



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2017**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 51 pages and 4 annexures.**

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

1. The purpose of assessment/examination processes is not only to determine the 'remembering' of knowledge taught and learnt at each of the 6 cognitive levels of knowledge, but also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory. The tool to assess these two components is Anderson and Krathwohl's revised Blooms' Taxonomy.
  - 6 cognitive levels of difficulty
  - 4 thinking processes of complexity
2. The marking guideline discussion forum, before marking commences, cannot sufficiently predict all responses. Provincial markers need to take this into account, be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner/candidate.\
3. Spend the first day to unpack the quality and quantity of the evidence in the marking guidelines, standardise required responses and find common definitions and concepts. Assimilate the
  - Expected responses for each question
  - The cognitive level of difficulty required from the candidate
  - The type of thinking process and complexity of thinking required from the candidate
  - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, processes and thinking).
  - Refer to the annexures at the end of the marking guidelines
4. If the marking guidelines do not give clear guidance, a marker must indicate, with a short comment, why marks were awarded or not.
5. Tick clearly next to the required cognitive level/thinking process of complexity/ concept/content/skills/knowledge aspects required when a mark is awarded. Markers should engage actively with the answer.
  - Refer to rubrics in the annexure at the end of the marking guidelines
6. During the marking process, have regular rounds of consultation to ensure marking is standardised.
7. Where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
8. Mark globally where possible. Markers accept any correct, relevant and well-motivated answers.
9. Markers must check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics, Content (concepts, skills and knowledge).

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

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

- 1. Item difficulty:**  
How complex is the design of the question?
- 2. Task difficulty:**  
What is the cognitive level and thinking process required from the candidate?
- 3. Stimulus difficulty:**  
How difficult or easy is it to understand and apply the source?
- 4. Expected response difficulty:**  
What is the quantity (how much) and quality (how well) of the expected response, required from the candidate, as provided in the marking guidelines?  
Does it align with the item, task and stimulus?  
Are the marks appropriately weighted and allocated?

–Leong: 2002

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

*Introduction to the Task*

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

*Introduction to the Rubric and Anchor Papers*

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

*Practise Scoring Individually*

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

**INSTRUCTIONS AND INFORMATION**

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

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

Refer to the play text you have studied and the 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 in 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 in 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**

<b>Topic</b>	12.1: 20 <sup>th</sup> Century 'isms' 12.3: Absurd Theatre or Epic Theatre or Post Modern Theatre 12.4: Prescribed Play Text 1: 20 <sup>th</sup> century Theatre Movements Epic Theatre or Theatre of the Absurd or Post-Modern Theatre					
<b>Cognitive level of difficulty</b>	Analysing, evaluating, creating					
<b>Command verbs</b>	Discuss, evaluate, create					
<b>Explanation of command verb</b>	To determine, judge, consider the significance, value, purpose, worth or condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.					
<b>Complexity of Thinking Process</b>	Metacognition					
<b>Level of Complexity/ Problem Solving</b>	Very Difficult					
<b>Rubric type</b>	Extended Constructed Response Rubric (ECR)					
<b>Weighting of Marks</b>	Low	9	Middle	12	High	9

Quality Level	Mark allocation	Quality of evidence
<b>High End</b>	<b>Score point</b>	The response indicates application of a reasonable strategy that leads to a correct solution in the context of the problem. The procedural representations are correct. The explanation and/or justification is logically sound, clearly presented, fully developed, supports the solution, and does not contain significant conceptual errors. The response demonstrates a complete understanding and analysis of the problem.
	<b>24–30</b>	
<b>Average and Above Average</b>	<b>Score point</b>	The response indicates application of a reasonable strategy that may or may not lead to a correct solution. The use of content/skill is essentially correct. The explanation and/or justification is generally well developed, feasible, and supports the solution. The response demonstrates a clear understanding and analysis of the problem.
	<b>15–23</b>	
<b>Achieved</b>	<b>Score point</b>	The response indicates an incomplete application of a reasonable strategy that may or may not lead to a fit-for-purpose solution. The use of content/skill is fundamentally correct. The explanation and/or justification support the solution and are plausible, although it may not be well developed or complete. The response demonstrates a conceptual understanding and analysis of the problem.
	<b>11–14</b>	
<b>Weak</b>	<b>Score point</b>	The response indicates little or no application of a reasonable strategy. It may or may not have the correct answer. The use of content/skill is incomplete or missing. The explanation and/or justification reveal serious flaws in reasoning. The explanation and/or justification may be incomplete or missing. The response demonstrates a minimal understanding and analysis of the problem.
	<b>1–10</b>	
<b>Not Achieved</b>	<b>Score point</b>	The response is completely incorrect or irrelevant. There may be no response, or the response may state, 'I don't know.'
	<b>0</b>	

The following content pointers serve as a guide:

**The candidate must:**

- Answer this question in the form of an essay
- Use the play text he/she has studied as an example
- Refer to either one of the three movements: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre in their answer
- Refer to the Source in their answer
- Demonstrate the question and source have been analysed, understood and integrated in their essay

**The content of the essay must cover the following:**

1. ONE selected Theatre Movement:
  - Theatre of the Absurd OR
  - Epic Theatre OR
  - Postmodern Theatre
2. Play text studied
3. Question
4. Source

**Markers note:**

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

## NSC – Marking Guidelines

DESCRIPTOR	MARKS	THE CANDIDATE DEMONSTRATES THE FOLLOWING:
Outstanding Metacognitive Knowledge Create	27–30 90–100 A+	<p><b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content.</p> <ul style="list-style-type: none"> <li>Integrates the demands of the question and source in a new, creative and original manner</li> <li>Evaluates examples, from the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content</li> <li>Designs and creates an argument in a new and unique pattern that shows evidence of reflexive, creative, critical and analytical thinking</li> </ul> <p><b>Cognitive level:</b> Demonstrates an ability to create, reorganise, discover, renew, change, improve</p>
Excellent Metacognitive Knowledge Evaluate	24–26 80–87 A	<p><b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content.</p> <ul style="list-style-type: none"> <li>Integrates the demands of the <b>question</b> and <b>source</b> in a differentiated, interpretative and interesting manner</li> <li>Appraises/Assesses examples from the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content</li> <li>Compiles an argument in an interesting pattern that shows evidence of reflective, critical and analytical thinking</li> </ul> <p><b>Cognitive level:</b> Demonstrates an ability to judge, critique, recommend, evaluate, propose</p>
Meritorious Procedural Knowledge Analyse	21–23 70–77 B	<p><b>Thinking process:</b> Analyses, distinguishes and explores factual, conceptual and procedural knowledge in relation to the question, source and content.</p> <ul style="list-style-type: none"> <li>Integrates the demands of the <b>question</b> and <b>source</b> in an differentiated and interpretative manner</li> <li>Analyses/Dissects examples from the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content</li> <li>Compiles an argument that shows evidence of critical and analytical thinking</li> </ul> <p><b>Cognitive level:</b> Demonstrates an ability to infer, deconstruct concepts, interrelate, attribute, discover</p>
Substantial Procedural Knowledge Apply	18–20 60–67 C	<p><b>Thinking process:</b> Analyses and distinguishes factual, conceptual and procedural knowledge in relation to the question, source and content. Integrates the demands of the <b>question</b> and <b>source</b> in an organised, differentiated and interpretative manner</p> <ul style="list-style-type: none"> <li>Integrates examples from the play text, the theatre movement and other additional sources within a wide range of appropriately chosen theoretical, practical and aesthetic content</li> <li>Provides an argument that shows evidence of critical and analytical thinking</li> </ul> <p><b>Cognitive level:</b> Demonstrates an ability to apply, construct, integrate</p>
Adequate Conceptual Knowledge Understand	15–17 50–57 D	<p><b>Thinking process:</b> Explains, interprets and rephrases factual and conceptual knowledge in relation to the question, source, content and integrates the demands of the <b>question</b> and <b>source</b> in a differentiated manner within a conventional manner</p> <ul style="list-style-type: none"> <li>Interprets examples from the play text, the theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content predictable</li> <li>Provides an argument that points analytical thinking</li> </ul> <p><b>Cognitive level:</b> Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, explain</p>
Moderate Conceptual Knowledge Understand	12–14 40–47 E	<p><b>Thinking process:</b> Explains and interprets factual and conceptual knowledge to the question, source and content. Integrates the demands of the <b>question</b> and <b>source</b> in a differentiated manner</p> <ul style="list-style-type: none"> <li>Explains examples from the play text, the theatre movement and other additional sources within a predictable range of theoretical, practical and aesthetic content</li> <li>Writes an explanation within predictable/general thinking processes</li> </ul> <p><b>Cognitive level:</b> Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, explain</p>
Elementary Factual Knowledge Remember	9–11 30–37 F	<p><b>Thinking process:</b> Defines and applies knowledge from memory. Integrates the demands in relation to the <b>question</b> and <b>source</b> in an uncomplicated/straight forward/fundamental level within a common manner</p> <ul style="list-style-type: none"> <li>Selects examples from the play text, the theatre movement and other additional sources within a narrow range of theoretical, practical and aesthetic content</li> <li>Writes an explanation within predictable thinking processes</li> </ul> <p><b>Cognitive level:</b> Demonstrates an elementary ability to problem solve, identify, list, relate, define</p>
Not Achieved Factual Knowledge Remember	1–8 20–30 G	<p><b>Thinking process:</b> Remembers and applies knowledge from memory. Attempts to integrate the <b>question</b> and <b>source</b> but demonstrates a limited, to basic ability, to solve the demands of the question and quote</p> <ul style="list-style-type: none"> <li>Chooses examples from the play text, the theatre movement and other additional sources within a constricted, predictable range of theoretical, practical and aesthetic content</li> <li>Writes an explanation within a basic range of thinking processes</li> </ul> <p><b>Cognitive level:</b> Demonstrates a limited ability to identify, list, relate, define</p>
Not Achieved Factual Knowledge Remember	0 H–	<p><b>Thinking process:</b> Demonstrates no understanding of the <b>question</b> or <b>source</b>, unable to write an essay, provides no examples from the play text or the theatre movement OR</p> <ul style="list-style-type: none"> <li>Presents facts, unrelated to the question OR</li> <li>Unable to identify, list, relate, define OR</li> </ul> <p><b>Cognitive level:</b> Presents memorised information and content that does not answer the question</p>

The following content pointers serve as general information on the theatre movements.

