



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2015**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 35 pages.**

**GENERAL NOTES TO CHIEF MARKERS AND MARKERS**

1. Write short comments, giving reasons why a point was marked up or down if the memorandum does not give a clear guideline and you have to use your own discretion.
2. Tick clearly to indicate that the learning point was achieved.
3. Engage actively with the answer.
4. In cases where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
5. The memo discussion forum cannot sufficiently predict all responses. Provincial markers need to take this into account and be open to candidates' responses. Ensure that different teaching styles do not disadvantage the candidate.
6. Spend the first day unpacking the quality and quantity of the evidence in the memorandum.
7. Standardise the required responses and find common definitions and concepts.
8. Check that the candidate's responses align with the CAPS document's Broad Topics and Topics.
9. Chief Markers must facilitate rubrics with markers. Use the level descriptors of Dramatic Arts to guide the marking.
10. Chief Markers must plan and have regular rounds of consultation to ensure that marking is standardised.
11. Words highlighted in bold are provided for easy reference.

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FOUR sections:
- |   |            |
|---|------------|
| SECTION A: 20 <sup>th</sup> Century Theatre Movements                     | (30 marks) |
| SECTION B: South African Theatre: 1960–1994                               | (40 marks) |
| SECTION C: South African Theatre: Post-1994 – Contemporary                | (40 marks) |
| SECTION D: The History of Theatre, Practical Concepts, Content and Skills | (40 marks) |

2. **SECTION A****QUESTION 1 is COMPULSORY.**

Refer to the play text you studied and its relevant 20<sup>th</sup> Century Theatre Movement.

**EPIC THEATRE**

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

**OR****THEATRE OF THE ABSURD**

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

**OR****POSTMODERN THEATRE**

- |                       |                 |
|-----------------------|-----------------|
| • <i>Skrapnel</i>     | Willem Anker    |
| • <i>Top Girls</i>    | Carol Churchill |
| • <i>Popcorn</i>      | Ben Elton       |
| • <i>Buried Child</i> | Sam Shepard     |

3. **SECTION B**

This section consists of THREE questions. Answer only ONE question from this section.

- |  |  |
|--|--|
| QUESTION 2: <i>Woza Albert!</i>          | Percy Mtwa, Mbongeni Ngema and Barney Simon, <b>OR</b> |
| QUESTION 3: <i>Sophiatown</i>            | Junction Avenue Theatre Company, <b>OR</b>             |
| QUESTION 4: <i>Siener in die Suburbs</i> | PG du Plessis  |

4. **SECTION C**

This section consists of THREE questions. Answer only ONE question from this section.

- |  |                      |
|--|----------------------|
| QUESTION 5: <i>Nothing but the Truth</i> | John Kani, <b>OR</b> |
| QUESTION 6: <i>Groundswell</i>           | Ian Bruce, <b>OR</b> |
| QUESTION 7: <i>Missing</i>               | Reza de Wet          |

5. **SECTION D**

This section consists of ONE question. QUESTION 8 is COMPULSORY.

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

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

Markers note, the following is merely a guide of possible content candidates may provide. However, candidates must still demonstrate in their answers that the question, quotation as well as the four bullets have been analysed, understood and integrated in their essay.

DESCRIPTOR	MARKS	THE CANDIDATE
<b>Outstanding</b>	24–30 80-100 A	<ul style="list-style-type: none"> <li>Source, question, content application and thinking processes are outstanding and exceptionally insightful</li> <li>Clearly understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation</li> <li>Is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples from the movement and play text</li> <li>Discusses four of the bullets, choosing suitable points from the bulleted list connecting to the play text and movement he/she has studied</li> <li>Focuses on the different purposes of theatre and clearly discusses how the play text studied is an example of a particular motivation</li> </ul>
<b>Meritorious</b>	21–23 70-79 B	<ul style="list-style-type: none"> <li>Source, question, content application and thinking processes are well motivated</li> <li>Understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation</li> <li>Constructs an argument supporting the truth of the quotation and uses examples from the movement and play text</li> <li>Discusses four of the bullets, choosing suitable points from the bulleted list connecting to the play text and movement he/she has studied</li> </ul>
<b>Substantial</b>	18–20 60-69 C	<ul style="list-style-type: none"> <li>Source and rote learnt content adequately motivated</li> <li>Refers to the quotation and can connect the play text and theatrical movement he/she has studied to the quotation</li> <li>Attempts to support the truth of the quotation, uses examples from the movement and play text</li> <li>Discusses four of the bullets, choosing some suitable points from the bulleted list connecting to the play text and movement he/she has studied</li> </ul>
<b>Adequate</b>	15–17 50-59 D	<ul style="list-style-type: none"> <li>Source and rote learnt content insufficiently motivated</li> <li>May refer directly to the quotation but is likely to infer a connection</li> <li>Discusses the play text and theatrical movement</li> <li>Attempts to connect the movement and play text</li> <li>Discusses some of the bullets, choosing some points from the bulleted list connecting to the play text and movement he/she has studied</li> <li>Covers more points from the bulleted list but at a superficial level</li> </ul>
<b>Moderate</b>	12–14 40-49 E	<ul style="list-style-type: none"> <li>Rote learnt content answer is minimal</li> <li>Infers a connection to the quotation rather than state it directly</li> <li>Explains the play text and theatrical movement</li> <li>Manages to give some example(s) of dramatic theorists/practitioners, plays or texts, but rarely is able to relate this to the quotation</li> <li>Gives some basic descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively</li> <li>Generally makes broad statements that relate to four or more of the bullets</li> </ul>
<b>Elementary</b>	10–11 30-39 F	<ul style="list-style-type: none"> <li>Rote learnt content answer is inadequate</li> <li>Is likely to ignore the quotation and connects by chance rather than design</li> <li>He/she describes the play text and theatrical movement</li> <li>Gives example(s) of dramatic theorists/practitioners, plays or texts, but rarely is able to relate this to the quotation</li> <li>Gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively</li> <li>Generally makes statements that relate to four or more of the bullets and is often plot focused in his/her answer</li> </ul>
<b>Not Achieved</b>	0–9 0-29 G	<ul style="list-style-type: none"> <li>Rote learnt content answer is poor</li> <li>Ignores the question</li> <li>Gives some descriptions of bulleted points but lacks the ability to connect the theatre movement, play text and quotation</li> <li>Makes statements that relate to some of the bullets</li> </ul>

**The following is merely an example:**

### **EPIC THEATRE**

- Bertold Brecht's ideas emanated from years of experimentation and practical experience with the theatre, performers and various directors.
- 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
- Being distanced makes the audience see more clearly, rather than take their beliefs for granted.
- 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
- Brecht was therefore 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
- Brecht's main purpose was to remove the 'illusion' or the 'slice-of-life' 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 real
- 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 events that 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 the character's steady moral decline are deliberately arranged to a sweet, carefree tune
- The incongruity between the tune and the words compels the audience to think about the true meaning of the song

- *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 the linked scenes
- Thus, through alienation thought is provoked.
- 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. 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, 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) has previously taken for granted. Brecht's theories concerning the theatre were very different from those of the Realists
- One such theory is based upon the idea that instead of dealing with current, modern-day issues in a lifelike, realistic manner, the theatre should 'make strange' the actions that are presented
- **Historification**, which refers to the use of material taken from other times or places, was one means of achieving alienation, but 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.
- 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
- 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
- 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

## THEATRE OF THE ABSURD

- “Theatre of the Absurd” appropriately labelled by Martin Esslin in 1961, offers the audience an existentialist point of view of the outside world and forces the audience to consider their meaning in a world where there appears to be no true order or meaning
- The underlying belief of this philosophy was that nothing has a definite, specific or recognisable existence
- Rather, it is based on the idea that human beings are what they make of themselves; they are determined by their actions and choices as they continue through life

