy about the role of director and movie television to support argument although this is not essential. Candidate is able to <b>construct an argument</b> discussing the quotation and uses concrete, specific examples of directors and movies that he/she has seen.
9–11	Good	Candidate should be able to discuss clearly the function of the director and the movies that he/she has made. The answer must include examples of movies he/she has seen and video/film theory studied. The answer must include clear, specific reference to the the quotation.
6–8	Average	Candidate should be able to discuss the function of the director with reference to film theory. The answer must include examples of movies he/she has seen and video/film theory studied. Some discussion of the work of the director is needed. There might not be direct discussion of the quotation.
4–5	Elementary	He/she makes reference to examples of stories or movies that he/she may have seen or heard about and may make reference to video/film theory studied. Tends to focus on own opinion rather than any discussion. Candidate is often repetitive and uses 'I think ...' often. There is unlikely to be direct discussion of the quotation.
0–3	Weak	Candidate makes simple statements that relate to story-telling and make vague statements about the function of the director. Often a description of a story or a movie is given. No discussion of quotation or ideas.

**[15]****OR**

**13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)**

<b>MARKS</b>	<b>13.3</b>	<b>DESCRIPTOR</b>
12–15	Excellent	Candidate understands the connection between cultural performance and theatre. He/She is able to use skills and elements from theatre to back up an argument that connects theatre to the heritage of ritual and cultural performance. Candidate is able to discuss how the elements are presented in cultural performance and ritual and uses concrete, specific examples to support his/her ideas.
9–11	Good	Candidate shows clear understanding of the question and is able to explain how elements and skills present in theatre are also present in cultural performances and ritual. He/She is able to articulate thoughts clearly and fluently his/her ideas to specific cultural performance and ritual examples.
6–8	Average	Candidate generally has an understanding of question but does not express himself/herself fully. He/She is able to describe theatrical skills and elements and/or cultural performance and ritual but does not connect them except by chance.
4–5	Elementary	Candidate describes cultural performance and ritual or theatrical elements and skills generally. Only a vague attempt to connect theatre to cultural performance and ritual. The answer is not clear.
0–3	Weak	Candidate make simple and generalised statements that relate to theatre or cultural performance and ritual. No clear link to topic.

**[15]**