## **EPIC THEATRE**

### **Intention and purpose:**

- Distances the audience from the action
- Allows the audience to see the world in which they live more clearly, rather than taking their beliefs for granted
- Makes a clear distinction between a Theatre of Illusion ('Dramatic' Theatre) and Epic Theatre
- Opposed to the idea of pretence (a typical feature of Realism)
- Spectators to be alert
- Realism has lost its worth – undermines the role of the spectator – reduces him to a passive onlooker
- Removes the 'illusion' of Realism
- Employs various techniques to 'alienate' the audience – difference between what they see on the stage and what is real

### **Techniques: Use of:**

- 'Verfremdungseffekt' or alienation to distance the audience from the action on the stage
- Purpose of music – must provide a noteworthy commentary on the action, e.g. in *Mother Courage* 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
- Songs placed between the scenes to tell what must happen before it occurs
- Stage space is non-specific
- Sets are simple and symbolic
- Theatre should 'make strange' the actions that are presented
- Historification – the playwright should highlight the 'pastness' of the events by separating them from the present

### **Audience response:**

- 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
- Spectator to then consider what he or she would have done to make a positive difference
- Spectator must be inspired to make similar valuable social improvements with regard to the current state of affairs
- Spectator is encouraged to bring about social reforms in his community or environment

## **THEATRE OF THE ABSURD**

### **Intention and purpose. The Absurdist world:**

- Appears to have no true order or meaning
- Offers the audience an existentialist point of view of the outside world
- Forces the audience to consider their meaning in the world
- Has no definite, specific or recognisable existence
- Presents human beings as what they make of themselves
- Presents human beings as determined by their actions and choices
- Presents a pessimistic outlook of the human struggle
- Is mainly concerned with mankind's search for meaning

### **Characters:**

- Are not fixed
- Represents humanity, while they themselves are nothing
- Exists in a bleak world devoid of meaning
- Are lost, confused
- Are worthless and absurd in their actions
- Clown-like
- Stay together as they are afraid to be alone in such an incomprehensible world
- Lack identity – dull, uninteresting and lack dimension
- Are not well-rounded – they have no past and audience is given little indication of what the future may be
- Remain static and show no development
- Come across as being repulsive, pathetic, miserable and incapable
- Appear to be emotionally empty
- Display qualities that are exaggerated
- Are used to express Absurdist's views of the human condition
- Are mutually dependent
- Used as 'social puppets'
- Perform in double acts

### **Language and dialogue:**

- Signal that humans are not adept at communication
- Act as a barrier to communication
- Isolate the individual even more
- Portrays speech is almost futile
- Question the value of language
- Has lost its ability to communicate
- Attempts at communication often 'disintegrate' from clichés to meaningless syllables
- Demonstrate the inability of language to bridge the gap between the characters
- Present the dehumanising, automatised and meaningless of the human existence
- Present the unexpected, the bizarre and the absurd
- Portray silence as a means of communication
- Demonstrate the meaninglessness of conversations
- Are constructed as 'habitual' and superficial
- Are used as to escape from the tediousness of lives
- Construct new words
- Are banal daily conversations and mixed with literary language, puns, clichés, slang and repetitions which are interspersed with poetic language
- Are a repetition of a style of dialogue and is used to emphasise the cyclic nature of life



**Themes are based on the:**

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

**POSTMODERNISM****Intention and purpose. Postmodernism:**

- Developed from the Absurdist point of view
- Rejects the certainties of the modern era
- Rejects grand narrative or singular truth
- Rejects the idea that there is a dominant set of beliefs or a neat solution
- 'Destroys' the 'truth'
- Embraces multiple view points, perspectives, realities
- Includes art, theatre, architecture, music, film, literature, fashion, TV and other forms of expression
- Borrows from a multiple array of styles
- Rejects the notion of 'high art' and 'low art'
- Embraces avant garde (forward thinking) experimental theatre
- Does not prescribe to a 'purity' in art
- 'Trashes' high art
- Contains no fixed way of creating art
- Moves towards a more subjective opinion
- Holds that culture belongs to every person
- Deconstructs (a way of taking set notions apart and putting them together again in a new, disrupted and disjointed manner) ideas, images and constructs
- Contradicts ideas, images and constructs
- Does not prescribe a meaning, point of view or perspective
- Holds the notion that each individual viewer creates his/her 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

**Pastiches:**

- Visual arts techniques of different images, media forms, etc. are pasted together to create one piece
- References and layers of different texts and images
- Non-linear in construction

**Metatheatre/Text:**

- Reminds viewers that they are in the theatre
- Contains characters that can step out of character and communicate with the audience
- Used to reflect on the art work itself
- Non-linear in construction
- Reflexive
- Used to make events non-essential
- Used to pose 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
- Not based on an antagonist – there is no guilty party

**Rehearsal processes are:**

- Improvised
- Changed
- Revised
- Updated
- Continually transformed through performance

**Audience is:**

- An important active element
- 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
- Leave the play open-ended
- Embrace the idea that the audience makes their own meaning
- Ask more questions than are answered
- Contain visual images and non-spoken actions
- Deconstruct a truth and do not accept only one reality
- Use time, space and structure to echo the deconstructed or defragmented story or plot
- Do not necessarily have real people
- Characters and people are merely a representation of fragmented ideas
- Often start at a realistic point, but unravel and the action becomes unreal as the play goes along

**TOTAL SECTION A: 30**

**SECTION B: SOUTH AFRICAN THEATRE: 1960–1994**

The candidate must answer only ONE question in this section.

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

2.1

Topic	11.4: South African Theatre: Protest 11.11: Introduction to Workshop Theatre 12.5: Prescribed Play Text 2: South African Play Text (1960–1994)					
Cognitive level of difficulty	Remembering					
Command verb	Name					
Explanation of command verb	To identify, specify or mention by name					
Complexity of the Thinking Process	Factual					
Level of Complexity/ Problem Solving	Easy					
Rubric type	Short Specific Response (SSR)					
Weighting of Mark Allocation	Low	0	Middle	0	High	1

Episodic

(1)

2.2

Topic	11.4: South African Theatre: Protest 11.11: Introduction to Workshop Theatre 12.5: Prescribed Play Text 2: South African Play Text (1960–1994)					
Cognitive level of difficulty	Applying					
Command verb	Suggest					
Explanation of command verb	To put forward for consideration, to mention an idea, possible plan, produce an idea in mind					
Complexity of the Thinking Process	Conceptual					
Level of Complexity/ Problem Solving	Moderate					
Rubric type	Short Constructed Response (SCR)					
Weighting of Mark Allocation	Low	1	Middle	2–3	High	4

Markers accept any relevant and well-motivated answers. Acknowledge the candidate's understanding of an episodic structure and how it is used in staging.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**Episodic structure might be suitable because:**

- Each episode has its own storyline; with a beginning, middle and an ending
- Multiple storylines are explored within a single play, and therefore different themes and messages are put forth to the audience
- It is easily accessible to both the actors and audiences
- It is fast paced and therefore demands the attention of the audience members, making them to be active rather than passive spectators
- Creates interest within the audience members to keep watching as there are various storylines explored

(4)

2.3

<b>Topic</b>	11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994)					
<b>Cognitive level of difficulty</b>	Remembering					
<b>Command verb</b>	Motivate					
<b>Explanation of command verb</b>	Provide a reason, present facts and arguments in support of doing something					
<b>Complexity of the Thinking Process</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1–2	Middle	3–4	High	5–6

Markers accept any relevant and well-motivated answers.

The following is a guide:

### Protest Theatre:

- Protests against apartheid (e.g. the burning of pass books)
- Aims to affect social, political and economic change outside the theatre (e.g. audience is mobilised)
- Protests against socio-political injustices (e.g. exploitation of workers)
- Aims to change society (e.g. meat vendor asks Morena for an education)
- Draws attention to the injustices inflicted by apartheid

(6)

2.4

<b>Topic</b>	11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994)					
<b>Cognitive level of difficulty</b>	Analysis					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, take into account or consider different issues or ideas or opinions related to it					
<b>Complexity of the Thinking Process</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1–2	Middle	3–4	High	5–6

Markers accept any relevant and well-motivated answers.

Acknowledge candidate's knowledge of how the play was created.

