



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS  
FEBRUARY/MARCH 2018  
MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 52 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 unpacking the quality and quantity of the evidence in the marking guidelines, standardise required responses and find common definitions and concepts. Assimilate the
  - Expected responses for each question
  - The cognitive level of difficulty required from the candidate
  - The type of thinking process and complexity of thinking required from the candidate
  - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, processes and thinking).
  - Refer to the annexures at the end of the marking guidelines
4. If the marking guidelines do not give clear guidance, a marker must indicate, with a short comment, why marks were awarded or not.
5. Tick clearly next to the required cognitive level/thinking process of complexity/concept/content/skills/knowledge aspects required when a mark is awarded. Markers should engage actively with the answer.
  - Refer to rubrics in the annexure at the end of the marking guidelines
6. During the marking process, have regular rounds of consultation to ensure marking is standardised.
7. Where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
8. Mark globally where possible. Markers accept any correct, relevant and well-motivated answers.
9. Markers must check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics, Content (concepts, skills and knowledge).

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

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

- 1. 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 adhere to the following procedure. This will assist with the standardisation of the scoring of candidate's essays and responses for each part of the examination. It will also standardise national marking procedures, processes and results.

*Introduction to the Task*

- 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<br>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 is COMPULSORY. Answer QUESTIONS 8 AND 9.**

- QUESTION 8: Theatre history, Practical concepts, Content and Skills  
QUESTION 9: Theatre history, Practical concepts, Content and Skills

**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>Mark allocation</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 in the form of 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 80–89 A	<p><b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content and integrates the demands of the <b>question</b> and <b>source</b> in a differentiated, interpretative and interesting manner</p> <ul style="list-style-type: none"> <li>Appraises/Assesses examples from the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content</li> <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 70–79 B	<p><b>Thinking process:</b> Analyses, distinguishes and explores factual, conceptual and procedural knowledge in relation to the question, source and content. and integrates the demands of the <b>question</b> and <b>source</b> in an differentiated and interpretative manner</p> <ul style="list-style-type: none"> <li>Analyses/Dissects examples from the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content</li> <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 60–69 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 50–59 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 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 40–49 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	10–11 30–39 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	1–9 20–29 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****SOURCE B**

2.1

<b>Topics</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>	Identify					
<b>Explanation of Command Verb</b>	To recognise a problem, need, facts etc. And to show what it is and that it exists/To prove who or what someone or something					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	0	Middle	1	High	1

Markers accept any relevant answers.

The following is a guide:

**Albert:**

- Is Chief Albert Luthuli, one of the South African struggle heroes
- Represents freedom fighters the people wish to raise

(2)

2.2

<b>Topics</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>	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 or information about it/Give a reason to justify or excuse (an event or action)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant answers which reflect knowledge of the original production of *Woza Albert!*.

Award full marks for:

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

The following is a guide:

**Vocal Skills:**

- Actors sing and use their voices to make music, e.g. Jazz band in scene 1
- Music is live, immediate and spontaneous, e.g. actors sing freedom songs

**Physical Skills**

- Actors create rhythmic noises by stamping their feet, e.g. toyi-toyi
- Use their bodies to create a jazz totem

(4)

2.3

<b>Topics</b>	11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<b>Cognitive Level of Difficulty</b>	Analysing					
<b>Command verb</b>	Analyse					
<b>Explanation of Command Verb</b>	Examine, study something methodically and in detail, typically in order to discover, explain and interpret 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>Mark allocation</b>	Low	1	Middle	1	High	1

Markers accept any relevant answers which reflect an understanding and analysis of how pre-recorded music might change the impact of the play.

The following is a guide:

**Pre-recorded music:**

- Might detract from the immediacy and live elements of performance
- Removes the capacity of the actor to show creativity and variety in performance
- Might create technical problems in production which may interrupt the performance

(3)

2.4

<b>Topics</b>	11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<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, stating 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>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which display an evaluation of the continued success of *Woza Albert!*.

Award full marks for:

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

The following is a guide:

***Woza Albert!* provides audiences with:**

- Entertainment through the use of a variety of characterisations, song, dance, mime, etc. while at the same time creating awareness of the sociopolitical situation
- Education, highlighting apartheid issues e.g. pass laws
- Impetus for mobilisation of the masses to action, e.g. toyi-toyi, rousing songs at the end of the play
- Themes and messages which are still relevant to audiences of today, e.g. education, poverty and exploitation of workers etc.
- Language and dialogue which is accessible to the masses
- Stereotypical characters who are easily recognisable

(4)

## NSC – Marking Guidelines

2.5.1

<b>Topics</b>	11.4: South African Theatre: Protest 11.12 Personal Resource Development; Acting and performance, Performance Texts in Context, Theatre Production 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<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 Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle		High	

Markers accept any relevant answers which display the selection of a different genre, e.g. realism.

(1)

2.5.2

<b>Topics</b>	11.4: South African Theatre: Protest 11.12 Personal Resource Development; Acting and performance, Performance Texts in Context, Theatre Production 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<b>Cognitive Level of Difficulty</b>	Remembering					
<b>Command verb</b>	Describe					
<b>Explanation of Command Verb</b>	To give, narrate, relate, tell, describe, express a detailed account of					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	2	Middle	0	High	0

Markers accept any relevant answers which describe a scene from the play, e.g. 'I would select the barber shop scene in which the barber cuts the customers' hair and is interviewed by Skulu.'

(2)

2.5.3

<b>Topics</b>	11.4: South African Theatre: Protest 11.12 Personal Resource Development; Acting and performance, Performance Texts in Context, Theatre Production 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<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 details or revealing relevant facts or information about it/Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	2	Middle	2	High	2

Markers accept any relevant and well-motivated answers which display creativity and the application of the chosen style of performance as selected in QUESTION 2.5.2 in the staging of their scene.

Award full marks for:

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

The following is a guide:

**Genre of performance, e.g. realism might include:**

- Recorded sound which might be played instead of having actors using their voices to produce sound and sound effects, e.g. the sound of a moving train, helicopter, truck in motion, etc.
- Various lighting techniques to enhance the realistic nature of the scene
- Acting which is realistic
- Realistic set, props and costumes

(6)

## 2.6

<b>Topics</b>	11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<b>Cognitive Level of Difficulty</b>	Analysing					
<b>Command verb</b>	Analyse					
<b>Explanation of Command Verb</b>	Examine, study something methodically and in detail, typically in order to discover, explain and interpret 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>Mark allocation</b>	Low	2	Middle	2	High	0

Markers accept any relevant and well-motivated answers which display an analysis and evaluation of the effectiveness of all the elements of the final scene to make it a 'thrilling conclusion' and have the ability to inspire solidarity and action.