## Characters

- According to the existentialists instead of having fixed characters, they simply exist in a bleak state of affairs. Humans, themselves are nothing. Aware of their human condition, human beings exist in a bleak world devoid of meaning
- They are therefore lost, confused and all their actions are then worthless, senseless, futile and even absurd
- Dramatists such as Beckett and Ionesco shared this pessimistic outlook of the human struggle
- Absurdist therefore are mainly concerned with mankind's search for meaning and trying to make sense of their senseless position and to come to terms with their hopeless situation
- We therefore find that absurdist drama creates an environment where people are isolated
- They are clown-like characters blundering their way through life because they do not know what else to do
- Often the characters stay together simply because they are afraid to be alone in such an incomprehensible world e.g. Estragon and Vladimir in *Waiting for Godot*
- Unlike realism where the characters are well rounded, fully developed, psychologically convincing, the characters in The Theatre of the Absurd lack identity and are dull and uninteresting and lack dimension
- Instead of having virtues the characters are flawed and because they are not well-rounded they remain static and show no development
- They come across as being repulsive, pathetic, miserable and incapable. They are emotionally empty and are representative of the human condition as defined by Theatre of the Absurd
- The characters in Absurdist plays are representative of humanity, rather than an attempt to create a 'real' person on stage
- Their qualities are exaggerated and the situations in which they find themselves are intensified. They have no past and we are given little indication what the future might be
- Absurdist playwrights use characters to express their view on the human condition
- Beckett's characters show a mutual dependency while Ionesco's characters are described as 'social puppets'
- The characters are often presented in pairs or groups based on the double acts of vaudeville or music hall comedians
- Absurdist characters often appear in pairs, representing a unity or aspects of the same person and therefore mirror images of one another
- The tramps in *Waiting for Godot* rely on each other for comfort, support and most of all for meaning. They need each other to avoid living lonely and meaningless lives. They feel compelled to leave each other but at the same time compelled to stay together.

They consider parting but never do and their inability to leave is another indication of the uncertainty and frustration they feel as they wait for an explanation for their existence

- As an audience, we can only watch them do the same things, listen to them saying the same things and accept the fact that Godot may or may not come
- Much like them we are stuck in a world where our actions dictate our survival

### **Language and dialogue**

- Another major idea was that humans are not adept at communication and deliberately create conflict with each other through their dialogue in order to give meaning to a meaningless world
- Language then acts as a barrier to communication, which in turn isolates the individual even more, thus making speech almost futile
- Beckett questions the value of language believing it lost its ability to communicate
- Ionesco shows that attempts at communication often 'disintegrate' from clichés to meaningless syllables
- In keeping with the Existentialist idea that people feel isolated in a hostile world, Absurdist playwrights often focus on the inability of language to bridge the gap between the characters
- Language is depersonalising, automatic and meaningless. Communication between characters may be sparse, or characters may talk at cross purposes without really influencing each other. Language then serves the function of presenting the unexpected, the bizarre and the absurd
- The following are examples of how language can be used in Absurdist plays:
- Silence is as great a means of communication as the spoken word, for example in *Waiting for Godot* there is long pauses and silences in which nothing happens
- There are meaningless conversations and "habitual" superficial comments in which characters often engage. Language is seen as merely an escape from the tedium of life or because the silence becomes unbearable
- New words are created to show people's attempts to communicate with one another. The attempt is doomed to fail
- Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language
- A repetitious style of dialogue is used to emphasise the cyclic nature of life.

### **Themes common to Theatre of the Absurd play texts reveal:**

- The experience of temporality and evanescence (time)
- The sense of the tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs with the change of time (time)
- the difficulty of communication between human beings (language)
- The unending quest for reality in a world in which everything is uncertain and the borderline between dream and waking is ever shifting
- The tragic nature of all love relationships and the self-deception of friendship
- Man's terror in the face of the total meaninglessness, total shapelessness of the universe and all the events of which it is composed
- Man is alone, lost in a world in which God has deserted him
- Science and reason are illusory; nature has reaped its revenge



## POSTMODERNISM

- Is not a genre that started at a specific time
- Is a movement that emerged in the mid 1980's
- Developed from the Absurdist point of view
- Rejects the certainties of the Modern Era
- Contains no Grand Narrative or singular truth from which to view the world in
- Rejects the idea that there is a dominant set of beliefs or a neat solution
- 'Destroys' the 'truth'
- Embraces multiple viewpoints, perspectives, realities
- Includes Art, Theatre, Architecture, Music, Film, Literature, Fashion, TV and other forms of expression
- Borrows from a multiple array of styles
- Rejects the notion of 'high art' and 'low art'
- Embraces Avant Garde (forward thinking/activist), experimental theatre
- Does not prescribe to a 'purity' in art
- 'Trashes' high art
- Contains no fixed way of creating art
- Moves towards a more subjective opinion
- Holds that culture belongs to every person
- Deconstructs (a way of taking set notions apart and putting the together again in a new, disrupted and disjointed manner) ideas, images and constructs
- Contradicts ideas, images and constructs
- Does not prescribe a meaning, point or view or perspective
- Holds the notion that each individual viewer creates their own unique meaning
- Reflects and celebrates the madness and chaotic way of life in a Popular culture
- Enjoys nonsense art, ideas, constructs and theories
- Sees irony and humour
- Emphasises HOW things are seen as opposed to WHAT is seen
- Uses pastiches:
  - Visual Arts technique of different images, media forms etc. pasted together to create one piece
  - References and layers different texts and images
- Meta Theatre/Text:
  - Reminds the viewer that they are in the theatre
  - Contain characters that can step out of character and communicate with the audience
  - Is the art work reflecting on itself
- Stories are:
  - Non-linear in construction
  - Reflexive
  - Peripheral even nonessential
  - Theories or ideas
  - Broken up
  - Overlap with many points of view and conflicting voices
- Performances are:
  - The main focus
  - The main process
  - Not captured in a script because they consist of images, sounds and multimedia
  - Have no guilty party – no one is guilty

- Rehearsal processes are:
  - Improvised
  - Changed
  - Revised,
  - Updated
  - Transformed through performance continually
- The audience:
  - Is very important
  - Plays a part
  - Are often included in the dialogue
- Play Texts:
  - Have no clear beginning, middle or end
  - Make the script just the starting point
  - Have unanswered questions
- Texts (visual, aural, the human body etc.)
  - Look at themes or theatrical devices
  - Leaves the play open ended
  - Embraces the idea that the audience makes their own meaning
  - Asks more questions than it answers
  - Contain visual images and non-spoken actions
  - Deconstructs a truth and does not accept only one reality
  - Uses time, space and structure to echo the structure of the deconstructed or defragmented story or plot
  - Do not necessary have real people
  - Characters and people are merely a representation of fragmented ideas
  - Often starts at a realistic point but unravels and the action becomes unreal as the play goes along

**TOTAL SECTION A: 30**

**SECTION B: SOUTH AFRICAN THEATRE: 1960–1994****QUESTION 2: *WOZA ALBERT!* BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

- 2.1
- Physical movement
  - Flexibility and expressiveness
  - Ability to dance
  - Ability to work sensitively in a duo
  - Improvisation skills
  - Acting skills
  - Ability to play many roles
  - Create visual imagery together
  - Imagination to create the world of the play on a sparsely set stage
  - Agility of mind and body to achieve this
  - Focus and concentration

Accept any FOUR relevant skills. (4)

- 2.2
- The actor has to access the source of his/her creativity and imagination in order to play the different characters. For example, switch from playing Baas Kom who is authoritative to Bobbejaan who is subservient which demands vocal variety.
  - Find a truthful vocal portrayal through the use of pause, pace, and emphasis.
  - Portray a variety of characters ranging in age, gender, accent and emotional state

Accept any two statements which demonstrate an understanding of the vocal demands on an actor or four simple statements. (4)

- 2.3
- Describe an improvisation exercise that would help the actor with characterisation.
  - Motivate exercise to aid characterisation (4)

- 2.4
- Venue: select any suitable venue/open space at school
  - Costume: tracksuit pants with bare chests/clown noses
  - Set: 2 tea crates/boxes and a clothes rail with a dust coat for Baas Kom and a piece of cloth that could be used as a shawl for Aunty Dudu and the barber shop scene

**First Option:** Candidates selects all three points:

Candidates must refer to all three points and provide an effective explanation for each point. (3x2)

**Second Option:**

If a candidate selected one to two of the points the reflection and critical thinking has to be more detailed and be able to make connections. (2x3)

Mark Holistically.