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

The following is a guide:

### Mbongeni and Percy found their material collectively through:

#### Observation/Research

- Access archives, books, personal interviews and experiences (during incarceration and their solitary confinement and seeking comfort in the bible), observation of people in real life situations
- Barney Simon introduced the creators to Grotowski's, Towards A Poor Theatre,
- Gather source materials such as themes/ideas/incidents

#### Brainstorming/Exploration

- Discuss and deliberate meaning, implications and uses from the source materials
- Use spontaneous dialogue, acting and interacting in character
- Experiment and play with possible themes, images, characters, stories and scenes

(6)

- Create and invent possible scenes, characters, situations
- Democratically review, adjust, add, edit and cut the improvised scenes to create the final play

2.5

<b>Topic</b>	11.10 Poor Theatre 12.5: Prescribed Play Text 2: South African Play Text (1960–1994)					
<b>Cognitive level of difficulty</b>	Remembering					
<b>Command verb</b>	Name					
<b>Explanation of command verb</b>	To identify, specify or mention by name					
<b>Complexity of the Thinking Process</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Specific Response (SSR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	0	High	1

Jerzy Grotowski, Barney Simon, Wole Soyinka

(1)

2.6

<b>Topic</b>	11.4 South African Theatre: Protest 11.10: Poor Theatre					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Motivate					
<b>Explanation of command verb</b>	Provide a reason, present facts and arguments in support of doing something					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1–2	Middle	3–4	High	5–6

Markers accept any relevant answers which display an understanding of Poor Theatre principles

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

**Movement/Gesture/Physical elements:**

- Reliant on the actor's skills
- Created with the actor's body
- Used to communicate the story, character or objects

**Actor-Audience relationship:**

- The division between the audience and the actor is eliminated
- The audience may even sit on all sides of the performance
- The audience becomes emotionally involved with the performance

**Script:**

- Is created by the actors as a group
- Is developed in a democratic manner

**Stage craft:**

- The stage is bare
- There are few props
- There is no set
- The props can be used (transformed) into different objects
- The use of costumes is minimal

**Acting and characterisation:**

- The actor and his/her skills form the core of the performance
- Actors, through the use of their bodies, voices and imagination can become props
- The acting is based on authentic and truthful emotions

(6)

2.7

<b>Topic</b>	11.4: South African Theatre: Protest 11.11: Introduction to Workshop Theatre 11.10 Poor Theatre 12.5: Prescribed Play Text 2: South African Play Text (1960–1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, describe, express a detailed account of something or someone					
<b>Complexity of the Thinking Process</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Brief Constructed response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1–2	Middle	3–4	High	5–6

Markers accept any relevant and well-motivated description and answers. Acknowledge the candidate's creativity and understanding of the transformation process used by the actors when changing from being a jazz band into a white policeman and a black musician.

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

The following is a guide:

### **Theatre Skills and Techniques:**

#### **Mime**

- Actors can mime the musical instruments e.g. they pretend they are holding the instruments in their hands and playing them while producing the sounds that the instruments make. They make gestures (movements) that are in rhythm with the instruments

#### **Transition from One technique to the next**

- The one actor (Percy) stops playing the instrument. Percy puts on a policeman's hat and a red clown nose symbolising a white policeman, his posture is upright and he changes his voice mimicking an accent of a white man
- The other actor (Mbongeni) is still busy playing the instrument and encouraging the audience members to clap and sing along to the song.
- He gives the impression that he is performing for a crowd of people

#### **Tableaus**

- Actors form a tableau of a jazz band using their bodies

(6)

2.8

<b>Topic</b>	11.4: South African Theatre: Protest 11.11: Introduction to Workshop Theatre 12.5: Prescribed Play Text 2: South African Play Text (1960–1994)					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of the Thinking Process</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Very difficult					
<b>Rubric type</b>	Extended Constructed Response					
<b>Weighting of Mark Allocation</b>	Low	1–3	Middle	4–7	High	8–10

Refer to the notes and the rubric in ANNEXURE A to guide your marking.

Markers accept any relevant and well-motivated answers which reflect understanding, analysis, evaluation, application and drawing conclusions around the subject matter of the question.

The following is a guide:

**Characters:**

- Are representative of the peoples of South Africa
- Based on interviews Mbongeni and Percy had with real people, e.g. Aunty Dudu, the meat vendor, the old man
- Reflect the socio-economic struggles of people in an apartheid South Africa, e.g. homeless scavengers, illiterate children, mine workers, poverty-stricken people

**Themes:**

- Poverty
- Unemployment
- Racism
- Oppression
- Poor working conditions
- Pass laws and restrictions of freedoms
- Can be discussed in the context of apartheid South Africa
- Raises questions of morality

**Socio-Political Context:**

- Set during apartheid
- Severe oppression by the apartheid government
- Restriction of movement through various law e.g. The Pass Law
- Poverty of the oppressed

(10)  
**[40]**

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

3.1

<b>Topic</b>	12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Applying					
<b>Command verb</b>	Suggest					
<b>Explanation of command verb</b>	To put forward for consideration, to mention an idea, possible plan, produce an idea in mind					
<b>Complexity of Thinking</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Specific Response (SSR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant and well-motivated answer which reflects the candidate's understanding of the term.

The following is a guide:

**It is a classic because:**

- It is timeless as it deals with societal issues which are common both in the past and modern day

**It is a musical because:**

- It has musical elements, such as song and dance

(4)

3.2

<b>Topic</b>	12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Explain					
<b>Explanation of command verb</b>	Make something clear, easy to understand through describing it in more detail or revealing relevant facts or information about it. Give a reason to excuse or explain (an action or event)					
<b>Complexity of Thinking</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answer.

Acknowledge candidate's understanding of the 'living newspaper' as a theatre form which:

- Documents contemporary events and issues on stage
- Uses facts to support its subject matter
- Is newsworthy
- Once captures its history won't be forgotten
- Wishes to disseminate information through the medium of theatre

(2)



3.3

<b>Topic</b>	12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Analysis					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of Thinking</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1–2	Middle	3–4	High	5–6

Markers accept any relevant and well-motivated answers which reflect the value and process of creating *Sophiatown* as a 'living newspaper'.

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

The following is a guide:

**It might be valuable because it:**

- Utilises relevant subject matter
- Documents important socio-political and historical information
- Educates and entertains
- Uses the township musical style. Its localised style is familiar to the audiences and engages them
- Uses song, dance and drama which the audience can relate to
- Uses stereotypical characters who are easily recognisable
- Highlights icons of the 1950s, such as Dolly Rathebe and the Manhattan Brothers

**The function of a living newspaper :**

- Is a record of the history of Sophiatown which would otherwise have been lost
- Documents events and memories of a vibrant community
- Highlights lives of struggle heroes, music icons and ordinary citizens who were able to live in peace and harmony with each other, regardless of race
- Records the pain and suffering experienced by the people due to the harsh apartheid laws

(6)

## 3.4

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Evaluating					
<b>Command verb</b>	Assess					
<b>Explanation of command verb</b>	To determine, to judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting					
<b>Complexity of Thinking</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers. Acknowledge the candidate's evaluation of the impact of *Sophiatown* today.

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

The following is a guide:

**It contains socio-political issues which are still evident today, such as:**

- Crime and gangsterism prevalent in the 1950s has become a bigger problem today because of the accessibility of drugs and guns
- Discrimination which still persists, despite apartheid laws being repealed
- Housing and land shortages, which remain critical issues
- Service delivery and basic amenities, which are still lacking or non-existent
- Forced removals which are still conducted randomly by landlords and the government
- It will contribute to harmony and peace of different races living together, through lessons learnt
- Those involved in the struggle are affirmed and acknowledged for their involvement and contribution to democracy
- It's performed in memory as a tribute to those who lost their lives during the apartheid era

**It has entertainment value because it:**

- Contains songs and dancing
- Has vibrant characters
- The stage is interesting to look at with all the banners and slogans
- Has comic elements which mock the system

**It documents an important part of South Africa's socio-political history, which:**

- Should never be forgotten or repeated
- All young people should know
- Help us not to make the same mistakes again
- Create awareness

(6)

## 3.5.1

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Applying					
<b>Command verb</b>	How					
<b>Explanation of command verb</b>	Argue, demonstrate, show that (something) exists or is the case Put forward for consideration To mention an idea, possible plan or action for other people to consider To produce an idea in the mind					
<b>Complexity of Thinking</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers which evaluate the benefits of working with Malcolm Purkey.

The following is a guide:

**The benefits of working with Malcolm Purkey – it is an opportunity to:**

- Engage in critical conversations to learn from his experience as a director
- Evaluate and learn about the creation process of the original production
- Gain skills and knowledge required by a theatre director
- Pass on a living history and theatrical tradition to future generations, lest we forget

(2)

## 3.5.2

<b>Topics</b>	10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal Communication 11.6: Physical Theatre 12.5: Prescribed Play Text 2: South African Theatre (1960–1994)					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of Thinking</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1-2	High	3-4

Markers accept any relevant, well-motivated and creative answers.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**Blocking may:**

- Allow actors to move through the space authentically
- Allow individual interpretation for blocking, mood, meaning and acting to come from reading the script
- Provide specific placement of the characters
- Lead the actors towards action and reaction that is sympathetic to the script
- For example, place the actors on stage facing the audience and advance on the audience, perhaps even walking into the audience down the steps of the stage in order to emphasise the urgency of their message

(4)

## 3.5.3

<b>Topics</b>	10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal communication 11.6: Physical Theatre 12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Applying, Analysing					
<b>command verb</b>	Discuss, Suggest					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it Argue, demonstrate, show that (something) exists or is the case Put forward for consideration To mention an idea, possible plan or action for other people to consider To produce an idea in the mind					
<b>Complexity of Thinking</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response ( SCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant, well-motivated and creative answers.

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

The following is a guide:

**Vocal and physical performance choices:**

**Jakes**

- Reflects the authenticity (truth) of his character and his feelings at that moment in time, e.g. he may reflect bitterness in his tone of voice or sadness when he talks about how Charlie died. His vocal interpretation may range from sadness to bitterness to anger which could be reflected in his posture when he stands tall in the face of adversity.

**Mamariti**

- Might express sadness. Her vocal interpretation may range from sadness to shock to desperation or powerlessness could be reflected in a heaviness in her body and a stillness in her movement and voice.

Candidates may respond with a holistic approach. They may refer to e.g. Stanislavski.

(6)

3.6

<b>Topics</b>	10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal communication 11.6: Physical Theatre 12.5: Prescribed Play Text 2: South African Theatre (1960–1994)					
<b>Cognitive level of difficulty</b>	Evaluating					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of Thinking</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Responses					
<b>Weighting of Mark Allocation</b>	Low	1-3	Middle	4-7	High	8–10

Refer to the notes and the rubric in ANNEXURE A to guide your marking.

Markers accept any relevant and well-motivated answers which reflect understanding, analysis, evaluation, application and draw conclusions around the subject matter of the question.