Award full marks for:

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

The following is a guide:

**The final scene:**

**Action:**

- Calls for action: the struggle heroes are raised to assist the people to fight against the evils of apartheid
- Gives hope of a better future to the oppressed
- Inspires the people to work together to effect change in their lives and communities
- Encourages the audience to be active as opposed to being passive, thus taking action together in solidarity
- Reminds the audience of the sacrifices of the struggle heroes

**Performance style:**

- Animated singing and dancing
- Emotionally rousing statements
- Evocative invoking of the spirit of dead struggle heroes
- Inclusion of the audience through direct addressing of the audience
- The audience might also participate in the chanting and singing

(6)

2.7

<b>Topics</b>	11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<b>Cognitive Level of Difficulty</b>	Evaluating					
<b>Command verb</b>	Evaluate					
<b>Explanation of Command Verb</b>	To determine, judge, consider the significance, value, purpose					
<b>Complexity of Thinking Level</b>	Meta Cognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Response (ECR)					
<b>Mark allocation</b>	Low	3	Middle	5	High	4

Refer to the notes and the rubric in the annexure to guide your marking.

Markers accept any relevant and well-motivated answers which reflect understanding, analysing, evaluating, applying and creating, based on the subject matter of the question. Candidates must refer to specific examples from the play text and current events.

The following is a guide:

### Exploitation

- Workers are still exploited by unscrupulous bosses, e.g. in the play text Baas Kom is exploiting the workers in Coronation brick yard by making them work hard yet he pays them minimum wages
- They work long hours for very little pay
- There is unfair treatment by management, e.g. Bobbejaan and Zuluboy are not treated the same by their employer
- There is suppression of worker rights e.g. Baas Kom threatens to fire his workers because they complain about the poor working and living conditions
- Unfair pay structures further exploit workers
- There are few jobs and many people are seeking employment

### Working Conditions

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

### Poverty

- Rising cost of living and inflation affects standard of living
- This leads to lack of housing and basic amenities
- Unemployment leads to poverty
- There is a great divide between rich and poor
- Retrenchments are common
- Burgeoning squatter settlements affect poor living conditions
- The influx of foreigners affects the number of jobs available

### Policing

- There was and still is distrust of the police, with many communities openly defying the police
- Perceived corruption within police ranks today has added to the fear and suspicion of the people
- In many instances the police have used unnecessary force and brutality leading to the deaths of civilians (Marikana massacre).

- Police still use brutality when confronting protestors and suspected criminals
- As a result, people take the law into their own hands through vigilantism

**Racism and discrimination**

- Is prevalent in various forms in the play text and currently, e.g. Pass Laws
- Is seen in hate speech, channelled through social media platforms
- Intolerance of language, culture and religion during apartheid and today

(10)  
**[40]**



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

3.1.1

<b>Topics</b>	11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<b>Cognitive Level of Difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of Command Verb</b>	To give, narrate, relate, tell, express a detailed account of					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	1	High	0

Markers accept any relevant answers which demonstrate an understanding of appropriate mood.

Award full marks for:

- One well-motivated statement or
- Two separate thoughts/ideas

The following is a guide:

**The mood created by song is :**

- Tense because of the threatening nature of the lyrics
- Anger because it expresses, using exclamation marks to suggest a loud volume, the feelings of the people
- Threatening because of the stage directions in line 1. ('The company storms onto stage')

**The effect on the audience is possibly:**

- Similar tension because the audience knows a threat may turn into conflict or even violence
- Similar anger is experienced because the audience may share the feeling of injustice perpetrated by the apartheid government
- A feeling of intimidation because the group of actors storming on stage may be overwhelming and the audience cannot leave the performance space

(2)

3.1.2

<b>Topics</b>	11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7 Performance Text in Context					
<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, stating 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>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which demonstrate an understanding of what the car represents.

Award full marks for:

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

The following is a guide:

**The car, as a symbol, represents:**

- The mobilisation of the residents of Sophiatown
- The inevitable movement towards change/revolution
- Revolution that is swift and silent ( line 8)
- A threat, e.g. lines 5 and 10 because 'chips' means 'beware'
- Aggressive protest, e.g. line 12 'it's going to run right over you

(4)

## 3.1.3

<b>Topics</b>	10:12: Personal Resource Development, Acting and Performance, Performance text in Context, Theatre Production 11.4: South African Theatre: Protest 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7: Performance Text in Context					
<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 details or revealing relevant facts or information about it. Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	0	Middle	1	High	0

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

Award full marks for:

- One well-motivated statement or
- Two separate thoughts/ideas

The following is a guide:

**The song as a theatrical device:**

- The theme informs the audience about how the characters feel towards the apartheid government
- The rhythm and beat drives the protest
- The emotive nature shows the heightened emotions of the characters
- A structural inclusion in the plot serves as a link between two scenes

(2)

## 3.1.4

<b>Topics</b>	10:12: Personal Resource Development, Acting and Performance, Performance text in Context, Theatre Production 11.4: South African Theatre: Protest 11.12: Personal Resource Development; Acting and performance, Performance Texts in Context, Theatre Production 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7: Performance Text in Context					
<b>Cognitive Level of Difficulty</b>	Applying					
<b>Command verb</b>	Suggest					
<b>Explanation of Command Verb</b>	Cause, argue, demonstrate, show that (something) exists or is the case. Put forward for consideration. To mention an idea, possible plan, or action for other people to consider. To produce an idea in the mind.					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which reflect the candidates' understanding of the use of a variety of languages in the play.

Award full marks for:

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

The following is a guide:

**The creators decided to use a variety of languages because:**

- The play is a reflection of Sophiatown, the place and the people who lived there
- It was necessary to make the play authentic
- It attracts and reaches a wider range of audiences
- Sophiatown the place is multi-cultural
- It makes the situations and characters more authentic (truthful)

(4)

## 3.1.5

<b>Topics</b>	11.4: South African Theatre: Protest 11.12: Personal Resource Development; Acting and performance, Performance Texts in Context, Theatre Production 12.5: Prescribed Play Text 2: South African Play Text (1960–1994) 12.7: Performance Text in Context					
<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, stating something					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	3	Middle	3	High	0

Markers accept any relevant and well-motivated answers that demonstrate creativity in the staging of the scene.

Award full marks for:

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

The following is a guide:

**Message:**

- The residents of Sophiatown are giving a warning to the 'Boere' and the then Prime Minister 'Strijdom'
- The car is symbolic of how they will drive the 'Boere' out

**Staging:**

- The movement should reflect the mood and meaning of the scene
- As the car represents a threat, the actors could create a formation representing a car/crowd of people walking as one unit to represent unity and protest
- Sound effects, such as hooting, shouting could be used to add to the sense of urgency and chaos
- Aggressive gestures may strengthen the threatening nature of the scene
- The actors could advance on the audience in order to threaten them
- They might even include audience members in this scene for solidarity

(6)

## 3.1.6

<b>Topics</b>	10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal communication 11.6: Physical Theatre 10.12: Staging Conventions					
<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/ideas/opinions related to it					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	2	Middle	2	High	2

Markers accept any relevant answers which reflect an understanding of the candidate's ability to reflect on the vocal and physical portrayal of a character.

Award full marks for:

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

**Candidates must refer to both vocal and physical aspects**

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

The following is a guide:

**Vocal skills:**

- Diaphragmatic intercostal breathing to support breathing
- Relaxation: the absence of physical tension in the voice (e.g. neck tension)
- Posture to support breath and note
- 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, etc.