Accept other valid answers. (6)

- 2.5
- Assess the answer holistically
  - Award a global mark for a well-integrated answer which reflects knowledge, understanding and the application of Poor Theatre techniques
  - Use the rubric on the next page to guide your marking

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>• Displays an excellent understanding of Poor Theatre techniques and there is strong evidence of the ability to apply these to production in terms of the set, staging, acting and actor-audience relationship</li> <li>• Provides well-motivated statements</li> <li>• Uses relevant examples from the play to support this</li> <li>• Set was sparse, could be staged in any venue, minimal props needed as one prop was multifunctional. Actors used body and voice effectively to create sounds so no need for elaborate sound and lighting effects</li> </ul>
<b>Substantial</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>• Displays a sound understanding of the use of Poor Theatre techniques in terms of set, staging, acting and actor-audience relationship</li> <li>• Applies techniques of Poor Theatre to the production</li> </ul>
<b>Average</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Displays a basic understanding of Poor Theatre techniques</li> <li>• Makes little mention of application of techniques of Poor Theatre to the production in terms of set, staging, acting and actor-audience relationship</li> </ul>
<b>Not Achieved</b>	<b>0–2</b>	<ul style="list-style-type: none"> <li>• Displays a lack of understanding of Poor Theatre techniques</li> <li>• Makes broad statements, many of which do not connect to the question at all</li> <li>• Writes little or nothing</li> </ul>

(8)

- 2.6 Credit any four valid ideas for advertising the play e.g. :

- Facebook
- Twitter
- SnapChat
- Instagram
- Newspaper
- Poster
- Word of mouth
- Announcement/performance of scene during assembly
- Community radio station
- Radio
- TV
- Flyers
- WhatsApp

Accept any FOUR creative choices which display inventiveness and an understanding of advertising a play within a school context.

(4)

- 2.7 Give credit for well-motivated answers which display critical thinking and a knowledge of audiences in South Africa. Accept either point of view – that it is still relevant or that it has no relevance to audiences today. Use the following suggested pointers and rubric to guide your marking.

The play is just as relevant for audiences today as it was when first performed. Although all discriminatory laws have been removed and we have an excellent constitution, poverty, working conditions for many workers remain unchanged and we still have police brutality

**Poverty**

Many people still live in abject poverty and in 2015 people still do not have access to water, housing and sanitation facilities. This has given rise to service delivery protests in many areas and has also led to xenophobic attacks because people are forced to share scarce resources. Unfortunately many people resort to violence to vent their anger, often seen in acts of vandalism, looting and even killing innocent people.

**Policing**

There is still distrust of the police with many communities openly defying the police. Corruption within police ranks today has added to the fear and suspicion of the people. In many instances the police have used unnecessary force and brutality resulting in the deaths of civilians – Marikana massacre.

**Working Conditions**

Many people are forced to work at low paying jobs because of a lack of skills and education. Although we have unions fighting on behalf of workers and the basic conditions of service have improved, many struggle because of the lack of jobs.

Refer to the rubric below when marking:

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• Displays an excellent understanding of the relevance of play for South African audiences today</li> <li>• Displays how the play relates to us at all times</li> <li>• Understands the relevance of the play's themes, messages and style of performance</li> <li>• Argues the play's loss of relevance</li> <li>• Provides excellent reasoning and explains ways in which the audience would benefit from watching a performance, both theatrically and socio-politically</li> <li>• Writes a well-integrated answer with clear reasoning and information on the play itself</li> <li>• Supports his/her answer</li> <li>• Connects the socio-political environment of the play</li> <li>• Uses relevant examples from the play</li> </ul>
<b>Meritorious</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>• Displays a good understanding of the play and the themes, messages and style of performance</li> <li>• Provides reasoning and explains some ways in which the audience would benefit/not benefit from watching a performance</li> <li>• Supports the answer, using examples from the play</li> </ul>
<b>Average</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>• Understands the play, and although somewhat flawed, shows some understanding of the themes, messages and performance style</li> <li>• Makes some reference to the play and its relevance/lack thereof</li> <li>• Fails to motivate the answer clearly</li> </ul>
<b>Elementary</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Displays a poor understanding of the play</li> <li>• Is unable to connect or motivate themes, messages or styles with the play's relevance today</li> <li>• Makes broad statements, many of which do not connect to the question clearly</li> </ul>
<b>Not Achieved</b>	<b>0–2</b>	<ul style="list-style-type: none"> <li>• Lacks any understanding of the play or its themes, messages and style of performance</li> <li>• Sometimes makes inaccurate statements about the play and gives little or no reasoning for the play's relevance today</li> <li>• Writes little or nothing at all</li> </ul>

(10)  
[40]

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

## 3.1 Mamariti:

- Is a shebeen queen and rents out her house to supplement her income from the shebeen
- Represents house owners who were exploiting their tenants by over-charging for living space, even when the tenants were forced to share rooms
- Operates her shebeen illegally, as she is selling sorghum beer and has to hide her booze when the policemen arrive
- Is a mother, not only to Lulu and Mingus, but she is a mother figure to her tenants as well. All the tenants call her mama
- Is illiterate but wants her daughter, Lulu, to be educated at whatever cost, even though Lulu herself feels that the education she is getting is inferior
- Is basically the head of the house and she is in charge of taking some decisions in her house
- Is a very strong woman and represents all those women who had to support their children and households single-handedly
- Runs the shebeen, despite the constant raids by the police showing her resilience and determination to make a better life for her children

Accept any Three valid and well-motivated statements.

(6)

## 3.2 The director's approach and point of view drives this answer:

- Shifts in thought and feeling are reflected authentically through the actors' actions and reactions towards each other- through the use of facial expression, gesture and vocal variety (tone, pace, volume etc.)
- The scene is realistic and should reflect the illusion of a real conversation
- The director should facilitate the actors' understanding of the thoughts and feelings which reflect the characters' relationship at this point in the play and elicit authentic responses from the actors e.g.: as anger from Mamariti about white people and Ruth's patience in explain what it means to be Jewish.
- The actors should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be realistic and true
- Stanislavski's or any other theatre practitioner's method can be provided

Mark holistically. Accept other valid responses that link the vocal and physical performance to realism and the directing processes driving the performance. Candidates must discuss both vocal and physical responses to be awarded full marks.

(6)

## 3.3 Jakes is multilingual because:

- It is necessary for survival; Sophiatown is a multi-cultural township
- As a journalist, Jakes had to know the different languages in order to communicate with the people in their own language and to win their trust
- The place is also rife with gangsters from different cultural backgrounds and they developed their own language – Tsotsitaal – which was a mixture of the African languages, Afrikaans and street slang, which they used to evade the police. Jakes, as a writer, would have to know this, since he had to interview people from different gangs

Accept One well-motivated statement.

(2)

**3.4 Sophiatown, the place:**

- Was vibrant and multicultural
- Houses people from different cultural backgrounds and various age groups that got along with each other and they are willing to learn about other cultures other than their own
- Had people that are tolerant of each other
- Demonstrated the different race groups living together in harmony: white Bohemians, Indian traders and Chinese etc.

**Sophiatown, the play:**

- Mamariti is keen to learn more about Ruth. She asks Ruth what a 'Jewish' is.
- The notion of identity is highlighted
- Ruth who is white and Jewish and initially a stranger in Sophiatown, learns more about the people with whom she lives, for example she is taught Tsotsitaal

Both 'Softown' the place and the play reflect a 'brand-new generation' where all cultures meet and get to know each other in an otherwise divided South Africa.

Accept other valid and relevant responses. Candidates can refer to both the scene in Source A and to the play as a whole.

Award 3 marks for place and 3 marks for play.