The following is a guide:

**The staging and design is effective because:**

- Each of the characters' personal spaces on stage is marked by the placement of their belongings
- Space is used economically
- Brechtian representational props are used
- Dynamic visuals, such as posters, recreate the mood and atmosphere of Sophiatown, the place
- It uses different levels
- It enhances the intimate actor-audience relationship
- Characters can move around the set easily
- It is a flexible stage space using rostra
- Telegraph poles add to the authenticity of the place
- Effective use of lighting creates mood and atmosphere
- Flats and backdrop remind us of the context of the play (Drum Magazine: 'We won't move')

(10)  
[40]

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

4.1

<b>Topics</b>	10.3: Play Text 1: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.5: Prescribed Play Text 2: South African Theatre (1960–1994)					
<b>Cognitive level of difficulty</b>	Remembering					
<b>Command verb</b>	Identify					
<b>Explanation of command verb</b>	To recognise a problem, need, fact, etc. and to show what it is and that it exists To prove who or what someone or something is					
<b>Complexity of Thinking level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	0	High	1

Markers accept any relevant and well-motivated answers which explain what Tjokkie is lying about.

The following is a guide:

- Tiemie insists Jakes is the father of the baby she is carrying
- She implies Tjokkie has lied when he 'sees' that Jakes is not the father of the child

(1)

4.2

<b>Topic</b>	10.3: Play Text 1: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Explain					
<b>Explanation of command verb</b>	Make something clear and easy to understand by describing it in more detail or revealing facts or information about it					
<b>Complexity of Thinking level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers which reflect an understanding of the character.

The following is a guide:

**Tiemie means she is:**

- Not like Ma who has slept with various men
- Classier than Ma because she does not belong in the suburbs

(2)

4.3

<b>Topics</b>	11.1: Realism and Stanislavski 11.2: Play Text 1: Realist Text 12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.8: Revision					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Suggest					
<b>Explanation of command verb</b>	To put forward for consideration, to mention an idea, possible plan, have an idea in mind					
<b>Complexity of Thinking Level</b>	Moderate					
<b>Level of Complexity/ Problem Solving</b>	Factual					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers which reflect an analysis of Tjokkie's hurt.

## NSC – Marking Guidelines

The following is a guide:

**Tjokkie feels he hurt everyone because:**

- He revealed the truth about Jakes not being the father of Tiemie's baby
- He revealed the winning numbers for the horse races which Giel bet on

(2)

4.4

<b>Topic</b>	10.4: Scene Study 11.2: Realist Text 11.5: South African Text 12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Analysing					
<b>Command verb</b>	Explain					
<b>Explanation of command verb</b>	Make something clear and easy to understand by describing it more detail or revealing facts or information about it					
<b>Complexity of Thinking level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers. Acknowledge examples from the text to substantiate the candidate's analysis and application of the three unities to the play.

The following is a guide:

**Unity of time:**

- The play traces the events that play out at a home in the suburbs over the course of two days
- The dramatic action unfolds in a believable manner because it is linear, chronological and unified

**Unity of place:**

- The locality is Ma's house in the suburbs, more specifically, the backyard
- It is a realistic space
- The locale does not change

**Unity of action:**

- The events that play out are believable
- They take place in a clear 'cause-and-effect' arrangement

(6)

4.5.1

<b>Topic</b>	10.4: Scene Study 11.2: Realist Text 11.5: South African Text 12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of Thinking level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant answers which reflect the candidate's creativity to modernise aspects of the play.

The following is a guide:

**Costume for any one of the characters:**

- Is adapted for various locations on the film set
- Is realistic and detailed to reflect the character
- Might be adapted to contemporary fashion
- Textures of fabrics will read on film in close-ups, so attention to detail, colour and style is important visually on a large screen

(4)

## 4.5.2

<b>Topic</b>	10.4: Scene Study 11.2: Realist Text 11.5: South African Text 12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of Thinking level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant answers which reflect the candidate's creativity to modernise aspects of the play.

The following is a guide:

**Setting**

- The original setting for the play is a poor Johannesburg southern suburb during the 1970s
- Due to the play's universal themes, it can be changed to any suburb and time where poor communities are found, e.g. one version was filmed in the Cape Flats

(2)

## 4.5.3

<b>Topic</b>	10.4: Scene Study 11.2: Realist Text 11.5: South African Text 12.5: Prescribed Play Text 2: South African Theatre (1960–1994)					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of Thinking Level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant answers which reflect the candidate's creativity to modernise aspects of the play.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**Set and props**

- The original stage directions call for a Buick which Tjokkie works on. The model of the car can be updated to a modern make and model, e.g. a VW Polo.
- The equipment used by Tjokkie to work on the car can be updated to modern tools, e.g. electronic tools, computerised gadgets

(4)



## 4.5.4

<b>Topic</b>	10.4: Scene Study 11.2: Realist Text 11.5: South African text 12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of Thinking level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2	High	3

Markers accept any relevant answers which reflect the candidate's creativity to modernise aspects of the play.

Award full marks for:

- Three separate thoughts/ideas

The following is a guide:

### Sound effects

- The original song used in the play – 'Sugar, Sugar' can be modernised
- The radio station used to air the horse race can also be updated
- Mobile phone sound could be used

(3)

## 4.6

<b>Topic</b>	10.4: Scene Study 11.2: Realist Text 11.5: South African text 12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Analysing					
<b>Command verb</b>	Motivate					
<b>Explanation of command verb</b>	Give a reason, present facts and arguments in support of doing something					
<b>Complexity of Thinking level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers which reflect the application of vocal and physical principles for rehearsal and performance.

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

The following is a guide:

The actor should demonstrate an understanding of the following principles of Stanislavski's system/method, e.g.

### Physical Score of Actions

- Actions and reactions should be realistic and not predicted – they must be truthfully felt and allowed to happen
- Physical action (facial expression, gestures and movement) must be a truthful extension of emotions, feelings and motivations in the creation of the character

### Objectives and Super Objectives (Beat Work)

- Character changes in thoughts; feelings and motivations should be reflected realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal Expression**

- The actor creates the illusion of real, natural, everyday conversation
- The actor should demonstrate an understanding of the thoughts, feelings and motivations that are reflected in his/her vocal actions and reactions by tone, pace, rate, volume, etc.

**Magic If**

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary (be different) from performance to performance, but they will always be realistic and truthful
- The actor has to believe that the situation, other characters and actions of the play are real
- He/She she must apply the 'magic if' and ask, 'What if this is real?'

**Circles of Attention**

- The actor should be able to focus on widening circles of attention e.g.; focus and pay attention first to own thoughts, actions, emotions then to fellow actors and then on the physical environment on stage

**Emotional memory**

- Actor can draw on personal experiences and use real emotions
- Emotions from memory must be older than several years and the actor must have processed already the incident that caused the emotions, before these emotions can be used

(6)

4.7

<b>Topic</b>	11.4: South African Theatre 12.5: Prescribed Play Text 2: South African Theatre (1960-1994)					
<b>Cognitive level of difficulty</b>	Evaluating					
<b>Command verb</b>	Evaluate					
<b>Explanation of command verb</b>	To judge, consider the significance, value, purpose, worth or condition of something through careful appraisal and study with the purpose to understand, interpret or guide					
<b>Complexity of Thinking level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Response (ECR)					
<b>Weighting of Mark Allocation</b>	Low	1-3	Middle	4-7	High	8-10

Refer to the notes and the rubric in ANNEXURE A to guide your marking. Markers accept any relevant and well-motivated answers which reflect understanding, analysis, evaluation, application and draw conclusions around the subject matter of the question. Accept either negative or positive responses.

The following is a guide:

**The play is pessimistic because:****Characters' struggles:**

- It deals with individuals struggling for survival in a poor community with many socio-economic problems
- It highlights personal problems, e.g. alcoholism, murder, suicide, betrayal
- It focuses on characters that are desperate to escape, e.g. Tiemie wants to escape the suburb, however, she never gets the opportunity
- Tjokkie feels he is responsible for the conflict his 'seeing' the future has created. He commits suicide

**Themes:**

- Being trapped in ones' circumstances
- Desperation for a better life
- Hopeless for the future

**Socio-economic context**

- The suburbs are seen as a dead-end zone
- Poverty is rife
- Characters struggle to survive or to escape

**The play is not pessimistic because the characters live in hope, e.g.:**

**Characters' struggles:**

- Characters are brave to continue to struggle against the status quo
- Tiemie wants to leave the suburb
- Tjokkie feels Tiemie has potential and could escape her surroundings
- Giel bets on the horses and hopes to escape his poverty
- Jakes hopes for an idyllic family when Tiemie has his baby
- Ma lives in hope that Pa will return

**Themes:**

- Hope in a hopeless situation
- The struggle for a better life

**Socio-economic context:**

- In spite of their circumstances, the characters try to rise above their socio-economic situation
- Lower middle class society is put under the microscope

(10)  
**[40]**

**TOTAL SECTION B: 40**

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

The candidate must answer only ONE question in this section.

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

5.1

<b>Topics</b>	10.3: South African Theatre 11.2: Realist Text 11.9 Director/Designer/Theatre or Film 12.6: South African Contemporary Theatre (Post-1994) 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Analysing					
<b>Command verb</b>	Suggest					
<b>Explanation of command verb</b>	To put forward for consideration, to mention an idea, possible plan, have an idea in mind					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant answers which display an understanding of the function of the poster. Accept any TWO.

The following is a guide:

- Time
- Date
- Venue
- Colour
- Quote
- Statement
- Image

(2)

5.2

<b>Topics</b>	10.12: Staging Conventions 11.1: Realism and Stanislavski 11.9 Director/Designer/Theatre or Film 12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.6: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Motivate					
<b>Explanation of command verb</b>	Provide a reason, present facts and arguments in support of something being done or stated					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers which reflect an understanding of the title.