**Physical skills:**

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

**Vocal Expression**

- The actor should create the illusion of a real and natural conversation (6)

## 3.2.1

<b>Topics</b>	11.5: South African 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, easy to understand by describing it in more details or revealing relevant facts or information about it. Give reasons to justify or excuse (an action or event).					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	3	Middle	3	High	0

Markers accept any relevant and well-motivated answers which demonstrate an understanding of the themes of the play text.

Award full marks for:

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

The following is a guide:

**Societal rules or laws preventing the characters from reaching their goals are, e.g.:**

**Bantu Education Act:**

- It was an inferior kind of education system which did not equip its recipients (non-white children) with proper work skills. This is seen through the character of Lulu who does not want to go to school because she feels the education she is getting is not preparing her for a bright future

**Liquor Act**

- It prevented shebeen owners, like Mamariti, from selling alcohol. The result was that she could not make a decent living as she operated her shebeen under the fear of being caught out and arrested by the authorities

**Group Areas Act**

- This Act prohibited people of different races from living together. However, the residents of Sophiatown defied and proved the government wrong as they managed to live in harmony despite their vastly different cultural backgrounds. Ruth Golden, a Jewish white girl from Yeoville, moves in to stay in Mamariti's house, together with the other occupants of the house

**The Immorality Act**

- This Act prohibited people of different races from having a relationship. Ruth and Jakes could not be in a relationship because it meant they would be breaking the law and thus they did not explore the possibility of being romantically involved. Princess and her photographer boyfriend fled the country so they could be together as a couple

(4)

## 3.2.2

<b>Topics</b>	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>	Evaluating					
<b>Command verb</b>	Evaluate					
<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 Level</b>	Meta Cognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Response (ECR)					
<b>Mark allocation</b>	Low		Middle		High	

Refer to the notes and the rubric in the annexure to guide your marking.

Markers accept any relevant and well-motivated answers that demonstrate analysis and understanding of the different levels of conflict which reflect the mood and messages of the play.

The following is a guide:

**INTERPERSONAL CONFLICT:**

***Princess and Ruth***

**Conflict:**

- Ruth's arrival in Sophiatown makes Princess feel jealous and insecure.

**Decision:**

- Princess decides to voice her dissatisfaction

**Behaviour:**

- She is hostile towards Ruth.

**Consequence:**

- Princess is abused by Mingus. Lulu invites Ruth to stay with her and Mamariti. Ruth helps Lulu with her homework. Mamariti benefits financially by Ruth staying with her in the house. Jakes sees Ruth's arrival as an opportunity for him to write a real story that will impact on people's lives and possibly earn him a promotion as a feature writer.

***Mingus and Charlie***

**Conflict:**

- The oppressive apartheid laws create conflict between Mingus and Charlie as Charlie cannot move with Mingus to Meadowlands because Charlie is coloured and Mingus is black.
- For the first time Charlie is forced to accept that he has a different racial classification to Mingus and the rest of the occupants in Mamariti's house

**Decision:**

- Mingus leaves Charlie and moves to Meadowlands.

**Behaviour:**

- Mingus had to accept that he could not take Charlie.

**Consequence:**

- They have to part ways, end a very strong bond and relationship.
- Charlie has to fend for himself now because he cannot depend on Mingus any longer
- Charlie is stabbed to death

**INTERNAL CONFLICT:*****Jakes and Ruth:*****Conflict:**

- Jakes and Ruth are both observers by nature, but they feel a duty to be more involved in the struggle against societal oppression.

**Behaviour:**

- Neither Jakes nor Ruth expresses their true feelings for each other.

**Decision:**

- They both battle with their sense of social responsibility when they have to decide whether or not to pursue a romantic relationship.
- Ruth finds herself having to decide whether or not she should go back to Yeoville now that she has experienced a different kind of life from the one she was used to, which goes against her natural desire to stay with Jakes, but she is pressured by the apartheid laws of the country.

(12)  
**[40]**

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

4.1

<b>Topics</b>	11.5: South African Text 12.5: Prescribed Play Text 2: South African Theatre (1960–1994)					
<b>Cognitive Level of Difficulty</b>	Remembering					
<b>Command verb</b>	Name					
<b>Explanation of Command Verb</b>	Specify (time, or place) as something desired, suggested, or decided on 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>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	1	High	0

Markers accept any relevant answers which demonstrate an understanding of the setting of the play.

**Time**

- During the 1970s

**Place**

- Southern Johannesburg suburb

(2)

4.2

<b>Topics</b>	11.5: South African Text 12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.7: Performance Text in Context					
<b>Cognitive Level of Difficulty</b>	Remembering					
<b>Command verb</b>	Name					
<b>Explanation of Command Verb</b>	Specify (time or place) as something desired, suggested, or decided on 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>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	0	High	0

Markers accept any relevant answers which demonstrate an understanding of the dramatic structure of the play.

The following is a guide:

**Dramatic Structure:**

- Well-made play form
- Linear structure
- Clear cause-to-effect arrangement of events
- Well-motivated action

(1)



## 4.3

<b>Topics</b>	11.2: Play Text 1: Realist Text 11.5: South African Text 12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.7: Performance text in context					
<b>Cognitive Level of Difficulty</b>	Analysing					
<b>Command verb</b>	Suggest					
<b>Explanation of Command Verb</b>	Cause, argue, demonstrate, show that (something) exists or is the case/ Put forward for consideration/To mention an idea, possible plan, or action for other people to consider/To produce an idea in the mind					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	0	Middle	2	High	0

Markers accept any relevant and well-motivated answers which reflect an understanding of how the time lapse in the play reflects the realistic nature of the play.

Award full marks for:

- One well-motivated statement or
- Two separate thoughts/ideas

The following is a guide:

**Time and Action:**

- The play takes place in the course of a Friday afternoon into the Friday evening
- The final scene takes place on a Saturday afternoon
- The lapse of time is realistic as the action develops chronologically

(2)

## 4.4

<b>Topics</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>	Understanding					
<b>Command verb</b>	Give					
<b>Explanation of Command Verb</b>	Give a reason, present facts and arguments in support of doing, stating					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	0

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

Award full marks for:

- Three separate observations about Ma's character

The following is a guide:

**Ma:**

- Lives in a poor suburb in Southern Johannesburg
- Lives out of wedlock with Giel
- Lives off Pa's pension after he disappeared
- Had children with two different men
- Does not want her children to make the same mistakes she made

(3)

4.5

<b>Topics</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>	Understanding					
<b>Command verb</b>	Motivate					
<b>Explanation of Command Verb</b>	Give a reason, present facts and arguments in support of doing, stating 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>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers. Acknowledge reasons which reflect knowledge of Ma's character.