(6)

**3.5 Add:**

- The title of play
- Venue
- Dates of performances
- The director
- Names of actors
- Contact person for bookings
- Computicket
- Webtickets

**Remove:**

- Name of magazine
- Cartoon
- Captions written on the cover
- Price
- Date

Accept any other FOUR relevant ideas from candidates

(4)

3.6 Award marks for well-motivated statements that demonstrate an understanding of the style and fashion of the 1950s.

Mingus:

- Likes to dress well
- Dresses in the latest fashion trends of the 1950s
- Finds inspiration from the American movies he watches
- Sees himself as one of the main stars, like Clark Gable, from the American movies

Princess:

- Dresses like her name
- Likes to be well-dressed and stay up-to-date with the latest fashion trends
- Had to maintain her status of being an 'American' gangster's girlfriend
- Allows Mingus to provide for her and buy her 'only the best' gifts e.g.: clothes, perfume and jewellery

Accept other well-motivated answers.

Award 3 marks for Mingus and 3 marks for Princess.

(6)

3.7 Accept other well-motivated statements about the effects of forced removals on the people of Sophiatown and how this is reflected in the play.

The following is merely a guide:

- *Sophiatown* the play text was written during the period the Nationalist government was in power
- It provides a view on the apartheid government's brutal policies, attitudes and actions towards people that were not white
- The apartheid government, and the people who supported its rule, hated Sophiatown and its people
- Sophiatown was where people lived together in acceptance and they celebrated different races, religions, cultures etc.
- The Nationalist government believed this was wrong and felt threatened by this freedom amongst the residents of Sophiatown
- The government decided that Sophiatown had to be destroyed
- The Resettlement Board instructed the land owners of Sophiatown to sell their properties
- The residents refused to do this
- In 1955 the government announced a date for evictions
- This angered the people
- They formed pockets of resistance
- The government moved in four days earlier than the date they set
- The character Fahfee says, 'Four days earlier they came and we weren't prepared. There were two thousand G-men lining the street'.
- The government wanted to be brutal and decided to start evictions earlier than the given date
- The government wanted to shock the people so that they would not resist the move



- In retaliation and without warning, heavily-armed police and the government's demolition teams moved into Sophiatown
- People were forced out of their homes by armed police
- Bulldozers' drove in and demolishing their homes
- People were not given a chance to pack their belongings
- They had no time to say goodbye to family, neighbours and friends
- The creators use the play text *Sophiatown* to share the pain, agony and despair that the people felt
- The device used is to speak through the characters and some examples are:
  - 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."

Use the rubric below to guide your marking:

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• Displays an in-depth knowledge of the history of Sophiatown, the play and the place</li> <li>• Shows excellent knowledge of the effects of forced removals on the people of Sophiatown the place and in the life of the play; its plot, characters and action</li> <li>• Writes a well-integrated answer with clear reasoning and information on the play itself</li> <li>• Supports the answer and connects the socio-political environment of the play, using meaningful examples from the play</li> </ul>
<b>Substantial</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>• Displays a thorough knowledge of the history of Sophiatown, the play and the place</li> <li>• Displays knowledge of the role of forced removals on the lives of the people of Sophiatown and in the life of the play</li> <li>• Writes a clear answer with sound information on the play itself</li> <li>• Supports the answer</li> <li>• Uses relevant examples from the play</li> </ul>
<b>Average</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>• Displays some understanding of the history of Sophiatown</li> <li>• Answers in a flawed manner</li> <li>• Makes some reference to the play and its relevance/lack thereof</li> <li>• Fails to motivate the answer clearly</li> </ul>
<b>Elementary</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Displays little understanding of the play</li> <li>• Makes broad statements, many of which do not connect to the question clearly</li> </ul>
<b>Not Achieved</b>	<b>0–2</b>	<ul style="list-style-type: none"> <li>• Displays no understanding of the play</li> <li>• Makes inaccurate statements about the play and the place</li> <li>• Writes little or nothing at all</li> </ul>

(10)  
[40]

**QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

4.1 A is Jakes  
B is Tiemie (2)

4.2 Candidates may refer to the source or the Play Text as a whole.

- Jakes and Tiemie are in a tense, conflict-filled, domineering relationship
- Jakes stands threateningly and abusively over Tiemie
- Jakes grabs Tiemie's hair and pulls her head back
- Tiemie kneels defencelessly at Jakes' feet
- This indicates that Jakes is an aggressive bully who wants to control Tiemie
- Jakes wants to own her as if she is his possession
- Jakes even bullies Tiemie into marrying him and having his child

Mark holistically and award marks for any well-motivated thoughts.

- (1 x 4) for four basic correct answers, or
- (2 x 2) for two well-substantiated points (4)

4.3 Candidates may refer to the source or the Play Text as a whole.

The realism of the production is reflected through:

**Costume:**

- The costumes of the characters are realistic in relation to their personalities
- Jakes wears jeans and a t-shirt, cut off at the sleeves and looks like a biker who intimidates and bullies those around him
- Tiemie wears a simple, yet elegant dress with a scarf
- Tiemie is trying to improve her situation by dressing fashionably and in a more sophisticated and classy manner
- Tiemie wants to earn respect at her place of work

**Set:**

- The production also makes use of a realistic set
- Windows and doors provide a backdrop to a realistic suburban house
- A chair placed on the porch extends the realistic illusion even further

Candidates may refer to any other aspects of Realism such as themes.

Mark holistically. Award marks for any well-motivated thoughts that include both costume and set. (6)

4.4 Candidates may refer to the source or the Play Text as a whole.

Candidates may suggest any well-motivated sound effects, however they should be realistic and suitable to both the environment and plot:

- Jakes' motorcycle adds to the realistic effect of a typical suburban environment. It will also add to the idea that Jakes is loud, brash, intimidating and a bully
- A radio playing in the background creates the mood of a typical suburban household with music and commentary that is indicative of the setting and of the time, place and mood of the world outside at this climactic point in the play
- Revving engines as well as other mechanical sounds while Tjokkie is working on his car supports the building of dramatic tension in the scene

- Doors and gates opening and closing indicate the comings and goings of the people, both inside the house and the suburb as a whole, creating a wider worldscape
  - A variety of other typical suburban sounds: dogs barking, children playing, people shouting etc. add to the realistic nature of the play (6)
- Accept three well-motivated points
- 4.5.1
- Tjokkie feels that Tiemie has thrown away her opportunity to escape the trappings of suburban life by getting pregnant with Jakes' child
  - She now will have to marry Jakes and be forced to become like Ma and remain stuck in the suburbs (2)
- 4.5.2
- Tjokkie considers Tiemie as both beautiful and intelligent
  - She possesses all the qualities to escape the suburbs in which the rest of them are trapped (2)
- 4.6
- The director's approach and point of view drives this answer:
- Shifts in thought and feeling are reflected effectively and truthfully through the actor's actions and reactions towards each other, both:
    - physical (facial expression, gestures and movement)
    - vocal (tone, pace, rate, volume etc.) variety.
  - The scene is realistic and should reflect the illusion of a real conversation
  - The director should facilitate the actors' understanding of the thoughts and feelings which are reflected in the actor's authentic vocal and physical responses
  - The actor should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be realistic and true
  - Stanislavski's method can be included in this answer e.g.:
    - Magic 'if'
    - Circles of attention
    - Emotional memory etc.
- Mark holistically. Accept other valid responses that link the vocal and physical performances to realism and the directorial processes driving the performance. Candidates must discuss both vocal and physical responses to be awarded full marks. (6)
- 4.7
- The repetition emphasises Tiemie's desire to be noticed and for her identity to be acknowledged
  - This supports her point of view that people in the suburbs are not given recognition for their existence (2)
- 4.8
- Use the following suggested pointers and rubric to guide your marking.
- **Tiemie**
    - Slept with Jakes before being married to him
    - Is in a romantic relationship, even though she may not love him
    - Calvinism and the Christian belief system dictates that only if a couple is married may they have intercourse
  - **Ma**
    - Calvinism and the Christian belief system dictates that a mother may not abort an unborn child
    - Ma tried to abort a pregnancy

- Lives 'in sin' with Giel
- Has a physical relationship with him, without being divorced from her previous husband and without being married to Giel
- Claims a 'widowers pension', but she is not sure that her previous husband is dead
- **Jakes**
  - Sleeps with Tiemie, even tries to impregnate her, before he commits to marry her
  - Abuses Tiemie verbally, physically and emotionally abusive towards Tiemie when he is supposed to respect and honour her
  - He abuses her so severely that he is responsible for her death
- **Tjokkie**
  - Commits suicide at the end of the play
  - This may be seen as moral decay, by a Calvinist society, which applies strict Christian rules. No person may commit suicide; it is seen as a sin.
- **Giel**
  - Gambles on horses
  - He has no secure employment of his own and lives off Ma's 'widower's pension'
  - Deserts Ma, instead of supporting her, when Tiemie is murdered by Jakes and Tjokkie commits suicide.