The following is a guide:

- The message of the title reflects the themes and messages of *Nothing But The Truth*
- The focus is on disclosure (telling the truth) as a condition for reconciliation
- To tell the truth is essential for the healing process of the country

(2)

5.3

<b>Topics</b>	10.1: Introduction to Dramatic Arts 10.3: Play Text 1: South African Theatre 11.5: Play Text 2: South African Theatre Text 12.6: South African Contemporary Theatre (Post-1994) 12.7: Prescribed Play Text: Contemporary South African Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Remembering					
<b>Command verb</b>	State					
<b>Explanation of command verb</b>	To identify, specify or mention by name					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant answers which reflect an understanding of Siphos 'silence'.

The following is a guide:

**Siphos 'silence' hurt him in the following ways:**

- He became bitter about losing his wife
- He became angry at Themba (e.g. taking things from him: his wire bus, blazer, etc.) and was not able to express it
- He was hurt by Luvuyo's death, but did not express this
- He refused to disclose the truth about Themba and Sindiswa and suffered in silence
- His anger at the comrades who took over his father's funeral is held inside and eats away at him

(4)

5.4

<b>Topic</b>	10.4: Scene Study 10.7: Non-verbal Communication 10.8: Text Interpretation (Individual Performance) 10.12: Staging and Film Conventions 11.3: Voice and Body work 12.2: Theme/Audition /Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, describe, express a detailed account of something or someone					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant answers which display an understanding of the suitability of their selected scene

(2)

## 5.5

<b>Topics</b>	10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal Communication 10.12: Staging Conventions 11.2: Play Text 1: Realist Text 11.6: Physical Theatre 12.5: Prescribed Play Text 2: South African Contemporary Theatre (Post 1994)					
<b>Cognitive level of difficulty</b>	Applying					
<b>Command verb</b>	Explain					
<b>Explanation of command verb</b>	Make something clear and easy to understand by describing it in more detail or revealing facts or information about it					
<b>Complexity of Thinking</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers which reflect creativity and understanding of the elements of direction, blocking and acting.

The following is a guide:

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

**The director might:**

- Brief the actors on the meaning of the scene
- Allow actors to move (walk) through the set to explore the space and find different places on stage in a realistic way
- Allow interpretation for blocking, meaning and acting to come from reading the script
- Ask about the characters' motivation and intention to illicit authentic responses
- Assist the actors to act and react in a way that is truthful to their characters and in a way that can be motivated from the script
- Use Stanislavski's system/method below.

**Physical Score of Actions**

- Actions and reactions should be realistic and not predicted – they must be truthfully felt and allowed to happen
- Physical action (facial expression, gestures and movement) must be a truthful extension of emotions, feelings and motivations in the creation of the character

**Objectives and Super Objectives (Beat Work)**

- Character changes in thoughts; feelings and motivations should be reflected realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal Expression**

- The actor creates the illusion of real, natural, everyday conversation
- The actor should demonstrate an understanding of the thoughts, feelings and motivations that are reflected in his/her vocal actions and reactions by tone, pace, rate, volume, etc.

**Magic If**

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary (be different) from performance to performance, but they will always be realistic and truthful
- The actor has to believe that the situation, other characters and actions of the play are real
- He/She she must apply the 'magic if' and ask, 'What if this is real?'

**Circles of Attention**

- The actor should be able to focus on widening circles of attention, e.g. focus and pay attention first to own thoughts, actions, emotions then to fellow actors and then on the physical environment on stage

**Emotional memory**

- Actor can draw on personal experiences and use real emotions
- Emotions from memory must be older than several years and the actor must have processed already the incident that caused the emotions, before these emotions can be used

(6)

5.6

<b>Topic</b>	10.4: Scene Study 10.7: Non-verbal Communication 10.8: Text Interpretation (Individual Performance) 10.12: Staging and Film Conventions 11.3: Voice and Body work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Explain					
<b>Explanation of command verb</b>	Make something clear, easy to understand by describing it in more detail or revealing relevant facts about it					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant and well-motivated answers which reflect understanding of the application of physical and vocal skills to a production. Mark holistically.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**Vocal Skills:**

- Resonance for projection and holding the emotive and tonal quality of words
- Articulation for clarity of expression
- Phrasing for nuance of expression
- Vocal variety created by pitch, pace, pause, accents

**Physical Skills:**

- Movement skills
- Internalization of emotion
- Use of gestures and facial expression
- Body awareness in space
- Kinaesthetic awareness

(4)

5.7

<b>Topic</b>	10.4: Scene Study 10.7: Non-verbal Communication 10.8: Text Interpretation (Individual Performance) 10.12: Staging and Film Conventions 11.3: Voice and Body work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Select, Explain					
<b>Explanation of command verb</b>	Make something clear, easy to understand by describing it in more detail or revealing relevant facts about it					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant and well-motivated answers which reflect creativity in the selection of an appropriate item to include in this production. Answers must include motivation why the item should be included to promote the message of reconciliation.

Examples of items might include:

- New monologue (not from the play)
- Songs
- Dance item
- Choral verse
- Movement item
- Motivational speech
- Drumming
- A scene
- A rap

**A song:**

- Is emotive
- Could rouse the audience's feelings on the matter
- The words of the song could talk to the themes of the vent
- Encourages peace in the community

(4)

5.8

<b>Topics</b>	10.12: Staging Conventions 11.1: Realism and Stanislavski 12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.6: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Motivate					
<b>Explanation of command verb</b>	Give a reason, present facts and arguments in support of doing something					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant and well-motivated answers which motivates why the venue chosen for the production is suitable.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**The venue might be:**

- A stadium to communicate to thousands if a large audience is required



## NSC – Marking Guidelines

- A small room to create an intimate, deeply personal psychological experience if the aim of the production is to create an intimate actor-audience relationship
- Accessible

(4)

5.9

<b>Topics</b>	10.3: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.6: South African Contemporary Theatre (post-1994) 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post-1994) 12.8: Revision
<b>Cognitive level of difficulty</b>	Analysing
<b>Command verb</b>	Discuss
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it
<b>Complexity of Thinking Level</b>	Metacognitive
<b>Level of Complexity/Problem Solving</b>	Very Difficult
<b>Rubric type</b>	Extended Constructed Response (ECR)
<b>Weighting of Mark Allocation</b>	Low    1-5    Middle    6-9    High    10-12

Refer to the notes and the rubric in ANNEXURE B to guide your marking.

Markers accept any relevant and well-motivated answers which reflect understanding, analysis, evaluation, application and draw conclusions around the subject matter of the question. Acknowledge creativity in this answer.

The following is a guide:

The TRC process is mirrored in:

**The plot:**

- Starts with a situation
- Holds secrets and past wounds
- Involves trauma and a need for absolute disclosure of the truth
- Involves a progression towards forgiveness
- Holds the possibility of ultimate healing and liberation

**Characters:**

- Characters 'walk the road to reconciliation together' as personal stories unfold and they disclose information to which the characters react
- Siphos journey to reconciliation is driven by the disclosure of truths from the past and forgiveness in the end Thando works at the TRC

**Themes:**

- Themes of truth and reconciliation come to their conclusion in the final scene of the play where the Makhaya family reunites and is restored
- The TRC is mentioned several times in the microcosm of the play
- The use of the phrase 'the truth, the whole truth and nothing but the truth'
- Many TRC cases are mentioned in the play as the external environment which in turn influences the internal environment of the play

(12)  
[40]

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1

<b>Topics</b>	10.12: Staging Conventions 11.1: Realism and Stanislavski 12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.6: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Motivate					
<b>Explanation of command verb</b>	Give a reason, present facts and arguments in support of doing something					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers.

The following is a guide:

**Choice of genre:**

- New Realism because the setting is realistic and the characters are based on real people
- Realism because characters and situations are realistic
- A thriller because it involves extreme circumstances, heightened tension and violence

(2)

6.2

<b>Topics</b>	10.3: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.6: South African Contemporary Theatre Post 1994 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post-1994) 12.8: Revision					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Summarise					
<b>Explanation of command verb</b>	Provide memorised knowledge					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/Problem Solving</b>	Easy					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2	High	3

Markers accept any relevant answers which display a knowledge of the play.

The following is a guide:

**Summary of the play:**

- Thami and Johan work at the Garnet Lodge
- Smith, a wealthy business man arrives to stay over for the night
- Johan tries to extort money from Smith
- A fight ensues between Johan and Smith
- Johan pulls out a knife and threatens Smith
- Thami intervenes, he calms Johan and manages to get him to leave
- Smith manages to leave the Lodge

(3)

6.3

<b>Topics</b>	10.3: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.6: South African Contemporary Theatre (Post-1994_ 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post-1994) 12.8: Revision					
<b>Cognitive level of difficulty</b>	Analysing					
<b>Command verb</b>	Suggest					
<b>Explanation of command verb</b>	To put forward for consideration, to mention an idea, possible plan, have an idea in mind					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers which display an understanding and analysis of the vocal and physical training/skills required from each character.

#### **Vocal Training:**

- Resonance for projection and holding the emotive and tonal quality of words
- Articulation for clarity of expression
- Phrasing for nuance of expression
- Vocal variety created by pitch, pace, pause, accents

#### **Physical training:**

- Neutral body
- Movement skills
- Internalization of emotion
- Use of gestures and facial expressions
- Body awareness in space
- Kinaesthetic awareness
- Strength to portray the fighting in the play
- Agility
- Ability to transform the body into a character
- Use of energy

(6)

6.4

<b>Topics</b>	10.3: South African Theatre 11.1: Realism and Stanislavsky 11.2: Play Text 1: Realist Text 11.9: Director/Designer in Theatre or Film 12.6: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, describe, express a detailed account of something or someone					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/Problem Solving</b>	Easy					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers which display an analysis of the spatial requirements of the play.