Award full marks for:

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

The following is a guide:

### Costume

#### Ma could wear:

- Clothing which is purely functional
- An angular, faded floral dress with well-worn shoes which may reflect her tired disposition and her poor circumstances

(4)

4.6

<b>Topics</b>	10.4: Scene Study 11.2: Realist Text 11.5: South African Text 12.2 Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre Production 12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.7: Performance Text in Context					
<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 or information about it/Give a reason to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	2	Middle	2	High	2

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

Award full marks for:

- Three well-motivated statements or
- Only if candidates referred to both vocal and physical aspects

### Vocal Skills:

- Diaphragmatic intercostal breathing to support breathing
- Relaxation: the absence of physical tension in the voice (e.g. neck tension)
- Posture to support breath and note
- 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:**

- Neutral body
- Movement skills
- Internalization of emotion
- Use of gestures and facial expression
- Body awareness in space
- Kinaesthetic awareness
- Strength
- Agility
- Ability to transform the body
- Character
- Use of energy

(6)

4.7

<b>Topics</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>	Discuss					
<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>Mark allocation</b>	Low	2	Middle	2	High	2

Markers accept any relevant answers which discuss the significance of the 'enkelgarage' to the action of the play.

Award full marks for:

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

The following is a guide:

**The 'enkelgarage' is significant because:**

- It reflects the impoverished environment the characters find themselves in
- It is the space into which Tjokkie retreats in order to escape the realities of his surroundings
- It is where Giel and Jakes bully Tjokkie into 'seeing' which is pivotal to the action of the play
- It is the place where Tjokkie eventually commits suicide

(6)

4.8

<b>Topics</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>	Understanding					
<b>Command verb</b>	Motivate					
<b>Explanation of Command Verb</b>	Give a reason, present facts and arguments in support of doing, stating something					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant answers which reflect the candidates' understanding of the dramatic value of the 'AT YOUR OWN RISK' sign.

Award full marks for:

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

The following is a guide:

**The 'AT YOUR OWN RISK' sign could indicate:**

- Impending danger, e.g. Giel and Jakes bullying Tjokkie, Jakes assaulting Tiemie, etc.
- Future tragedy, e.g. Tjokkie's suicide
- The sadness and hopeless futures of the suburbs' inhabitants

(4)

4.9

<b>Topics</b>	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>	Evaluating					
<b>Command verb</b>	Evaluate					
<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 Level</b>	Meta Cognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Response (ECR)					
<b>Mark allocation</b>	Low	3	Middle	5	High	4

Refer to the notes and the rubric in the annexure to guide your marking.

Markers accept any relevant and well-motivated answers which reflect understanding, analysing, evaluating, applying, creating and drawing conclusions around the subject matter of the question.

The following is a guide:

**Characters are:**

- Believable and the audience can relate to them, e.g.:
  - Tiemie is desperate to escape her environment like anybody who lives in poverty
  - Jakes bullies those around him with aggression and violence to get what he wants
  - Ma wants the best for her children but she is powerless to prevent her children from falling prey to their poverty stricken environment
  - Giel sponges off Ma and does not really protest when she declines to marry him, as he relies on Ma's pension etc.

**Conflict is:**

- Believable, e.g.:
  - Jakes and Giel bully Tjokkie into 'seeing'
  - Jakes assaults Tiemie as he wants to be in control at all times
  - Giel is financially desperate and resorts to gambling
  - Tiemie does not want to make the same mistakes as Ma and refuses to marry Jakes

**Dialogue:**

- Realistic and relevant to time and place as it reflects the culture and era of the characters
- The characters act contrary to what they consciously want which creates tension and ultimately violence as they are unable to express themselves
- The dialogue is pessimistic and reflects a sense of hopelessness

**Relevance to society today:**

- The events in the play can still be happening right now, e.g. in the Cape Flats things are often still done in exactly the same way it was done 40 years ago
- Awareness is created in the audience about people and their lives who would otherwise be forgotten
- Many people today are desperate to escape the circumstances and situations they find themselves in and would therefore relate to the play

(12)  
[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>	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>	Describe					
<b>Explanation of command verb</b>	To give, narrate, relate, express					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	1	High	0

Markers accept any relevant answers.

Award full marks for:

- One well-motivated statement or
- Two separate thoughts/ideas

The following is a guide:

**The actor may decide to:**

- Creep into the room so that he will not be noticed
- Walk on tip toe
- Walk quietly so he will not be noticed by the other characters

(2)

5.2

<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>	Explain					
<b>Explanation of command verb</b>	Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it/Give a reason to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	0

Markers accept any relevant answers.

**Sipho's entrance might add to the dramatic tension because:**

- He walks in on a conversation about him
- Mandisa is encouraging Thando to be disrespectful towards him
- This fuels his anger and bitterness
- The situation reminds him of Themba

(3)

## 5.3.1

<b>Topics</b>	10.12: Staging Conventions 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>	Applying					
<b>Command verb</b>	Suggest					
<b>Explanation of command verb</b>	Cause, argue, demonstrate, show that (something) exists or is the case/ Put forward for consideration/To mention an idea, possible plan, or action for other people to consider/To produce an idea in the mind					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	1	High	0

Markers accept any relevant answers.

**Thando is excited because she:**

- Is eager to go to Johannesburg with Mandisa
- Has never travelled on her own
- Cannot wait to experience new things

**Thando is confused because she:**

- Has not done something like this before
- She is concerned about what her father might say
- She has never gone anywhere without her father's permission

(2)

## 5.3.2

<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>	Analyse					
<b>Explanation of command verb</b>	Examine, study something methodically, in detail					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which display an understanding of vocal and physical skills.

- The scene is realistic and should reflect the illusion of a real conversation
- The actors' understanding of the thoughts and feelings should reflect the characters' relationships at this point in the play and elicit an authentic response, e.g. Thando's excitement and confusion
- The actor should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be realistic and true

**Vocal Skills:**

- Diaphragmatic Intercostal breathing to support speech
- Relaxation: the absence of physical tension in the voice (e.g. neck tension)
- Posture to support breath and note
- 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
- Ability to deliver realistic dialogue and appropriate accent

**Physical Skills:**

- Neutral body
- Internalization of emotion
- Use of gestures and facial expression
- Body awareness in space

(4)

## 5.3.3

<b>Topics</b>	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>	Understanding					
<b>Command verb</b>	Explain					
<b>Explanation of command verb</b>	Make something clear, easy to understand by describing it in more details or revealing relevant facts or information about it. Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	1	High	1

**Mpho's influence on Thando:**

- Although he is an off-stage character, his influence on Thando is presented realistically through her dialogue and choices
- He is engaged to Thando. This provides another level of realism which adds to the believability of characters on stage
- Provides an element of tension which tears Thando from Siphos paternalistic hold

(3)

## 5.4

<b>Topics</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>	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/ideas/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>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any well-motivated answers which reflect an analysis of the conflict between Siphos and Mandisa.

Award full marks for:

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

The following is a guide:

**Conflict occurs because:**

- Mandisa represents Western culture and traditions and Siphos is a traditional African man
- Mandisa prods at and questions his motives and belief. Siphos finds this threatening as he does not want to reveal the truth about her father
- The familial relationship starts tense as Mandisa brings back Siphos brother's ashes
- Siphos is bitter about Mandisa's father's past and, because Themba is dead, Siphos can only take out his anger on Mandisa.
- Mandisa encourages Thando to break away from her father's traditional ways

(4)



## NSC – Marking Guidelines

## 5.5.1

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Contemporary Theatre (post 1994) 10.12: Staging Conventions 11.2: Play Text 1: Realist Text					
<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/ideas/opinions related to it					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Constructed Response (SCR)					
<b>Mark allocation</b>	Low	2	Middle	2	High	2

Markers accept any well-motivated answers which reflect an analysis of Siphos statement.