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• Displays an excellent understanding of the play and the socio-economic environment and context of <i>Siener in die Suburbs</i></li> <li>• Provides outstanding support of the answer and connects the socio-economic environment of the play with the characters and the moral decay of the family unit</li> <li>• Uses relevant examples from the play text</li> <li>• Refers to the quotation, play text and the themes</li> </ul>
<b>Substantial</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>• Displays a good understanding of the play and the socio-economic environment and context of <i>Siener in die Suburbs</i></li> <li>• Provides effective support of the answer and connects the socio-economic environment of the play with the characters and the moral decay of the family unit</li> <li>• Uses some examples from the play text</li> <li>• Refers to the quotation, play text and the themes</li> </ul>
<b>Average</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>• Provides an adequate understanding of the play and the socio-economic environment and context of <i>Siener in die Suburbs</i></li> <li>• Explains the environment of the play and makes reference to the characters but does not always connect the quotation, play text and theme</li> </ul>
<b>Elementary</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Displays a limited understanding of the play</li> <li>• Mentions the characters but makes broad statements about the play text</li> </ul>
<b>Not Achieved</b>	<b>0–2</b>	<ul style="list-style-type: none"> <li>• Displays a very poor understanding of the play</li> <li>• States only one or two characters, but often nothing more</li> <li>• Fails to link the answer to the quotation or theme</li> </ul>

(10)  
[40]**TOTAL SECTION B:****40**

**SECTION C: SOUTH AFRICAN THEATRE: POST 1994 – CONTEMPORARY**

The candidate must answer only ONE question from this section.

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

- 5.1.1
- This play is set in the year 2000
  - The place is 46 Madala Street/ New Brighton/ Port Elizabeth
- (2)

- 5.1.2 Synopsis:
- The Makhaya family (Sipho Makhaya, Thando (Sipho's daughter) and Mandisa (the daughter of the deceased Themba) gathers in New Brighton, Port Elizabeth, for the funeral of Sipho's brother, Themba, a political exile who has died in London.
  - Mandisa arrives at her family home for the first time in her life
  - As the story develops, we learn that from an early age Sipho feels bitter and hurt that much has been taken from him (e.g. his wire bus, his blazer, his education, his work opportunities, his wife)
  - The final betrayal was when Themba had an affair with his wife
  - The plot develops as Sipho reveals secrets and truths about the past to Thando and Mandisa
  - He eventually makes peace with Themba and his past hurts and is able to move on

Accept any information that expresses a clear understanding of the plot of the play.

(4)

- 5.1.3 An example of a Director's Note:  
The title *Nothing But the Truth* is significant as it embodies the central theme of Truth and refers the audience to the connotations of a courthouse, where one swears to speak 'the truth, the whole truth and nothing but the truth', as Sipho is confronted with questions which must be answered. The title also leads the audience to the significance of the Truth and Reconciliation Commission within the socio-political backdrop of the play.

Accept other well thought out relevant answers.

(4)

- 5.2 The following are examples:
- An advert from a sponsor
  - Photos of cast members
  - A short write-up of cast members' careers
  - Information on the technical crew
  - Acknowledgements
  - Adverts for forthcoming productions
  - Photos of the production
  - An interesting cover page
  - Quote by John Kani

Candidates are only required to mention one item.  
Accept other valid answers.

(2)

5.3 A subjective answer is required. Accept other valid, relevant and well-motivated answers.

The following is a guide:

The image depicts the climax of the play, where Siphho reveals the truth about all the secrets that he has been keeping. It is a crucial moment in the play. The image itself is very dramatic/emotive and would grab the attention of audience members watching this performance. It would stir up their own emotions and would create a suspenseful anticipation of the revelations to come.

Mark holistically. Full marks should be awarded for any other valid, relevant and well-motivated answers. (4)

5.4 The director's approach and point of view drives this answer.

- Shifts in thought and feeling are reflected truthfully through the actors' actions and reactions towards each other
- The scene is realistic and should reflect the illusion of the conflict in this scene
- The director should facilitate the actors' understanding of the character's thoughts and feelings. Siphho is very angry and emotional at this stage and this would be reflected in his volume, tone and facial expressions.
- Physically - Siphho is in a position of power and domination as he rants/argues
- The actor's vocal and physical responses could vary from performance to performance but will always be realistic and true
- Stanislavski's method can be included in this answer
- Accept candidates' responses discussing changes in pace, volume, inflection, facial expressions and gestures.

Mark holistically. Accept other valid responses that link the vocal and physical performances to realism and the directing processes driving the performance. Candidates must discuss both vocal and physical to be awarded full marks (6)

5.5 **Costume:**

- The characters' costumes are comfortable and suitable for being at home
- Siphho's tie is loosened and his dishevelled appearance aids the illusion that he has been drinking at Sky's shebeen, as he is normally a neat, conservative man
- Mandisa wears casual clothes with bare arms, suggesting a lack of respect for the deceased Themba

Accept other answers if the candidate identifies the female as either Thando or Mandisa if their answer is well-motivated.

**Set:**

- The image represents the living space and home of Siphho and Thando
- The beaded curtains are clearly visible and suggest an entrance to a bedroom, which creates the illusion of reality, and an African character/feel to the room
- Is a comfortable, cared for space, indicated by the floral cushions on the chair, the table, the picture on the wall and any other specific details
- The detail of the set aids the illusion of reality

**Body positions:**

- Siphon and Mandisa express anger, distress and hurt through their body positions
  - Siphon is in a position of power and domination as he rants/argues
  - Mandisa clings to the urn in a defensive gesture
  - Facial expressions reflect truthful and authentic feelings
- All these factors contribute to the realistic effect.

Candidates must make specific references to the image in Source A.  
Mark holistically. Accept other valid well-motivated answer.

5.6

Use the following suggested pointers and rubric to guide your marking.

The poem reflects the themes of truth, forgiveness and reconciliation.  
The candidate must analyse aspects of truth mentioned in the poem, such as the truth is:

- Never easy (e.g. TRC is a difficult process)
- Painful (e.g. Siphon's and Mandisa's pain)
- Never simple (e.g. paternity issues)
- Can't always be justified (e.g. TRC cases, Siphon's anger)
- Doesn't give all the answers (e.g. all the secrets)
- Doesn't always eliminate the guilt (Themba's guilt due to the affair)

Relate these above aspects to:

- Siphon, the family, the TRC and any other aspects of the play
- The complexities of Freedom as a theme in the play could be linked with the theme of truth as a consequence of facing/telling the truth
- The freedoms of the New South African context can be discussed
- The ideas of forgiveness and reconciliation (personal, social and political) could also be mentioned as an integral part of the processes of forgiveness as a means to finding freedom:
  - Personal: (e.g. Siphon), within the family (any relationships could be mentioned here)
  - within society: the TRC, SA politics, the ravages of apartheid and universal concepts of Amnesty could be mentioned
  - the freedom found personally, socio-politically, in the new democratic South Africa and universally in the human condition
- The poem also could refer to the characters and situations in *Nothing But The Truth*, for example:
  - 'can't erase the past (e.g. Themba's actions, apartheid)
  - 'or bring a loved one back' (e.g. Luvuyo/Themba/Sindiswa)
  - 'doesn't make all that is wrong right' (e.g. TRC)
  - 'presents the opportunity to ...' (e.g. Siphon's choices at the end of the play)
  - 'a chance to make a reality known', 'to no longer possess a dark secret' (e.g. Siphon's revelation of the secrets)
  - 'To put one's heart to rest, for one alone', 'to set you free' (e.g. Siphon's catharsis through the facing of truth and the subsequent forgiveness)

Reference can be made to Siphon, the family, South Africa, and any relevant universal issues.