The following is a guide:

**Stage space:**

- Intimate theatre for an intimate actor-audience relationship
- Proscenium arch stage to provide a realistic set
- Candidates could also mention specific found spaces in Grahamstown e.g. DSG, The Monument, Rhodes Theatre, a cottage.

**Set:**

- Box set to house the realistic environment of the play
- Realistic furniture found in a typical West Coast lodge including reception area and lounge cum dining room
- Props might include seascape and various marine paraphernalia

(6)

6.5

<b>Topics</b>	10.12: Staging Conventions 11.1: Realism and Stanislavsky 12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.6: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Motivate					
<b>Explanation of command verb</b>	Provide a reason, present facts and arguments in support something being done or stated					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers. Award marks for either arguing for an age restriction or against an age restriction.

The following is a guide:

**No age restriction**

- People are familiar with violence in the world and in the arts
- It is important for all to be exposed to human conflict situations in order to learn about life and the human condition

**Age restriction**

- Contains violence
- Aggression might distress young audiences
- It is a mature play and suitable for an adult audience

(2)

6.6

<b>Topics</b>	10.12: Staging Conventions 11.1: Realism and Stanislavsky 12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.6: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Provide					
<b>Explanation of command verb</b>	Give a reason, present facts and arguments in support of doing something					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	2-3	High	4

Markers accept any relevant and well-motivated answers which evaluate the benefits of staging the play at the festival.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**Benefits might include:**

- Exposure to the artistic community of South Africa
- National recognition and exposure of the play in a festival environment
- A large theatre-going audience attends a Festival of this nature
- Excellent Marketing tool
- Potential income for producers/actors/ theatre practitioners

(4)

6.7

<b>Topics</b>	10.3: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.6: South African Contemporary Theatre (Post-1994_ 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post-1994) 12.8: Revision					
<b>Cognitive level of difficulty</b>	Analysing					
<b>Command verb</b>	Comment					
<b>Explanation of command verb</b>	Write about (a topic) in detail, taking into account or considering different issues or idea or opinions related to it					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant and well-motivated answers which display an evaluation of the effectiveness of marketing a play via twitter.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**Effective because it is:**

- Impactful as it contains alliteration 'Groundswell'/'Grahamstown'
- Short, punchy and emotive
- Packed with excitement ('intrigue, illicit diamond deals and suspense')
- A social medium which is immediate and attractive to a new, young theatre-going market
- Exciting subject matter e.g. illicit diamond deals and suspense

(4)

6.8

<b>Topics</b>	10.3: South African Theatre 11.2: Realist Text 12.6: South African Contemporary Theatre (Post 1994) 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post 1994)					
<b>Cognitive level of difficulty</b>	Applying					
<b>Command verb</b>	Suggest					
<b>Explanation of command verb</b>	To put forward for consideration, to mention an idea, possible plan, have an idea in mind					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	0	High	1

Markers accept any relevant answer.

Award full marks for:

- One sponsor

The following is a guide:

**The following might be mentioned:**

- A jeweller (diamonds) because the major symbol of the play is associated with their business
- Diving equipment could be subtly advertised in the play and theatre programme
- A B&B (guest houses) would be associated with accommodation
- West Coast Tourism would promote the area as an intriguing and exciting place to visit

(1)

6.9

<b>Topics</b>	10.3: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.6: South African Contemporary Theatre (Post 1994) 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post 1994) 12.8: Revision					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Create					
<b>Explanation of command verb</b>	Evoke from one's own thought or imagination, as a work of art, an invention or something new Cause to come into being.					
<b>Complexity of Thinking Level</b>	Meta Cognitive					
<b>Level of Complexity/Problem Solving</b>	Very Difficult					
<b>Rubric type</b>	Extended Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-5	Middle	6-9	High	10-12

Refer to the notes and the rubric in ANNEXURE B to guide your marking.

Markers accept any relevant and well-motivated answers which reflect understanding, analysis, evaluation, application and draw conclusions around the subject matter of the question. Acknowledge creativity in this answer. The format of a Director's note need not be adhered to

The following is a guide:

**Director's note:**

**Socio-political relevance:**

- Socio-political context is topical and representative of the tensions in a changing South Africa
- Underlying agitations come to the surface in the play and in South Africa
- Title of the play reflects undercurrents in our world

- Characters are extreme and representative of a particular society

**Themes and Issues:**

- Themes and messages are universally relevant
- Shifting power and power struggles drive the play (e.g. Johan's and Thami's ambitions)
- Loneliness, isolation and desperation for financial success in order to provide for loved ones (e.g. Johan and Thami want to become successful and rich through their diamond dealing)

**Action and Dialogue:**

- Action is intense and suspenseful
- Is realistic and filled with tension, intrigue and suspense
- Action reflects the shifting relationships in a changing South Africa
- Tension between the characters is realistic and believable
- Dialogue is accessible and hard-hitting and this is reflected in the action
- Realistic, based on everyday conversations and conflicts

(12)  
[40]

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

7.1

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.6: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Remembering					
<b>Command verb</b>	Identify					
<b>Explanation of command verb</b>	To recognise a problem, need, fact, etc. and to show what it is and that it exists To prove who or what someone or something is					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers. Candidates may select either a or b or c provided they motivate their selection by displaying an understanding of each term with examples from the play.

The following is a guide:

**Comic moments**

- The slops bucket being hoisted up and down because it's a strange action to be found in a household
- Gertie, who is not too attractive is compared to Tant Hannie who is viewed as a beautiful woman.

**Tragedy**

- May be considered to be a tragedy because a girl (Meisie) goes missing, as happens every year on 31 August
- Meisie is taken from her family, which is a cause of distress for the family because they love her
- It is tragic to witness how Calvinistic fear and repression blind people to the truth

**Tragi-comedy**

- The play contains both tragic and comic elements
- Dark comedy includes the lowering of the slop bucket at odd times

(2)

7.2

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.6: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Remembering					
<b>Command verb</b>	Identify					
<b>Explanation of command verb</b>	To recognise a problem, need, fact, etc. and to show what it is and that it exists To prove who or what someone or something is					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any answers which display an analysis of character as antagonist. Award marks for one antagonist.

The following is a guide:

**Mis**

- The offensive smell of the manure isolates the family and it prevents Meisie from being courted

**Miem**

- She isolates Meisie and prevents her from interacting with the outside world

**Afrikaner Calvinism**

- Causes community members to live in fear. They isolate themselves. They

(2)



## NSC – Marking Guidelines

fear anything and everything that is different.

## 7.3.1

<b>Topics</b>	10.3: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.6: South African Contemporary Theatre (Post-1994) 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post-1994) 12.8: Revision					
<b>Cognitive level of difficulty</b>	Analysing					
<b>Command verb</b>	Comment					
<b>Explanation of command verb</b>	Write (about a topic) in detail, taking into account or considering different issues or idea or opinions related to it					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	1

Markers accept any relevant and well-motivated answers. Either a positive or negative response to the statement should be acknowledged.

The following is a guide:

**The play should not be translated because:**

- The title loses its multi-faceted meanings e.g. manure is a significant part of the plot and symbolises the state of their lives
- The Afrikaner angst and the Calvinistic references will get lost in translation

**The play should be translated because:**

- It contains universal themes e.g. repression vs. liberation
- The play will be accessible to a wider audience because audiences will be able to identify with universal themes, issues and character traits

(2)

## 7.3.2

<b>Topics</b>	10.3: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.6: South African Contemporary Theatre post 1994 12.7: Prescribed Play Text 3: South African Contemporary Theatre (post 1994) 12.8: Revision					
<b>Cognitive level of difficulty</b>	Analysing					
<b>Command verb</b>	Comment					
<b>Explanation of command verb</b>	Remark, state, mention and take into account or consider different issues or ideas or opinions related to it					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity / Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	1

Markers accept any relevant and well-motivated answers. Either a positive or negative response to the statement should be acknowledged.

The following is a guide:

**The play is not out-dated and irrelevant because:**

- It contains universal themes which audiences can relate to, e.g. sexual repression and liberation
- We can learn about ideas, such as Afrikaner Calvinism and the Great Depression

**The play is outdated and irrelevant because:**

- Times have changed and people like the characters do not exist anymore
- Audiences cannot relate to the characters or situations

(2)

## 7.4

<b>Topics</b>	10.3: South African Theatre 11.2: Realist Text 12.6: South African Contemporary Theatre (Post-1994) 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Applying					
<b>Command verb</b>	Suggest					
<b>Explanation of command verb</b>	To put forward for consideration, to mention an idea, possible plan, have an idea in mind					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2	High	3-4

Markers accept any relevant and well-motivated answers which reflect an understanding and analysis of the magical nature of the play.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**The play can be considered magical because it:**

- Contains fairy tale qualities or references or symbols or symbolic actions, e.g. Meisie pricking her finger, like Sleeping Beauty, or Meisie (the damsel in distress) trapped in her tower to be rescued by her prince (Rapunzel)
- Is set in the dream-like world of the circus
- May use dream-like, macabre circus music in the background
- Culminates in the transformation of Constable and Meisie at the end of the play to reveal Constable's true identity and Meisie's rite of passage, her coming of age, her womanhood
- Consists of sounds (a howling, menacing wind as an external environment reflecting the world on stage, dogs barking menacingly, etc.) which add elements of mystery, tension and darkness
- Contains references to midnight; the 'evil hour', a mythical magical time of ghosts and devils

(4)

## 7.5

<b>Topics</b>	10.4: Scene Study 10.8: Text Interpretation (Individual Performance) 10.12: Staging and Film Conventions					
<b>Cognitive level of difficulty</b>	Remembering, Analysing					
<b>Command verb</b>	Select, Explain					
<b>Explanation of command verb</b>	Make something clear and easy to understand by describing it in more detail or revealing facts or information about it					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers which display a creative application of the site specific venues provided for the performance of *Missing*.

