



# basic education

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

## **SENIOR CERTIFICATE EXAMINATION/ NATIONAL SENIOR CERTIFICATE EXAMINATION**

**DRAMATIC ARTS**

**2021**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 34 pages and 3 annexures.**

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

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

## STANDARDISATION OF MARKING ACROSS THE PROVINCES

### Rating of Essay and Response Questions

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

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

Leong: 2002

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

#### *Introduction to the Task*

- Markers read the task required from the Item and summarise it
- Markers read the Item and plan a response to the task
- Markers 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)

#### *Facilitation of and training of the marker on the Memorandum and the Rubrics*

- Review rubric with reference to the task
- Review 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)
- Read review of each paper and commentary. (**NOTE:** Anchor papers are ordered from high to low within each score level.)

#### *Practise Marking Individually*

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

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

The following is a guide:

**The candidate must:**

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

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

- How theatre is a mirror or reflection of our own living experiences
- Characters, staging and themes from the play text that support the discussion
- The 20<sup>th</sup> Century Theatre Movement the candidate studied (Theatre of the Absurd OR Epic Theatre OR Post Modern Theatre)
- The question
- The 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 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)
- Consider all instructions when marking the essay
- Use the rubric's criteria, level descriptors, cognitive levels and thinking processes to award a mark

## SC/NSC – Marking Guidelines

Markers must apply both the six levels of cognition and the four levels of thinking to measure a candidate's performance and award a mark.

| DESCRIPTOR                                       | MARKS                 | THE CANDIDATE DEMONSTRATES THE FOLLOWING:  |
|--|-----------------------|--|
| Outstanding<br>Metacognitive Knowledge<br>Create | 27–30<br>90–100<br>A+ | <b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question.<br><ul style="list-style-type: none"> <li>Integrates the demands of the question in a new, creative and original manner.</li> <li>Evaluates examples, from the play text, the theatre movement or other additional sources within an expansive range of insightfully chosen 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> <b>Cognitive level:</b> Demonstrates an ability to create, reorganise, discover, renew, change   |
| Excellent<br>Metacognitive Knowledge<br>Evaluate | 24–26<br>80–89<br>A   | <b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question.<br><ul style="list-style-type: none"> <li>Integrates the demands of the question and source in a differentiated, interpretative and interesting manner.</li> <li>Assesses examples from the play text, the theatre movement or other additional sources within a significant range of appropriately chosen content.</li> <li>Compiles an argument in an interesting pattern that shows evidence of reflective, critical and analytical thinking.</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to judge, critique, recommend, evaluate |
| Meritorious<br>Procedural Knowledge<br>Analyse   | 21–23<br>70–79<br>B   | <b>Thinking process:</b> Analyses, distinguishes and explores factual, conceptual and procedural knowledge in relation to the question.<br><ul style="list-style-type: none"> <li>Integrates the demands of the question and source in a differentiated and interpretative manner.</li> <li>Analyses examples from the play text, the theatre movement or other additional sources within a broad range of appropriately chosen content.</li> <li>Compiles an argument that shows evidence of critical and analytical thinking.</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to infer, deconstruct concepts, attribute, discover.                                  |
| Substantial<br>Procedural Knowledge<br>Apply     | 18–20<br>60–69<br>C   | <b>Thinking process:</b> Analyses and distinguishes factual, conceptual and procedural knowledge in relation to the question.<br><ul style="list-style-type: none"> <li>Integrates the demands of the question in an organised manner.</li> <li>Integrates examples from the play text, the theatre movement or other additional sources within a wide range of appropriately chosen content.</li> <li>Provides an argument that shows evidence of critical and analytical thinking.</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to apply, construct, integrate.  |
| Adequate<br>Conceptual Knowledge<br>Understand   | 15–17<br>50–59<br>D   | <b>Thinking process:</b> Explains, interprets and rephrases factual and conceptual knowledge in relation to the question.<br><ul style="list-style-type: none"> <li>Integrates the demands of the question in a conventional manner.</li> <li>Interprets examples from the play text within a general range of predictable content</li> <li>Provides a limited argument that points at an understanding of the topic</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to interpret, exemplify, classify, summarise, explain.   |
| Moderate<br>Conceptual Knowledge<br>Understand   | 12–14<br>40–49<br>E   | <b>Thinking process:</b> Explains and interprets factual and conceptual knowledge to the question.<br><ul style="list-style-type: none"> <li>Integrates the demands of the question in a basic manner, if at all.</li> <li>Explains examples from the play text, the theatre movement or other additional sources within a limited range of content.</li> <li>Writes an explanation within predictable thinking processes.</li> </ul> <b>Cognitive level:</b> Demonstrates a limited ability to exemplify, summarise, explain.   |
| Elementary<br>Factual Knowledge<br>Remember      | 10–11<br>30–39<br>F   | <b>Thinking process:</b> Defines and applies knowledge from memory.<br><ul style="list-style-type: none"> <li>Little or no integration of the demands of the question</li> <li>Selects very few or no examples from the play text, the theatre movement or other additional sources.</li> <li>Writes an explanation within predictable thinking processes.</li> </ul> <b>Cognitive level:</b> Demonstrates an elementary ability to identify, list, define.  |
| Not Achieved<br>Factual Knowledge<br>Remember    | 1–9<br>20–29<br>G     | <b>Thinking process:</b> Remembers and applies very little knowledge from memory.<br><ul style="list-style-type: none"> <li>Little or no attempt to answer the question.</li> <li>Very limited ability to express ideas or information in words</li> <li>Shows evidence of disjointed or limited thinking processes</li> </ul> <b>Cognitive level:</b> Demonstrates little or no ability to identify, list.  |
| Not Achieved<br>Factual Knowledge<br>Remember    | 0<br>H                | <b>Thinking process:</b> Demonstrates no understanding of the question, unable answer the question.<br>Presents very few facts, unrelated to the question.<br><ul style="list-style-type: none"> <li>Unable to identify, list, relate, define.</li> <li>Unable to express thoughts in words</li> </ul> <b>Cognitive level:</b> Presents very little or no information  |