(6)

Mark holistically. Acknowledge other relevant and valid thoughts, information and opinions on the poem, the themes and the play as a whole.

DESCRIPTOR	MARK	THE CANDIDATE
<b>Excellent</b>	<b>11-12</b>	Displays an excellent understanding of the themes of truth, reconciliation and forgiveness in the play and in the poem Writes a well-integrated discussion on the significance of both the themes in the play and Kani's choice to include the poem as an emotive focus in the programme Engages with the complexity of the question Displays insight in his/her response Refers to the themes of truth, reconciliation and forgiveness Cites relevant examples from the play and refers to the poem wherever possible
<b>Very Good</b>	<b>9-10</b>	Displays an very good understanding of the themes of truth, reconciliation and forgiveness in the play and in the poem Expresses clear, detailed knowledge of the play Refers to the themes of truth, reconciliation and forgiveness in detail Cites relevant examples from the play and refers to the poem
<b>Good</b>	<b>7-8</b>	Displays an understanding of the themes of truth, reconciliation and forgiveness in the play and in the poem Refers to the themes in the play but does little more and is most likely not going to refer to the poem in his/her answer
<b>Average</b>	<b>5-6</b>	Mentions only one theme in a simplistic manner Refers briefly to the play text or poem but only superficially
<b>Elementary</b>	<b>3-4</b>	Displays a poor knowledge of the play Fails to refer to the poem Displays no real insight into the question Writes very little
<b>Weak</b>	<b>0-2</b>	Displays little or no knowledge of the play Provide little or no writing

(12)  
[40]**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1 The director's approach and point of view drives this answer.

- Shifts in thought and feeling are reflected truthfully through the actors' actions and reactions towards each other
- The scene is realistic and should reflect the illusion of a real conversation
- The director should facilitate the actors' understanding of the thoughts and feelings which reflect the characters' relationship at this point in the play and elicit authentic responses from the actors through the use of vocal variety, facial expressions, gestures and movement.
- Physically – The actor has to understand that Johan is very threatening. His body language, movement and gestures should suggest aggression and intimidation.
- Vocal shifts would reflect shifts in thought and feeling
- The actor must take note that Johan should use appropriate volume, pace, tone to reflect his anger and aggression.
- The actors should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be realistic and true
- Stanislavski's method can be included in this answer

Mark holistically. Accept other valid responses that link the vocal and physical performances to realism and the directing processes driving the performance. Candidates must discuss both vocal and physical to be awarded full marks.

(6)



- 6.2
- Johan and Thami find themselves in this common Post-Apartheid space out of their earlier lives in an Apartheid South Africa

**Thami:**

- Is from a previously disadvantaged community
- Thami's wife, at home, awaits his financial support

**Johan:**

- Was an policeman in an Apartheid South Africa
- Has an unclear and mysterious past
- Has come from a more privileged background than Thami
- Is an outcast from his own society

The candidate should provide a simple description of each of their backgrounds, e.g. Thami as a gardener and Johan as an ex-cop are acceptable, but the candidate should also explain how these backgrounds are disparate in order to obtain full marks.

Accept other valid descriptions of their backgrounds. Mark holistically. (4)

- 6.3

**Johan:**

- Is an angry, aggressive and somewhat threatening man in his mid-30s
- Has a sense of urgency to make money and change his life in the future
- He has no past to return to
- He has big plans for his future with diamond concessions
- His goal is to start a new life
- He wants to persuade Smith to invest in his diamond mining scheme

**Thami:**

- Has a family waiting for him at his home
- Is desperate to be able to support his family financially
- Stress causes him to withhold information from his family regarding the failure of the concession
- Is a responsible character who expresses his concern at Johan's rash behaviour.
- Aims for a better life through buying a diamond concession
- Forges a bond with Johan because of their common dream to buy a diamond concession together
- Creates a 'perfect partnership' because he makes plans together with Johan
- However, he has no intention of including Johan in his future after he made money from the concession. (Thami hopes to own a farm and to build a future with his wife)
- Creates dramatic tension because he keeps his dream private and secret
- Letter to his wife, in which he shares his plans, reveal the secret to the audience

Accept other valid analysis of character. Credit references to the play text. Mark holistically and acknowledge any valid thoughts. (6)

## 6.4 The play operates as a psychological thriller:

- Character and Action are integrated
- The realistic genre supports the action. The howling of the foghorn and sound effects of the storm outside provide an ominous and threatening background for the action
- Setting: night, fog, wind-ominous
- Omitted information adds to the mystery of plot and character
- Where does Johan come from when he enters the stage space and the action of the play? Unanswered question.
- What does Johan intend to do by threatening Smith with a knife? Kill him? Unanswered question
- Human interaction, particularly the unexplained or seemingly unmotivated actions (for example Johan's threatening of Smith with a knife) would add to the psychological thrill of the play.
- The psychology of the threat thrills the audience and creates the tight dramatic tension required for a psychological thriller.
- Character and situation contribute to the tension
- Characters are psychologically real
- Examples from the play in text and performance would support a thorough answer and an analysis of the tension

An attempt at a definition of a psychological thriller should be acknowledged. The above serves merely as a guide. Mark holistically and award marks for other valid, creative and well-motivated thoughts. (8)

## 6.5 Award marks for any two valid, well-motivated reasons provided.

- The play is about ordinary people
- Themes are universal
- Realism makes characters and situations believable
- Interest in the history of our country (4)

## 6.6 Use the suggested pointers and rubric to guide your marking.

- The candidate should discuss the statement that *Groundswell* is a play 'about hunger and hope and the glittering promises of a transforming society'
- Reference to the quote should be acknowledged in the marking of this answer
- The candidate should make specific references to TWO themes in the play to support his/her answer

**Hunger****Smith:**

- Lived through the atrocities' of Apartheid
- He is a white male and would like to live as a person rather than a member of a specific racial group
- He was retrenched, because he was white
- This gave him tremendous pain, because during Apartheid he vehemently opposed the Apartheid system and actively supported and protected black people that were oppressed and disenfranchised
- He has since hungered for belonging

**Johan:**

- Was an instrument for the apartheid system's brutal laws
- As a young man of barely 20 years he was forced to patrol the townships and look out for any trouble
- He accidentally shot killed Julius Twalo in the dark of night
- He has since hungered for redemption

**Thami:**

- Was brutalized and given no rights as a black man in the Apartheid system
- He hungers for a piece of land of his own, on which he and his wife and children can live in peace

**Hope:**

**Smith:**

- Hopes to find meaning in the last 'season' of his life

**Johan:**

- Hope that his friendship with Thami can give him the redemption he longs for

**Thami:**

- Hopes that he can buy a diamond concession to make money to buy a farm

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b>	11-12	<ul style="list-style-type: none"> <li>• Discusses the statement in a detailed, cohesive manner</li> <li>• Refers extensively to the quote and the themes of 'hunger and hope and the glittering promises of a transforming society' in the new South African context of the play</li> <li>• Refers to the past histories of Johan, Smith and Thami and SA society</li> <li>• Acknowledges the metaphor of glittering hope and diamonds</li> <li>• Gives examples from the play</li> <li>• Displays insight</li> <li>• Comments from a personal point of view on this transforming society in which we live.</li> </ul>
<b>Substantial</b>	9-10	<ul style="list-style-type: none"> <li>• Writes a clear and detailed response to the question</li> <li>• Refers to the quote and the themes of 'hunger and hope and the glittering promises of a transforming society'</li> <li>• Refers to the past histories of Johan, Smith and Thami and SA society</li> <li>• Provides examples from the play</li> </ul>
<b>Adequate</b>	7-8	<ul style="list-style-type: none"> <li>• Describes and discusses the themes of the play</li> <li>• Provides some references to the statement.</li> <li>• Writes cohesively in a discursive manner</li> </ul>
<b>Moderate</b>	5-6	<ul style="list-style-type: none"> <li>• Displays an understanding of the themes of the play</li> <li>• Might not refer directly to the question in his/her answer</li> </ul>
<b>Elementary</b>	3-4	<ul style="list-style-type: none"> <li>• Displays a poor knowledge of the play</li> <li>• Fails to write about themes</li> <li>• Provides only some information, which might be confused</li> </ul>
<b>Not Achieved</b>	0-2	<ul style="list-style-type: none"> <li>• Fails to identify the themes</li> <li>• Makes errors in the interpretation of the question</li> <li>• Writes little or nothing in his/her answer</li> </ul>

(12)  
[40]

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

7.1 Realism/ Magical realism. (1)

7.2 A is a Theatre-in-the-Round  
B is a Proscenium Arch (Box Set)  
C is a Thrust Stage (3)

7.3 Candidates may choose any of the stage types indicated in SOURCE A, but must provide detailed motivations with references to the play text in their answers.