Award full marks for:

- Three well-motivated statements or

- Six separate thoughts/ideas

The following is a guide:

**Venue A: The Old House**

- Reminds us of the original setting of the play
- Is decrepit
- Is isolated which is apt as the play is set during the Great Depression
- Looks like a stereotypical haunted house which is appropriate for the subject matter of the play

**Venue B: Circus Tent**

- There are numerous references to the circus, the freak show at the circus and the circus music
- Constable's transformation at the end refers to a clown at a circus
- The circus could be seen as a metaphor for the space which their lives inhabit
- Gertie and Meisie mention that they secretly attended the circus

**Venue C: Castle**

- There are comparisons between the play and the fairy tale of Rapunzel with regard to action, situations and characters
- Meisie is trapped in the house similarly to Rapunzel trapped in a castle
- The house is isolated and remote similarly to the castles location

**Venue D: Stonehenge**

- Stonehenge has mythical connotations and rituals. These two aspects are also found in the play
- Ritual: Constable transforms at midnight
- The space itself is circular which may create theatrically interesting staging of the action. The audience and the actors can be placed in the same space which may create an immediacy in the action

(6)

7.6

<b>Topics</b>	10.12: Staging Conventions 11.1: Realism and Stanislavski 12.5: Prescribed Play Text 2: South African Theatre (1960-1994) 12.6: South African Contemporary theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Justify					
<b>Explanation of command verb</b>	Provide a reason, present facts and arguments in support something being done or stated					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2	High	3-4

Markers accept any relevant and well-motivated answers which evaluate whether or not there should be an age restriction on the play. Award marks for either arguing for an age restriction or against an age restriction. Accept either

The following is a guide:

**No age restriction:**

- All aspects of the production are suitable for children. Events (girls going missing) are only spoken about and none of it happens on stage.
- Language is appropriate

**Age restriction:**

- Contains themes such as sexual repression, kidnapping etc. which might be offensive to younger audiences

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- There are moments of sexuality that may offend e.g: Gertie taking off her clothes
- The 'slops bucket' and the sounds coming from the roof may frighten

(4)

7.7

<b>Topics</b>	10.3: South African Theatre 11.1: Realism and Stanislavski 11.2: Play Text 1: Realist Text 11.9: Director/Designer in Theatre or Film 12.6: South African Contemporary theatre (Post-1994)					
<b>Cognitive level of difficulty</b>	Application					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, describe, express a detailed account of something or someone					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers which display creativity in the application of technical elements of production. Mark holistically.

The following is a guide:

**Sound:**

- Initially muffled sounds, e.g. voices shouting in the distance, circus music and the different types of wind could be played to underscore the idea that intrigue or mystery surrounds the action
- As the play progresses and the true desires of the characters are revealed, the sounds could become louder and clearer to symbolise the revelation of truth
- Sound effects underscore meaning and mood and could also create the background environment of the circus

**Lighting:**

- Minimal lighting will be used on the stage, e.g. only some candles and perhaps a lamp to symbolise the absence of truth
- At the end of the play, when Constable's identity is revealed, lighting effects could be switched on to symbolise the truth

(6)

7.8

<b>Topics</b>	10.3: South African Theatre 10.4: Scene Study 11.2: Realist Text 12.6: South African Contemporary Theatre (Post-1994) 12.7: Prescribed Play Text 3: South African Contemporary Theatre (Post-1994) 12.8: Revision					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Create					
<b>Explanation of command verb</b>	Evolve from one's own thought or imagination, as a work of art, an invention or something new Cause to come into being					
<b>Complexity of Thinking Level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Very Difficult					
<b>Rubric type</b>	Extended Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-5	Middle	6-9	High	10-12

Refer to the notes and the rubric in ANNEXURE B to guide your marking. Markers accept any relevant and well-motivated answers which reflect understanding, analysis, evaluation, application and draw conclusions around the subject matter of the question. Acknowledge creativity in this answer. The

format of a Director's note need not be adhered to. The style of 'Gothic' need not be applied specifically.

The following is a guide:

### **Characters and situation**

- Individuals are confronted with themselves during the painful liberation process
- Miem and, to a lesser extent, Gertie are keepers of the restrictive, dogmatic Calvinistic culture
- The curtains are drawn to keep the menace of an evil shadow that is believed to be on the lookout for innocent young maidens outside
- The false morality of Miem and Gertie is unmasked. Miem, for example, shamelessly offers her daughter to Constable. Without shame she tells the completely strange man how much better she feels after getting rid of her pinching corset (of course symbolic of the spiritual restriction).
- Gertie cannot control herself while alone with Constable. She is fascinated when he tells her about his 'tant' Hannie's clothes-changing ritual at bedtime in his room. She gets so carried away, that she herself gets partially undressed, and has to run out of the room when Miem enters.
- Miem does not hesitate to tell Constable about her sexual needs. For Meisie he is merely a conscience keeper, and a patron to whom she can flee and expose her inner life. She can freely tell him how cramped she feels midst the constant smell of dung and her restrictive existence.
- Constable is in his transformation as clown (when he puts on his jacket upside down, so that it becomes a clown costume), the liberation figure who, in his camouflage as a constable, infiltrates and conquers the exorcising force

### **Themes and issues**

- The Calvinistic suppression of sexuality in contrast to the subconscious is emphasized. Meisie, e.g. is forbidden to go to the circus, and the doors are bolted.
- Time and again, the liberating process in De Wet's works is a violent and dramatic process, but one in which the violence takes place internally, rather than physically
- Meisie's leaving with Constable and her transformation in her confirmation dress is symbolic of her liberation from her isolated and repressive environment
- Transformation is also reflected in the fact that throughout the play Meisie is dressed in an old dress that hangs on her. She had a Calvinistic upbringing and young girls were not allowed to display their bodies. At the end of the play Meisie is dressed in a beautiful white confirmation dress. She is transformed inwardly and outwardly, which shows that she has been liberated from her dull suppressed life.

### **Plot and action of the play**

- This centres around an isolated dysfunctional family
- Offstage action influences the mood, e.g. the slop bucket being lowered and the circus coming to town
- Action is filled with tension and suspense, which builds through the course of the play to its climactic moment where Constable reveals his true identity
- Dramatic tension is built also through the anticipation of the 31 August,

which is the date on which a girl goes missing every year

(12)  
[40]

**TOTAL SECTION C:**

**40**

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

This section is COMPULSORY.

**QUESTION 8**

8.1

<b>Topics</b>	10.1: Introduction to Dramatic Arts 10.7: Non-verbal communication					
<b>Cognitive level of difficulty</b>	Remembering					
<b>Command verb</b>	Provide					
<b>Explanation of command verb</b>	Give a reason, present facts and arguments in support of doing something					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	0	High	1

Markers accept any appropriate title provided it has a hash tag.

(1)

8.2.1

<b>Topics</b>	10.1: Introduction to Dramatic Arts 11.11: Preparation of Practical Work 12.2: Theme/Audition /Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, or express a detailed account of something or someone					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers which demonstrate an analysis of the aims of a production, e.g. stop violence against women and help the homeless.

(2)

8.2.2

<b>Topics</b>	10.1: Introduction to Dramatic Arts 11.11: Preparation of Practical Work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, or express a detailed account of something or someone					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	0	High	1

Markers accept any number of actors being proposed as the cast.

(1)

## 8.2.3

<b>Topics</b>	10.1: Introduction to Dramatic Arts 11.11: Preparation of Practical Work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, or express a detailed account of something or someone					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	0	High	1

Markers accept any relevant and well-motivated answers which demonstrate an understanding of actor-audience relationship and the specific audience targeted to make the message of the production effective outside of the performance, e.g. school audience, community.

(1)

## 8.2.4

<b>Topics</b>	10.1: Introduction to Dramatic Arts 11.11: Preparation of Practical Work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, or express a detailed account of something or someone					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	0	Middle	1	High	2

Markers accept any relevant and well-motivated answers which demonstrate creativity in their selection of a performance space suitable for this type of production, e.g. outside in the streets or in a community hall.

(2)

## 8.3

<b>Topics</b>	10.1: Introduction to Dramatic Arts 10.7: Non-verbal Communication 11.11: Preparation of Practical Work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Plan					
<b>Explanation of command verb</b>	To plan, produce spatially and conceptually					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers which display knowledge of the workshop process and creativity in designing a rehearsal schedule.

- Award two marks for evidence of a rehearsal schedule.
- Award four marks for any four stages of the workshop process.

The following is a guide:

**The workshop process might include the following phases:**

**Idea**

- Select a concept/idea/theme as a basis for the play

**Observation/Research**

- Use archives, books, personal interviews, observe people in real life situations

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- Find ideas to work with

**Brainstorm/Exploration**

- Collectively create topics/ideas/a title for the play

**Improvise**

- Play with possible images, characters and scenes
- Create the play through spontaneous acting and interacting in character

**Select**

- Review, adjust, add, edit and cut the improvised scenes to create the final play

**Record**

- Write down as a script the final performance elements (scenes, action, dialogue)
- A time frame might also be included to make the best use of rehearsal time scheduled

(6)

8.4

<b>Topics</b>	10.1: Introduction to Dramatic Arts 11.11: Preparation of Practical Work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Creating					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, tell, or express a detailed account of something or someone					
<b>Complexity of Thinking Level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2	High	3

Markers accept any relevant and well-motivated answers which evaluate the impact of the scene.