Award full marks for:

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

The following is a guide:

- Themba, Mandisa's father, abandoned Siphos and betrayed his respect and trust by having an affair with Sindiswa, Siphos wife
- Themba also 'took' Siphos wire bus, blazer and education
- Siphos believes that Mandisa does the same by taking Thando away from him and disrespecting Siphos traditions and what he holds dear

(6)

## 5.5.2

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Contemporary Theatre (post 1994) 10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal communication 11.6: Physical Theatre 10.12: Staging Conventions 11.2: Play Text 1: Realist Text					
<b>Cognitive Level of Difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of command verb</b>	Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	1	High	0

Markers accept any well-motivated answers which reflect an understanding of an authentic vocal expression of Siphos feelings.

The following is a guide;

Siphos is angry, bitter and hurt and the tone of his voice should reflect this.

His tone might communicate:

- Sarcasm
- Bitterness
- Hurt
- Anger

(2)

5.6

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Contemporary Theatre (post 1994) 10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal communication 11.6: Physical Theatre 10.12: Staging Conventions 11.2: Play Text 1: Realist Text					
<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 details or revealing relevant facts or information about it. Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any well-motivated answers which reflect an understanding and analysis of Mandisa's sense of humour and point of view about the situation.

Award full marks for:

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

The following is a guide:

**The statement is humorous because:**

- It reflects on a previous instance when Sipho crept up on Mandisa and Thando and eavesdropped on their conversation about the TRC
- Mandisa makes a joke about how quietly Sipho is able to walk/ approach in his shoes
- Her suggestion of squeaky shoes makes light of the situation

(4)

5.7

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Contemporary Theatre (post 1994) 10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal communication 10.12: Staging Conventions 11.2: Play Text 1: Realist Text					
<b>Cognitive Level of Difficulty</b>	Evaluating					
<b>Command verb</b>	Evaluate					
<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 Level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Response (ECR)					
<b>Mark allocation</b>	Low	3	Middle	4	High	3

Refer to the notes and the rubric in the annexure 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 realistic nature of the play is supported by:**

**Language:**

- Is conversational and suits each of the characters
- Is everyday dialogue and often serves to conceal, rather than reveal feelings
- Is nuanced with feeling and intention
- Is realistic, which is believable and appropriate

**Characters:**

- We see the development of relationships between characters
- Are based on autobiographically real members of the playwright's own family
- Are 3-dimensional and have a past and a potential future
- Gradually reveal inner truths as the play progresses
- Represent modern and traditional life and values
- Are motivated by their own personalities, heredity and environment

**Staging:**

- Is a real life setting of 46 Madala Street, New Brighton
- Is realistically constructed to scale of a typical RDP house
- Attention to detail in set, props and costumes add to the realism
- Relationships between characters are reflected in the blocking

(10)  
[40]

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1

<b>Topics</b>	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>	Remembering					
<b>Command verb</b>	Identify					
<b>Explanation of Command Verb</b>	To recognise a problem, need, facts 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>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	0	High	0

Markers accept any relevant answers.

The following is a guide:

**The play could be classified as EITHER :**

- Realism **OR**
- New Realism

(1)

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)					
<b>Cognitive Level of Difficulty</b>	Remembering					
<b>Command verb</b>	Name					
<b>Explanation of Command Verb</b>	Specify (time or place) as something desired, suggested, or decided on 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>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	3					

A: Thami

B: Smith

C: Johan

(3)

## 6.3

<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>	Understanding					
<b>Command verb</b>	Explain					
<b>Explanation of Command Verb</b>	Make something clear, easy to understand by describing it in more details or revealing relevant facts or information about it. Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	3	Middle	3	High	0

Markers accept any relevant and well-motivated answers which display an understanding and analysis of how costume realistically reflects character, role and situation.

Award 2 marks for each costume.

The following is a guide:

**THAMI**

- Manager of Garnet Lodge

**Character:**

- Reliable, hard-working and honest man

**Situation:**

- Desperately trying to make ends meet and support his family in the Eastern Cape

**Costume:**

- Dressed in overall jacket and simple white shirt
- Suitable work clothes for work at Garnet Lodge

**SMITH**

- Wealthy, retired businessman

**Character:**

- Has a white superiority complex, paternalistic

**Situation:**

- He has come to the guesthouse as a stopover on his world journey to find new golf courses

**Costume:**

- Dressed casually as he is retired and a guest at the lodge
- Leather belt is smart

**JOHAN**

- Diver and part-time maintenance manager at the Garnet Lodge

**Character:**

- Grief-stricken, broken and exiled

**Situation:**

- Looks for redemption and belonging

**Costume**

- Oil skins suitable for working on boats in the rain and on the sea
- Waterproof against the elements
- Hair is also wet to depict his work realistically

(6)

6.4

<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)					
<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, stating something					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	3	Middle	3	High	0

Markers accept any relevant and well-motivated answers which display an analysis of how each character's physical and vocal expression might be directed.

Award full marks for:

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

The following is a guide:

- Actors might be alerted to their situation and the need to express authentically their thoughts and feelings through their posture, gesture and words.

#### **THAMI**

##### **Posture:**

- His posture is stooped to show he is distressed

##### **Dialogue:**

- He is distressed because he wants to leave
- His words are expressed in his own language, IsiXhosa
- His thought processes are instinctive and his feelings are authentic
- His words express his needs

#### **SMITH**

##### **Posture:**

- At this point Smith seems to be magnanimous, sociable and relaxed as if he is on holiday and in command of the situation
- His openness of gesture and straight posture reflect his emotional state
- He seems to be holding the floor in a relaxed manner with a drink in his hand, probably regaling stories of his life

##### **Dialogue:**

- 'Thank you' indicates he is pleased with the situation at this time
- Signals that he does not want to continue with the dialogue

#### **JOHAN**

##### **Posture:**

- His awkward posture and sideways glance reflect someone who is not comfortable with his situation
- His open chest shows he is not afraid

##### **Dialogue:**

- His words are threatening
- Full of aggression and threatening

(6)

6.5

<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>	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 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>Mark allocation</b>	Low	2	Middle	2	High	2

Markers accept any relevant and well-motivated answers which display an understanding and analysis of the complexities of each character and how the tension is created between the characters in the play because of their personal desires.

Award full marks for:

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

The following is a guide:

Each character has a personal agenda and is using the others to achieve their own goals and dreams in life.