The following is an example:

- Most candidates will choose the proscenium arch because the play text is realistic to a degree
- The inner-world of the house, as a setting, will best be reflected by the box set with its four walls
- The nature of the box set is also most appropriate for the initial realistic acting style required from the actors
- Characters do not break the fourth wall
- The box set allows for variation in blocking for the actors, as well realistic entrances and exits
- The box set allows an opportunity for a lighting set-up
- A magical quality is captured
- The box set will also be easier to use
- The box set caters for the technical requirements
- The box facilitates the ascent and descent of the slop bucket
- The box facilitates theatricality and surprise is possible on stage
- The attic will be hidden by the proscenium

Accept three well-motivated reasons.

Accept any other choice of stage type if well motivated. (6)

7.4

- Meisie might be wearing a dress and worn shoes – it reflects the poverty in the Depression
- The dress should be old, faded and almost worn out suggesting poverty
- The dress may be modest and this would also reflect the fact that she does most of the cleaning around the house
- This reflects the family's depressed economic circumstances
- At the end of the play, Meisie appears in her white confirmation dress when she leaves with Constable
- This is symbolic of the stifling Calvinistic nature of their existence
- The dress symbolises purity and innocence

Mark holistically. Accept any well-motivated answer. (6)

- 7.5 The director's approach and point of view drives this answer, for example:
- Shifts in thought and feeling are reflected truthfully through the actor's actions
  - The scene is realistic and should reflect the illusion of reality
  - Pauses, emphasis, and changes in tone or volume should be authentic and motivated from a truthful interpretation by the actors and could vary from performance to performance
  - The director should facilitate the actors' understanding of the thoughts and feelings
  - The actor should live 'in the moment' and always be realistic and true
  - Stanislavski's method can be included in this answer

In these lines Meisie expresses her frustration with her daily life; how she has to fight a never-ending battle to keep the house clean, however, the walls are so thin and cracked that the dust keeps coming in. She is disgusted by the constant smell of dung, as well as the constant presence of flies all over the place. She then becomes ashamed and sad, as she reflects on the fact that her hands are callused from all the labour. This should be reflected in her physical and vocal expression.

Mark holistically. Accept other valid responses that link the vocal and physical performances to realism and the directing processes driving the performance. (8)

- 7.6 The constable is physically blind. He is a mysterious figure. The fact that he is a blind policeman brings a strange magical element to the drama. He is part of the incomprehensible mystical/secretive and irrational dark world. When he transforms into a harlequin, he sees because he brings inner change/conversion. He represents enlightenment among sombre people with their narrow-minded fears and beliefs. He penetrates the characters' dark world and brings light to Meisie.

Accept other well-motivated and relevant answers.

Accept three well substantiated points or six points briefly explained. (6)

- 7.7 The following is merely a guide. Markers to award marks for six points that are well substantiated or twelve points that are briefly explained. Use the suggested pointers and rubric to guide your marking.

Realism:

- *Missing* has an eclectic nature, in other words it is not purely realistic, but contains a mixture of styles
- The realistic approach of the text is a comforting starting point for the audience
- The recognition of the dramatic form (genre) creates a known point of departure for the audience
- The audience is then taken on a journey to a world of speculation and imagination (where every person houses a clown or wizard inside himself/herself and where transformation is natural and acceptable)

- The realistic approach therefore displays a realistic surface merely as a structural base
- This surface realism should not necessarily be accepted as the guideline in the presentation of the play
- The play eventually journeys into the realms of Magical Realism (moving from reality (portraying real situations) into fantasy, the mysterious and the magical. Realism made magical by the subject matter and mood

### **Fantasy:**

There is a sense of fairy-tale created by strange, magical and haunting sounds

- Circus music is slightly unrealistic, mechanical and has a strangely magical sound of a barrel organ
- Soft, moaning and gale winds create an ominous atmosphere
- The barking dog reminds the characters and the audience of impending danger
- Constable knocking on the door creates an eerie mood
- Tree branch scratching against the window creates a sense of danger
- Gabriel's moans from the attic creates a dark lurking danger

There are also elements of iconic fairy tales as represented by the characters:

- **Meisie:**
  - Transforms into the stereotypical 'fair maiden with the white dress'
  - Is a Cinderella that does all the work and at the end transforms into a beautiful maiden
  - Is a Sleeping Beauty who waits for the prince to rescue her from her circumstances – Meisie loves roses and regularly pricks her finger with a needle just like in the fairy tale – almost foreshadowing of her death
- **Constable**
  - Is seen as the prince that will rescue Meisie, he also behaves as such
  - Is similar to the wolf in Little Red Riding Hood, he sees and smells keener than other creatures
  - Represents the Pied Piper of Hamelin – the young girls are led by him out of the town
  - Takes off his glasses at the end of the play, turns his jacket inside out and transforms into a Pierrot/harlequin
- **Gabriel:**
  - Has retreated to the attic for last seven years – only in a fairy tale will a character live in a 'tower' untouched by reality
  - Makes sounds similar to someone trapped in a tower or something only a character in a fairy tale would make
- **Other worldly fairy tale characters:**
  - Little man, Mermaid, Tall Man, Bearded Woman, Ape person, Fattest Woman, Man full of Bumps

### **Ritualistic Elements:**

- There are elements in the text that are not purely realistic, for example images such as the:
  - Slop bucket being sent up to the attic and being sent back by the father
  - Circus music, acts and characters

- The disappearance of a young girl at the same time every year, the night before the first day of spring
- Ceremonial aspects of the Catholic Church (the mist, the white dress)

**Magic:**

- Similar to a magician, Constable is not all that he seems
- He magically changes his appearance
- Meisie sees a magician in the Circus tent and this might be Constable
- Almost in a magical way, Constable affects change in the lives of the women in the play – just like a magical transformation. Constable activates the whole change in Meisie
- A magician uses lies, illusion and trickery to create affect – Constable does the same when he lies about his blindness, his profession etc.
- Like the magician, the Constable is from the seemingly threatening external environment
- A magician captivates his audience. Constable also captivates the women in the play with his story and his “powers”
- A magician gives the illusion of power as does Constable with his “power” of heightened senses
- The magician (a symbolic Constable) and the girl (his assistant) fascinated Meisie, she experienced it as a magical spectacle in which play and reality, by means of skilful optic delusion, merge into a dream world in which the impossible becomes possible.

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b>	<b>11–12</b>	<ul style="list-style-type: none"> <li>• Displays an excellent understanding of the play</li> <li>• Supports the answer in an excellent manner</li> <li>• Connects the ritualistic elements in the play with the context, characters and action</li> <li>• Refers extensively to examples from the play text</li> <li>• Connects with all aspects of the question</li> </ul>
<b>Substantial</b>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• Displays a good understanding of the play</li> <li>• Supports the answer well, connecting the ritualistic elements in the play with the context, characters and action</li> <li>• Refers to examples from the play text</li> </ul>
<b>Adequate</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>• Displays a sound understanding of the play</li> <li>• Supports the answers, connecting the ritualistic elements in the play with the context, characters and action</li> <li>• Provides some examples from the text</li> </ul>
<b>Moderate</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>• Displays a very limited understanding of the play</li> <li>• Mentions the characters</li> <li>• Makes broad statements about the play text</li> <li>• Partially links the answer to the quotation</li> </ul>
<b>Elementary</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Displays little or no understanding of the play</li> <li>• Writes very little</li> <li>• Answers in a haphazard, confused manner</li> </ul>
<b>Not Achieved</b>	<b>0–2</b>	<ul style="list-style-type: none"> <li>• Displays no understanding of the play or the question</li> <li>• Writes little or nothing</li> </ul>

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

**SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS****QUESTION 8**

- 8.1 This question requires the candidate to express his/her personal point of view, as long as it is well-grounded and motivated by subject knowledge. Accept other reasonable answers that reflect this.