**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! – PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

2.1 Markers accept other relevant and well-motivated answers.

The following is a guide:

**The context could be:**

- Apartheid South Africa, poverty, unequal power relations between white bosses and black workers, etc. (2)

2.2 Percy is playing the character of Baas Kom in this scene. Accept 'he is the Boss'. (1)

2.3 Markers accept other relevant and well-motivated answers. Candidates must have knowledge of and explain the socio-political context of the play.

Award full marks for:

- Two well-motivated statements
- Reference to lines 5 and 7 specifically

The following is a guide:

**Injustices of Percy's words and attitude might include:**

- Derogatory treatment of Mbongeni
- Belittling of Mbongeni by calling him a boy rather than a man
- Treating him like a child by commenting on his cheekiness
- Threatening to cut his salary
- Controlling Mbongeni as if he owns him (4)

2.4 Markers accept other relevant and well-motivated answers. Candidates should show an understanding of and provide a description of the socio-economic conditions highlighted in SOURCE B.

Award full marks for:

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

The following is a guide:

**Socio-economic conditions might include:**

- Poverty
- Poor working conditions
- Lack of jobs
- Unfair treatment by employers
- Poor wages (4)

- 2.5 Markers accept other relevant and well-motivated answers. Candidates should provide an analysis and motivation of their blocking (staging) of the characters, Percy and Mbongeni.

Blocking of the characters might include placement of characters to convey:

- The characters' relationship to one another
- The power relationship and power difference between the two characters
- The dramatic tension displayed between the two characters

(3)

- 2.6 Markers accept other relevant and well-motivated answers. Candidates should show an ability to assess Morena's significance in the play.

Award full marks for:

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

**Morena is significant to the themes and messages of the play because He introduces the themes and messages of:**

- A saviour who will inspire the people's desire for a better life
- Hope for the future
- Mobilise them to action
- Freedom and democracy
- Protest against the government
- Education for all
- Belief and faith in God

(6)

- 2.7.1 Markers accept other relevant and well-motivated answers. Candidates should show a knowledge and understanding of SOURCE B and provide a discussion of the workshop process and how it can create a living, breathing world on stage.

The following is a guide:

**The workshop process consists of:**

- **A collective idea:**
- Ngema and Mtwana brainstorm and collaborate on the idea of Morena coming back to an apartheid South Africa
- **Research and observation:**
- People of Soweto were interviewed, e.g. at Dube station, in the markets, a barber working outside in the open. Creators were also influenced by Grotowski's Poor Theatre
- **Improvisation:**
- They started to experiment with various ideas and ways of performing
- **Editing/Selection:**
- The group edits/selects and discards parts of performance
- **Refining/Polishing:**
- Rehearsal and sharpening of performance
- **Performance and Recording:**

The final ideas are now performed as a play and the play is scripted/videoed

This dynamic 'living, breathing world' is created through the collective energy, skills and talents of each performer and everyone involved in the creation process of workshopping. Each individual contributes innovative and creative ideas through the improvisation process. The actors work off one another's interpretations, energy and performance. This translates onto the stage and the product/ production is the refined version of the workshop process itself. This theatre-making process is the source of the production, rather than a finalised script. Sometimes the actors respond to the audiences' reaction so that no two performances are the same. There are no 'words on a page' until the recording process which occurs after the production is finalised and performed.