#### **THAMI**

- His poverty and home situation drive him to desire wealth through acquiring diamonds
- His desperation creates tension between himself and Johan
- He is torn between Smith as a guest and Johan as a friend when Johan becomes aggressive with Smith
- His difference of opinion in how to handle the business negotiations with Smith creates conflict with Johan
- He, unlike Johan, has a home to return to and Johan is hurt by this

#### **SMITH**

- Although he has wealth, it has lost meaning for him and he is looking for happiness and a golf course
- He is lonely
- He pulls away from Johan's aggressive approach towards him to invest in the diamond deal
- He is not prepared to invest in anything other than the enjoyment of his retirement
- This causes tension

#### **JOHAN**

- Seemingly strong and tough, he is an outsider
- He is desperate for redemption and to make meaning out of his relationship with Thami
- He tries to 'take' this from Smith
- He has no home, unlike Thami, to return to
- His friendship with Thami is for his own gain
- He sees Smith as his hope to make his dreams a reality

(6)

## 6.6.1

<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) 12.7: Prescribed Play Text 3: South African Contemporary Theatre (post 1994)					
<b>Cognitive Level of Difficulty</b>	Analysing					
<b>Command verb</b>	Argue					
<b>Explanation of Command Verb</b>	Examine, study something methodically and in detail to explain and interpret it					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

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

Award full marks for:

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

The following is a guide:

**The play does NOT have gender bias because:**

- It does not deal with gender stereotypes and is not focussed on gender
- Focuses on universal human issues of identity, need, home and future
- Although there is an all-male cast, the characters are strongly influenced by the off-stage women in their lives, e.g. Johan wishes to redeem his relationship with his wife, Thami wants to provide for his wife

(4)

## 6.6.2

<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>	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>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which evaluate the differences/ similarities of an all-female cast.

Award full marks for:

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

The following is a guide:

**Social-media bias:**

- Tweets reflect a personal bias or point of view
- Any reader of a tweet should critically assess the motive and tone of the 'tweeter'
- The recipient of the tweet should filter his/her response through critical analytical eyes and not accept the tweet as the truth
- A person should watch the play for him-/herself and form his/her own opinion
- Knowledge of the play will inform the reader of the fact that the play does not display gender bias and everybody will enjoy studying the play
- Reflects the importance of an awareness of critical thinking skills

(4)



## 6.6.3

<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>	Evaluating
<b>Command verb</b>	Evaluate
<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 Level</b>	Metacognitive
<b>Level of Complexity/ Problem Solving</b>	Difficult
<b>Rubric type</b>	Extended Constructed Response (ECR)
<b>Mark allocation</b>	Low      3              Middle      4              High      3

Refer to the notes and the rubric in the annexure 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.

**Studying and watching the play:**

- Engages us with universally relevant themes and issues, e.g. identity, belonging
- Is exciting as it holds the arc of dramatic tension through its realistic nature and structure

**Characters:**

- Are mysterious and interesting
- Develop and grow and this leads to interesting relationships between the characters which creates a dynamic interplay between them
- Deepen our understanding of the sociopolitical context in South Africa, historically and presently
- Sensitizes us to the complexity and diversity of character

**Sense of Belonging and Identity:**

- To a large extent these three men's lives were shaped and defined during the apartheid era.
- There is also no physical reason why Johan and Thami can't plan to be neighbours.
- The obstacles are internal. Each man is trying to find out who he is in the new South Africa, how he fits into it.
- At the same time each man remains bound to a view of himself that reflects the past and obstructs the ability to adapt.
- 

(10)  
[40]

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

7.1.1

<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>	Understanding					
<b>Command verb</b>	Explain					
<b>Explanation of Command Verb</b>	Make something clear, easy to understand by describing it in more details or revealing relevant facts or information about it Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	0	High	0

Markers accept any relevant answers.

The following is a guide:

**The date is significant because:**

- Each year on 31 August a girl goes missing
- It is the evening before 1 September – Spring Day. Spring implies new life, a new beginning or growth. The fact that both previous mysterious disappearances occurred during the same night, implies that those girls were liberated from their oppressive existence, and then advanced towards a new way of living

(1)

7.1.2

<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>	Understanding					
<b>Command verb</b>	Explain					
<b>Explanation of Command Verb</b>	Make something clear, easy to understand by describing it in more details or revealing relevant facts or information about it Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	0	High	0

Markers accept any relevant answer.

The following is a guide:

**The wind creates a haunting and ominous atmosphere. There are different kinds of wind:**

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

(1)

## 7.1.3

<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>	Understanding					
<b>Command verb</b>	Explain					
<b>Explanation of Command Verb</b>	Make something clear, easy to understand by describing it in more details or revealing relevant facts or information about it Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	1	Middle	1	High	0

Markers accept any relevant and well-motivated answer.

Award full marks for:

- One well-motivated statement or
- Two separate thoughts/ideas

The following is a guide:

**The circus music is significant because:**

- It represents the supernatural forces associated with the unknown
- It is the enticing voice of the unknown, calling Meisie to the outside. Meisie knows her mother forbids her from listening to it. This is something she has to resist together with her mother. In the closing scene she still covers her ears not to hear it, but then she gives up and leaves the house dancing – to freedom. When she opens the door, the music enters the house undisturbed. Bear in mind that the kitchen door remains open. In the closing scene it seems that the music is intended to capture the emotions of the audience too.

(2)

## 7.2

<b>Topics</b>	12.1 20 <sup>th</sup> Century '-isms' 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>	Applying					
<b>Command verb</b>	Suggest					
<b>Explanation of Command Verb</b>	Cause, argue, demonstrate, show that (something) exists or is the case Put forward for consideration To mention an idea, possible plan, or action for other people to consider To produce an idea in the mind					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Basic Constructed Response (BCR)					
<b>Mark allocation</b>	Low	0	Middle	2	High	0

Markers accept any relevant and well-motivated answers which reflect an understanding of the symbolic significance of the colour of the confirmation dress.

Award full marks for:

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

The following is a guide:

**The colour white refers to the fact that Meisie could be seen as:**

- Pure and virginal
- A girl who has the potential to develop into a budding flower
- A contrast to the contamination (manure, manipulation, circumstances etc.) of her surroundings

(2)

## 7.3

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.6: South African Contemporary theatre (post 1994) 12.7 Performance Text in Context, Theatre Production					
<b>Cognitive Level of Difficulty</b>	Analysing					
<b>Command verb</b>	Analyse					
<b>Explanation of Command Verb</b>	Examine, study something methodically and in detail, typically in order to discover, explain and interpret 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>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which reflect an analysis of how the advertisement creates a mysterious mood.

Award full marks for:

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

The following is a guide:

**A mysterious mood is created by the:**

- Mentioning the disappearance of a girl on 31 August each/every year
- Using emotive words, such as 'howling', 'anxious', 'unfamiliar', etc.

(4)

## 7.4

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.6: South African Contemporary theatre (post 1994) 12.7 Performance Text in Context, Theatre Production					
<b>Cognitive Level of Difficulty</b>	Evaluating					
<b>Command verb</b>	Evaluate					
<b>Explanation of Command Verb</b>	To determine, judge, consider the significant, value, purpose, purpose, worth, or condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding					
<b>Complexity of Thinking Level</b>	Procedural					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Response (ECR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which display an evaluation of how the picture could be suitable or not suitable as an advertisement for the play.