Dramatic performances and rituals ceremonies or performances are similar in the following ways:

- Costume forms an important part of both
- There are specific roles assigned to actors/participants
- They follow a script or a set formula
- Audience members are engaged with the action
- The use of make-up and masks
- A selected, specific and culturally meaningful space is used
- They contain elements of music, song and dance
- The spectators' and lead actor follow choreographed movements e.g. walking down the aisle
- It is a communal experience

Accept any two motivated similarities.

(4)

- 8.2 Workshop Theatre is a collaborative, shared and democratic process by two or more people to create a performance that explores issues relevant to their lives.

For example, markers can award only one mark if candidates refer to the collaborative process; Two marks if candidates demonstrate an understanding of the term workshopping.

Accept other valid, reasonable definitions of workshopping.

(2)

- 8.3 The following is merely an example of the aspects of a workshop process:

- Idea
- Observation/Research
- Brainstorming
- Improvisation
- Selection
- Casting
- Discussion
- Performance
- Recording

In provinces where only five steps are taught as being part of the workshop process, and if candidates mention only those five points then six marks may be awarded.

**(Applicable only to KZN and Western Cape)**

Accept other valid six steps that describe the workshopping processes.

(6)



8.4 The candidate could discuss any of the following:

- Lack of performance space
- Lack of rehearsal spaces
- Lack of technical equipment – lighting and sound
- No budget for costume, set and props
- Lack of support
- Time constraints
- Rehearsal apathy
- Lack of commitment from actors
- Interruptions due to other commitments
- Clash of academic/extra-mural schedules
- Transport issues

The above bulleted points are merely examples. The candidate may mention any specific constraints unique to his/her situation. Award marks for 3 points that are well substantiated or six points that are briefly explained. (4)

- 8.5
- It is a collaborative process – everyone is involved in the creation process.
  - Everyone is involved in the workshopping process and can contribute by expressing their views and opinions
  - Everyone is party to what is selected and what is rejected
  - A workshopped play can be staged anywhere
  - Does not need elaborate set, costumes, lighting and sound effects, make-up etc.
  - Inexpensive to stage

The above bulleted points are merely examples. Accept other valid ideas that reflect candidates' understanding of the benefits of workshopping.

The candidate may mention any specific ideas unique to his/her situation. (6)

- 8.6
- 8.6.1 **Ensemble:** working as a group
- 8.6.2 **Theatre for Identity:** a type of theatre in which the identity of culture gender, race etc. is explored
- 8.6.3 **Fourth wall:** the imaginary wall separating the actors from the audience as in proscenium arch theatre.
- 8.6.4 **Postmodernism:** a theatre movement in reaction to the ideas of modernists which deconstructs theatrical and life elements in order to reflect individual subjective truths.  
For example: multiple meanings, pastiche ,medley, assorted ideas or subjective truth.
- 8.6.5 **Existentialism:** the philosophy of questioning one's existence
- 8.6.6 **Multifunctional props:** one prop that can be used in many ways
- 8.6.7 **Blocking:** working out the movements of the actors
- 8.6.8 **Projection:** the way in which the voice travels

Award one mark per correct answer.

Accept other valid definitions of the above terminology. (8)

8.7

Candidates:

- Must discuss the statement in the question
- May refer to theatre practitioners, performance spaces, plays or performances
- Have to refer to at least two of the options provided but could also add any other aspects of South African theatre

Award marks for a well-constructed, holistic and well-motivated answer which reflects knowledge of South African theatre in a changing socio-political landscape.

Answers will be unique and could reflect opinion and point of view.

The following is merely a guide.

- The system of apartheid divided and humiliated people by taking away their human rights. These laws favoured white people and were detrimental to the other race groups.
- This was evident in almost all aspects of life, including entertainment.

### **Theatre spaces and Performance spaces**

- During the apartheid era the official performing arts councils were funded by the state. The theatres were well equipped and could produce plays that had all the necessary sound and lighting equipment that was needed, resulting in the production of many plays and ensuring that the actors were paid a decent wage
- The independent theatres and freelance actors were not state funded but enjoyed good patronage and sponsors who supported the productions and they also enjoyed the benefits of fully equipped theatres
- Theatres were also racially segregated and actors performed for either a full white audience or a non-white audience, depending on who staged the play and where it was staged
- Non-white theatres were non-existent and many non-white theatre practitioners performed in school/church or community halls
- Because these were not theatres, there was a lack of technology such as sound and lighting. This had an impact on the quality of the productions but did not take away the message. The Market Theatre, however, enjoyed some sponsorship
- Many of the plays produced in the white theatres tended to focus on Popular theatre (musicals, etc.) or Social Realism and did not deal directly with politics

### **Plays**

- There were some experimental plays produced through the performing arts councils but the more controversial works were produced at innovative venues such as the University of Witwatersrand and The Stable Theatre.
- In the 1950s and 1960s most serious black plays were aimed at black intellectuals and did not deal with issues pertaining to the masses. The township musical dealt with some real issues but the musical format and style did not lend itself to promoting change in society

- In the 1970s the struggle against apartheid intensified, with the development of the Black Consciousness Movement and the 1976 Soweto Protests. The content of these plays was aimed at creating socio-political awareness of the masses especially through musicals and workshopped productions such as Woza Albert, Sophiatown etc.

### Theatre Practitioners

- Athol Fugard, Barney Simon, Percy Mtwa, Mbongeni Ngema, Zakes Mda, Pamela Sue Grant, Lara Foot-Newton, Nicola Hanekom

Accept other well-motivated answers.

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

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b>	9–10	<ul style="list-style-type: none"> <li>• The candidate has an excellent understanding of the way in which theatre has been used as a tool for socio-political change in SA. He/she is able to support his/her answer, using details of the plays he/she has seen or studied</li> <li>• Is able to discuss and explain themes and how they were presented in performance.</li> <li>• Displays an excellent understanding of how theatre has responded and reflected the changing South African socio-political landscape over the years</li> <li>• Engages with the statement</li> <li>• Displays extensive knowledge and insight into South African theatre for different purposes</li> </ul>
<b>Substantial</b>	7–8	<ul style="list-style-type: none"> <li>• Displays a good understanding of how theatre has responded and reflected the changing South African socio-political landscape over the years</li> <li>• Engages with the statement</li> <li>• Supports the answer with a number of references to play texts studied, performances attended</li> <li>• Displays knowledge and insight into South African theatre for different purposes</li> </ul>
<b>Adequate</b>	5–6	<ul style="list-style-type: none"> <li>• Displays a sound understanding of how theatre has responded and reflected the changing South African socio-political landscape over the years</li> <li>• Engages superficially with the statement</li> <li>• Partially supports the answer with references to play texts studied/performances attended</li> </ul>
<b>Elementary</b>	3–4	<ul style="list-style-type: none"> <li>• Displays very limited understanding of how theatre has responded and reflected the changing South African socio-political landscape over the years</li> <li>• Makes broad statements with little to no references to play texts studied/performances attended</li> <li>• Displays very limited knowledge of South African Theatre</li> </ul>
<b>Not Achieved</b>	0–2	<ul style="list-style-type: none"> <li>• Fails to provide relevant knowledge of South African Theatre</li> <li>• Provides little or no writing</li> </ul>

(10)  
[40]

**TOTAL SECTION D:**  
**GRAND TOTAL:**

**40**  
**150**