The following is a guide:

The performance space holds the action and the way it is used affects the relationship between the actor and the audience e.g.:

- Actors might approach the audience toyi-toying, singing, chanting
- The space could be filled with many actors to represent a huge crowd

**The possible impact may include the following as it:**

- Is eye-catching because it is filled with movement and energy
- Might involve noise to draw attention with a large crowd on stage
- Is entertaining and interesting to watch as toyi-toyi includes vibrant movement and loud singing and chanting
- Would peak the interest of the audience because they might be curious as to why the crowd is toyi-toyi-ing and the slogans would attract their attention
- Might elicit an emotive response because the audience might have strong personal feelings towards the toyi-toying

(3)



8.5

<b>Topics</b>	10.1: Introduction to Dramatic Arts 10.7: Non-verbal Communication 11.3: Voice and Body Work 11.6: Physical Theatre Work 11.11: Preparation of Practical Work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Analysing					
<b>Command verb</b>	Suggest					
<b>Explanation of command verb</b>	To put forward for consideration, to mention an idea, possible plan, have an idea in mind					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant and well-motivated answers which show an understanding of theatrical elements.

Award full marks for:

- Two well-motivated statements or
- Four separate thoughts/ideas

The following is a guide:

**Theatrical elements may contain the following:**

**Vocal**

- Volume
- Energy
- Vibrancy
- Rhythm
- Songs used for impact

**Physical**

- Participants/Group activity
- Rhythm
- Group moving as one
- Dance and song
- Strong movement, e.g. stamping of feet

(4)

8.6

<b>Topics</b>	10.1: Introduction to Dramatic Arts 10.7: Non-verbal Communication 11.3: Voice and Body work 11.6: Physical Theatre work 11.11: Preparation of Practical work 12.2: Theme / Audition / Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Evaluating					
<b>Command verb</b>	Assess					
<b>Explanation of command verb</b>	To determine, to judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting					
<b>Complexity of Thinking Level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1	Middle	2-3	High	4

Markers accept any relevant and well-motivated answers which display creativity and an understanding of theatrical impact.

Award full marks for:

- Four separate thoughts/ideas

- Two motivated thoughts/ideas

The following is a guide:

**Impact of the opening scene on the audience:**

- Might be eye-catching and engage aurally with the audience
- Strong loud movements and sounds might shock the audience
- Actors move through the audience and might threaten the audience or possibly include those who are supportive of the protest
- A backdrop of slogans and slides could be used which could inform the audience

(4)

8.7

<b>Topics</b>	10.1: Introduction to Dramatic Arts 10.7: Non-verbal Communication 11.3: Voice and Body Work 11.6: Physical Theatre Work 11.11: Preparation of Practical Work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Applying					
<b>Command verb</b>	Explain					
<b>Explanation of command verb</b>	Make something clear and easy to understand by describing it in more detail or revealing facts or information about it					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Brief Constructed Response (BCR)					
<b>Weighting of Mark Allocation</b>	Low	1-2	Middle	3-4	High	5-6

Markers accept any relevant and well-motivated answers which display an understanding of any theatre practitioner's principles and how they apply to the production they have workshoped.

Award full marks for:

- Three well-motivated statements or
- Six separate thoughts/ideas

The following is a guide, e.g. Grotowski:

**Poor theatre principles might include the use of:**

- Empty space
- Minimal props
- Minimal set
- Basic or no costume
- Limited technical aspects
- Ideophones
- Actor's body is his/her instrument
- Via Negativa
- 'Holy Actor'
- Minimal lighting
- No make-up

(6)

8.8

<b>Topics</b>	10.1: Introduction to Dramatic Arts 10.3: South African Theatre 10.7: Non-verbal Communication 11.3: Voice and Body work 11.6: Physical Theatre Work 11.11: Preparation of Practical work 12.2: Theme/Audition/Technical Theatre Programme					
<b>Cognitive level of difficulty</b>	Evaluating					
<b>Command verb</b>	Discuss					
<b>Explanation of command verb</b>	Write about a topic in detail, taking into account or considering different issues or ideas or opinions related to it					
<b>Complexity of Thinking Level</b>	Metacognitive					
<b>Level of Complexity / Problem Solving</b>	Very difficult					
<b>Rubric type</b>	Extended Constructed Response (USAR) (ECR)					
<b>Weighting of Mark Allocation</b>	Low	1-4	Middle	5-7	High	8-10

Refer to the notes and the rubric in ANNEXURE B to guide your marking. Markers accept any relevant and well-motivated answers. This answer should take the form of a personal reflection. Candidates should be awarded marks for reflecting on their own personal involvement with any play text and performances and their own production which might be the production created in 8.2.

(10)  
[40]

**TOTAL SECTION D: 40**  
**GRAND TOTAL: 150**

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

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

**ANNEXURE B: RUBRIC FOR QUESTIONS 5, 6, 7: 12 MARKS**

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

**ANNEXURE C: SHORT CONSTRUCTED RESPONSE RUBRIC (SCR)**

<b>High Score</b>	<b>Score point</b>	The response provides a complete interpretation and/or correct solution. It demonstrates a thorough understanding of the concept or task (contextualise the bold print to the task asked for in the item) It indicates logical reasoning and conclusions. It is accurate, relevant, and complete.
	<b>2</b>	
<b>Average</b>	<b>Score point</b>	The response provides evidence of a partial interpretation and/or solution. The process/explanation is incomplete. It demonstrates an incomplete understanding of the concept (what they must know) or task (what they must do). It contains minor flaws in reasoning, procedures, content. It neglects to address some aspects of the task.
	<b>1</b>	
<b>Not achieved</b>	<b>Score point</b>	The response does not meet the criteria required to earn one point. The response indicates inadequate understanding of the task and/or the idea or concept/skills needed to answer the item (question). It may only repeat information given in the test item. The response may provide an incorrect solution/response and the provided supportive information may be totally irrelevant to the item, or possibly, no other information is shown. The student may have written on a different topic or written, 'I don't know'.
	<b>0</b>	

**BASIC CONSTRUCTED RESPONSE RUBRIC (BCR)**

<b>Quality level</b>	<b>Mark allocation</b>	<b>Quality of evidence</b>
<b>High End</b>	<b>Score point</b>	The response indicates <b>application</b> of a reasonable strategy that leads to a correct solution in the context of the problem. The content is essentially correct. The <b>explanation</b> and/or <b>justification</b> is logically sound, clearly presented, fully developed, supports the solution, and does not contain significant content/skills errors. The response demonstrates a complete understanding and <b>analysis</b> of the problem.
<b>Average</b>	<b>Score point</b>	The response indicates <b>application</b> of a reasonable strategy that may be incomplete or undeveloped. It may or may not lead to a correct solution. The content is fundamentally correct. The <b>explanation</b> and/or <b>justification</b> supports the solution and is plausible, although it may not be well developed or complete. The response demonstrates a conceptual understanding and <b>analysis</b> of the problem.
<b>Weak</b>	<b>Score point</b>	The response indicates little or no attempt to <b>apply</b> a reasonable strategy or applies an inappropriate strategy. It may or may not have the correct answer. The content is incomplete or missing. The <b>explanation</b> and/or <b>justification</b> reveals serious flaws in reasoning. The <b>explanation</b> and/or <b>justification</b> may be incomplete or missing. The response demonstrates a minimal understanding and <b>analysis</b> of the problem.
<b>Not Achieved</b>	<b>Score point</b>	The response is completely incorrect or irrelevant. There may be no response, or the response may state 'I don't know.'

**EXTENDED CONSTRUCTED RESPONSE RUBRIC (ECR)**

<b>Quality Level</b>	<b>Mark allocation</b>	<b>Quality of evidence</b>
<b>High End</b>	<b>Score point</b>	The response indicates application of a reasonable strategy that leads to a correct solution in the context of the problem. The procedural representations are correct. The explanation and/or justification is logically sound, clearly presented, fully developed, supports the solution, and does not contain significant conceptual errors. The response demonstrates a complete understanding and analysis of the problem.
<b>Average and Above Average</b>	<b>Score point</b>	The response indicates application of a reasonable strategy that may or may not lead to a correct solution. The use of content/skill is essentially correct. The explanation and/or justification is generally well developed, feasible, and supports the solution. The response demonstrates a clear understanding and analysis of the problem.
<b>Achieved</b>	<b>Score point</b>	The response indicates an incomplete application of a reasonable strategy that may or may not lead to a fit-for-purpose solution. The use of content/skill is fundamentally correct. The explanation and/or justification support the solution and is plausible, although it may not be well developed or complete. The response demonstrates a conceptual understanding and analysis of the problem.
<b>Weak</b>	<b>Score point</b>	The response indicates little or no application of a reasonable strategy. It may or may not have the correct answer. The use of content/skill is incomplete or missing. The explanation and/or justification reveal serious flaws in reasoning. The explanation and/or justification may be incomplete or missing. The response demonstrates a minimal understanding and analysis of the problem.
<b>Not Achieved</b>	<b>Score point</b>	The response is completely incorrect or irrelevant. There may be no response, or the response may state 'I don't know.'

<b>Recall and Reproduction</b>	<b>Skills and Concepts</b>	<b>Strategic thinking and reasoning</b>	<b>Extended thinking/ complex reasoning</b>
✓ Easy	Moderate Challenging	Difficult	Very difficult

## ANNEXURE D

## BLOOMS' TAXONOMY

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

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

**1. Remembering**

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

**Name** Specify (time, or place) as something desired, suggested, or decided on  
To identify, specify, or mention by name

**Identify** To recognise a problem, need, fact, etc. and to show what it is and that it exists  
To prove who or what someone or something is

**Select** Carefully choose, determine or decide as being the best or most suitable

**2. Understanding**

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

**Explain** Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it  
give a reason so as to justify or excuse (an action or event)

**Describe** To give, narrate, relate, tell, describe, express a detailed account of

**Motivate** Provide a reason, present facts and arguments in support of doing, stating something

**3. Applying**

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

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

**4. Analysing**

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

**Respond** Reply react or answer in words

**Discuss** Write about (a topic) in detail, taking into account or considering different issues or idea or opinions related to it

**Write** Compose, write, produce

**Analyse** Examine, study something methodically and in detail, typically in order to discover, explain and interpret it

**Consider** Think carefully about something, typically before making a decision, judgment, choice.

**5. Evaluating**

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

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

**6. Creating**

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

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