Award full marks for:

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

The following is a guide:

**The picture is suitable because:**

- The house is small and gives the idea of a claustrophobic environment which is appropriate for the anxious atmosphere in the house
- The derelict state of the house could point to the poverty of the house's inhabitants
- The unkempt and desolate surroundings could add to the isolation and vulnerability of the women in the house

**The picture is not suitable because:**

- The play takes place during the evening and in the picture it is clearly daylight
- It does not capture the mysterious mood reflected in the play because it may be seen as an ordinary farmhouse

(4)

7.5

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.6: South African Contemporary theatre (post 1994) 12.7 Performance Text in Context, Theatre Production					
<b>Cognitive Level of Difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of Command Verb</b>	To give, narrate, relate, tell, express a detailed account of					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which reflect an understanding of technical considerations. Candidates may choose any relevant stage.

The following is a guide:

**Proscenium arch stage because:**

- It is a stage type that hides the technical workings of lighting, sound, mechanics, etc. from the audience
- It assists with creating an illusion of 'real life'
- The descending slops bucket could be hidden by the proscenium arch
- It could conceal the entrances and exits of the actors realistically
- Lighting grids could be hidden realistically
- The action takes place in a room which could be reflected by a box set

**Candidates may also choose to include alternative ideas, such as using:**

- Multi-media
- Interesting entrances and exits

(6)

7.6

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.6: South African Contemporary Theatre (post 1994) 12.7 Performance Text in Context, Theatre Production					
<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, stating something					
<b>Complexity of Thinking Level</b>	Factual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	2	Middle	2	High	0

Markers accept any relevant and well-motivated answers which display an understanding of how props can be used to highlight the messages of the play.

Award full marks for:

- Two well-motivated statements

The following is a guide:

**The following props could be used:**

- Candle-holder with candle could symbolise the characters' search for truth
- Constable's cane – emphasises the idea of blindness and hiding the truth
- The manure bags – Miem and Meisie live in poverty and are desperate to make a living

(4)

## 7.7

<b>Topics</b>	12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.6: South African Contemporary Theatre (post 1994) 12.7 Performance Text in Context, Theatre Production					
<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 details or revealing relevant facts or information about it Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	3	Middle	3	High	0

Markers accept any relevant and well-motivated answers which display an understanding and analysis of the significance of blindness as a motif in the play.

Award full marks for:

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

The following is a guide:

**Blindness is a motif because:**

- Initially Miem complains about the fact that she cannot see well anymore. Meisie has to put the thread through the eye of the needle. This reference entails more than merely the loss of sight due to old age. It also refers to her inability to see the truth, to see what is happening around her – how she is smothering Meisie. She refers to the other girls who disappeared and the faults of their parents, but she is too 'blind' to see that she is making the same mistakes. She also trusts Konstabel blindly.
- The constable is blind – very strange for someone in his profession. He tells how he became blind but at midnight he can see again
- Miem says everybody pretends to be blind, i.e. nobody wants to understand what is happening
- Konstabel says they are obsessed by facts ('staar hulle blind teen feite'). This can also refer to the title, i.e. *Missing*. All of them are missing the point ('het dit mis').
- Konstabel refers to things that have been overlooked ('wat misgekyk is')
- Meisie asks the constable whether he has seen the circus yet, and then realises her mistake. Little does she know that he can see
- 'Tant' Salie's cataracts are also an indication of blindness. Take notice of the fact that she sees by means of dreams
- We find the expression 'om iemand uit die oog te verloor' (to lose sight of somebody)
- When Konstabel talks about the solar eclipse, he 'sees' it again
- Konstabel can 'see' after midnight

(6)

7.8

<b>Topics</b>	10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal communication 10.12: Staging Conventions 11.6: Physical Theatre 12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.6: South African Contemporary Theatre (post 1994) 12.7 Performance Text in Context, Theatre Production					
<b>Cognitive Level of Difficulty</b>	Evaluating					
<b>Command verb</b>	Discuss and evaluate					
<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 Level</b>	Metacognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Response (ECR)					
<b>Mark allocation</b>	Low	3	Middle	4	High	3

Refer to the notes and the rubric in the annexure to guide your marking.

Markers accept any relevant and well-motivated answers which reflect understanding, analysis, evaluation, application and draw conclusions around the suitability of the play being staged at school.

The following is a guide:

**Themes:**

- Themes and issues are familiar and relatable to current audiences, e.g. Meisie's yearning for freedom
- It teaches about the stifling nature of Afrikaner Calvinism in some Afrikaner households

**Characters:**

- Characters are recognisable, interesting and relatable, e.g. Miem is overprotective of Meisie
- Some mothers are similar to Miem and their daughters react in the same way as Meisie

**Genre:**

- Play may captivate audiences with its fairy tale references and Magical Realism, e.g. *Little Red Riding Hood*, *Cinderella*, etc. because it stimulates the imagination
- Mystery of the missing girls may intrigue audiences

**Budget:**

- Budget required for the play can be kept to a minimum, e.g. only four actors required, could be staged in a minimalist fashion, basic costume and makeup, found materials could be used for props, etc.

**Staging:**

- Could be staged and other schools invited as it is offered as a setwork
- The play could be staged in any venue at the school

**Relevance:**

- Message is universal and contains value and meaning for a modern audience
- Theme of liberation is important to show how people need to get rid of their narrow-minded thinking
- Audience members would identify easily with the characters, e.g. strict, overprotective mother

(10)  
[40]

**TOTAL SECTION C:**

**40**

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

8.1	<b>Topics</b>	10.12: Staging Conventions					
	<b>Cognitive Level of Difficulty</b>	Remembering					
	<b>Command verb</b>	Identify					
	<b>Explanation of Command Verb</b>	To recognise a problem, need, facts 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>	Basic Constructed Response (BCR)					
	<b>Mark allocation</b>	Low	1	Middle	2	High	0

A: Backdrop/Cyclorama/Scenery

B: Stage/Stage floor

(2)

8.2	<b>Topics</b>	10.12: Staging Conventions					
	<b>Cognitive Level of Difficulty</b>	Understanding					
	<b>Command verb</b>	Give					
	<b>Explanation of Command Verb</b>	Give a reason, present facts and arguments in support of doing, stating something					
	<b>Complexity of Thinking Level</b>	Factual					
	<b>Level of Complexity/ Problem Solving</b>	Easy					
	<b>Rubric type</b>	Basic Constructed Response (BCR)					
	<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which display the candidates' knowledge of how certain props could have various theatrical uses.

Award full marks for:

- Two thoughts/ideas

The following is a guide:

**The ladders could be used to symbolise:**

- Mountains
- Buildings with floor levels
- Hierarchy
- Development

(4)



## 8.3

<b>Topics</b>	10.12: Staging Conventions 12.1 20 <sup>th</sup> Century '-isms'					
<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/ideas/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>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which display an understanding and discussion of how the staging in the source reflects any ONE of the 20<sup>th</sup> century movements '-ism'.

Award full marks for:

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

The following is a guide:

**The staging could reflect, e.g. Epic Theatre/Expressionism, because:**

- It utilises representational props as multifunctional items on stage
- Artistic representation of a tree against the backdrop might depict the inner turmoil and following spiritual growth of the characters on stage
- Ladders on stage could emphasise the characters' need to climb the ladders of success

(4)

## 8.4

<b>Topics</b>	11.10 Poor Theatre 12.8 Revision					
<b>Cognitive Level of Difficulty</b>	Understanding					
<b>Command verb</b>	Describe					
<b>Explanation of Command Verb</b>	To give, narrate, relate, tell, express a detailed account of					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which display an understanding of Grotowski's staging.

Award full marks for:

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

The following is a guide:

**For the production of *Kordian*, Grotowski applied his Poor Theatre principles by:**

- Eliminating the stage
- Using flexible staging
- Including the audience in the production, on stage, and calling them spectators
- Using various levels for a more dynamic and interactive performance experience
- Creating a fluid performance space where spectators have multiple focal points
- Creating a cramped and claustrophobic environment to emphasise the ideas of the play

(4)

8.5

<b>Topics</b>	11.10 Poor Theatre 12.8 Revision					
<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 details or revealing relevant facts or information about it Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Easy					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which demonstrate an understanding of Grotowski's principles of acting.

Award full marks for:

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

The following is a guide:

**Grotowski's acting principles:**

**The Holy Actor:**

- Makes a sacrifice of himself by becoming the instrument through which Grotowski expresses his ideas

**Via Negativa:**

- The actor strips away all hindrances to acting
- The elimination of psychological 'blocks' creates vulnerable and spontaneous acting

(4)

8.6

<b>Topics</b>	11.10 Poor Theatre 12.8 Revision					
<b>Cognitive Level of Difficulty</b>	Analysing					
<b>Command verb</b>	Analyse					
<b>Explanation of Command Verb</b>	Examine, study something methodically and in detail, typically in order to discover, explain and interpret 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>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which display an analysis of how Grotowski's choice of set and stage might create staging challenges.

Award full marks for:

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

The following is a guide:

**Grotowski might have faced challenges such as:**

- The lighting which needed to be considered carefully so that the audience's experience of the play was not inhibited and disturbed
- The entrances and exits of audience members needed to be considered to add to the experience
- The blocking of the actors which may prove difficult as there are spectators present that were not part of the rehearsal process
- Careful consideration of focus points for the spectators

(4)

8.7

<b>Topics</b>	11.10 Poor Theatre 12.8 Revision					
<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 details or revealing relevant facts or information about it Give reasons to justify or excuse (an action or event)					
<b>Complexity of Thinking Level</b>	Conceptual					
<b>Level of Complexity/ Problem Solving</b>	Moderate					
<b>Rubric type</b>	Short Constructed Response (SCR)					
<b>Mark allocation</b>	Low	1	Middle	2	High	1

Markers accept any relevant and well-motivated answers which demonstrate an explanation of how Grotowski's choice of set and stage might have impacted on an audience.

Award full marks for:

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

The following is a guide:

**The staging:**

- The audience would have felt closer to the action and thus more likely to engage
- It was a new and exciting theatre experience for audiences to feel part of the acting space
- The audience would have multiple focus points to keep them interested as the acting happened around them

**The setting:**

- Is an lunatic asylum
- The audience is made to feel as if they are patients in a psychiatric hospital

(4)  
[28]

**QUESTION 9**

<b>Topics</b>	10.4: Scene Study. Physical and Vocal Characterisation 10.7: Non-verbal communication 10.12: Staging Conventions 11.6: Physical Theatre 12.5: Prescribed Play Text 2: South African Theatre (1960–1994) 12.6: South African Contemporary theatre (post 1994) 12.7 Performance Text in Context, Theatre Production					
<b>Cognitive Level of Difficulty</b>	Create					
<b>Command verb</b>	Discuss					
<b>Explanation of Command Verb</b>	Write about (a topic) in detail Consider different issues or ideas or opinions related to it					
<b>Complexity of Thinking Level</b>	Meta Cognitive					
<b>Level of Complexity/ Problem Solving</b>	Difficult					
<b>Rubric type</b>	Extended Constructed Response (ECR)					
<b>Mark allocation</b>	Low	3	Middle	4	High	3

Refer to the notes and the rubric in the annexure 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 should refer to dramatic processes, principles and skills.

**Play texts:**

- The reflection should include an analysis and evaluation of elements of the play texts studied, e.g. language, themes, characters which promote the aims of the National Curriculum, e.g. truth, forgiveness, justice and reconciliation in *Nothing But The Truth*.

**Performances:**

- An analysis of dramatic principles evident in productions seen should be evident in the candidate's answer, e.g. the use of space, genre, actor-audience relationship, etc. to promote human rights, inclusivity and environmental and social justice, e.g. *A Doll's House* reflects the theme of the equality of women.

**Productions:**

- Personal experience of acting should reflect skills used for performance, e.g. relationships with others, ensemble work, respect for others in rehearsal.

**[12]**

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

**ANNEXURE A: RUBRIC FOR QUESTIONS: 2, 3, 4, 8: 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: BASIC CONSTRUCTED RESPONSE RUBRIC (BCR)**

<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>	

**SHORT CONSTRUCTED RESPONSE RUBRIC (SCR)**

<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**

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

<b>1. Remembering</b>	
Retrieving memorised information, knowledge, facts, definitions, lists, conventions, trends, sequences, classifications, categories, criteria, methodology and ways and means of dealing with specifics of the universals, abstractions principles, generalisations, theories and structure	
<b>Name</b>	Specify (time, or place) as something desired, suggested, or decided on To identify, specify, or mention by name
<b>Identify</b>	To recognise a problem, need, fact, etc. and to show what it is and that it exists To prove who or what someone or something is
<b>Select</b>	Carefully choose, determine or decide as being the best or most suitable

<b>2. Understanding</b>	
Construct meaning from different types of knowledge, organise, compare, translate, interpret and extrapolate	
<b>Explain</b>	Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it give a reason so as to justify or excuse (an action or event)
<b>Describe</b>	To give, narrate, relate, tell, describe, express a detailed account of
<b>Motivate</b>	Give a reason, present facts and arguments in support of doing, stating something

<b>3. Applying</b>	
Carry out, execute, implement or use a procedure to solve or develop a problem in a new situation by applying acquired knowledge, facts rules, methods, techniques and rules	
<b>Suggest</b>	Cause, argue, demonstrate, show that (something) exists or is the case Put forward for consideration To mention an idea, possible plan, or action for other people to consider To produce an idea in the mind

<b>4. Analysing</b>	
Break information into parts. Determine how the parts relate, by identifying, differentiating or organising elements, relationships, principles, motives, purpose or cause. Make inferences/conclusions and find evidence to support generalisations.	
<b>Respond</b>	Reply react or answer in words
<b>Discuss</b>	Write about (a topic) in detail, taking into account or considering different issues or idea or opinions related to it
<b>Write</b>	Compose, write, produce
<b>Analyse</b>	Examine, study something methodically and in detail, typically in order to discover, explain and interpret it
<b>Consider</b>	Think carefully about something, typically before making a decision, judgment, choice.

<b>5. Evaluating</b>	
Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria and standards through checking and critiquing	
<b>Evaluate</b>	To determine, judge, consider the significance, value, purpose, worth, or condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.

<b>6. Creating</b>	
Use of creative individual insight and thoughts to reorganising and compile information through generating, planning and creating a new pattern, product or structure	
<b>Create</b>	Evolve from one's own thought or imagination, as a work of art, an invention or something new Cause to come into being.