(8)

2.7.2 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates must provide an explanation of how they will direct their selected scene in order for it to become a 'living, breathing world created on stage' by discussing the set, sound effects and characterisation. Marks should be awarded holistically should a candidate offer depth of discussion on two of the three play elements. They must refer to the statement provided in the question. They should approach the question from a director's point of view

The set, sound effects and characterisation will differ according to each individual learner's choice of scene. Below are examples from various scenes.

The following is a guide:

**Set:**

- The audience must experience the set and props to see the harsh reality of the circumstances under which each character lives
- The set is sparse and portrays the poverty of the lives of black people in apartheid South Africa
- The themes of discrimination, injustice and inequality are part of the design of the set e.g.: the two wooden crates show the poverty of the people in each scene
- Each character is defined by the type of setting the set creates e.g.: the two crates are used to create a train with passengers or the barbers shop with a barber and a client

**Sound effects:** The two actors use idiophones to create the sound effects required by the scenes in the play e.g.: The sound of a:

- Jazz band to create mood and atmosphere
- Moving train
- Sirens announcing that the workers must go back to work
- Helicopter flying in and landing
- Brick making machine

**Characterisation in scenes are different:**

- Characters' actions and dialogue are guided by the emotions they feel, e.g. aspirations, fears, desires, backgrounds
- Scene one: Percy is policeman and he is in an authoritative position, he displays 'bossiness' and aggression and he is condescending and demanding
- Scene one: Mbongeni is a musician without his pass book. He displays subservience and fear

(12)



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

3.1 Markers accept relevant and well-motivated answers.

**The context could be:**

- Forced removals and the destruction of Sophiatown, the place
  - The idea of life in a freehold suburb
  - The Group Areas Act
- (2)

3.2 Mingus (1)

3.3 Markers accept other relevant and well-motivated answers. Candidates must have knowledge and briefly explain the life of gangsters in Sophiatown.

Award full marks for:

- Two well-motivated statements
- Candidates must refer to lines or words in the source

The following is a guide:

**Mingus' action, words and attitudes reflect:**

- Aggression
  - Arrogance
  - Flamboyance
  - Confidence
  - Animated movements and gestures
  - The desire to have things done his way, he doesn't take 'no' for an answer. He likes to be in control
  - He loves women but he lacks the knowledge of how to treat them respectfully
  - He robs people from the town
  - He loves dressing well and keeps up with the latest fashion trends
  - He is a show off
  - He represents himself as a movie star
- (4)

3.4 Markers accept other relevant and well-motivated answers. Candidates should show an understanding of and give a description of the socio-economic conditions highlighted in SOURCE C.

Award full marks for:

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

The following is a guide:

**Socio-economic conditions might include:**

- Poverty of the people of Sophiatown
  - Overcrowded yards because the landlords wanted to get as much money as they could from tenants
  - Crime which was rife as there were gangsters who fought for territories
  - A vibrant lifestyle that was created by the musicians, poets, journalists etc. coming together
  - The illegal sale of alcohol
- (4)

- 3.5 Markers accept other relevant and well-motivated answers. Candidates should show an analysis and motivation of Mingus's movement (blocking) on stage and explain its effectiveness.

Award full marks for:

- Three separate statements

**Blocking of the character might include placement of the characters to convey:**

- The relationship and attitude to 'his boys', the ladies and gentleman in the Ritz and his audience listening to him
- The power relationships and power differences between him and the above-mentioned characters
- The dramatic tension displayed between him and the characters

(3)

- 3.6 Markers accept other relevant and well-motivated answers. Candidates should show an ability to assess the impact of the character's role on the mood, energy and action in SOURCE C.

Award full marks for:

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

The following is a guide:

**The mood and energy is affected by Mingus because he:**

- Is a gangster and, as the leader of the Americans, he is authoritarian towards other people which might make them feel intimidated
- Is depicted as a criminal who is intimidating; this might scare people
- Creates drama and suspense through the use of aggression, intimidation and manipulation
- Has an exaggerated accent and movements which causes other characters to take notice of him
- Makes us laugh, even though his actions are illegal
- Manipulates and forces people to do what he wants which might make people want to submit to him
- Flatters the women which might make them more relaxed in his company
- Is less gentle towards the males which might make them aggressive toward him
- Gets annoyed when he does not get his way and this might cause aggression in himself and subservience in others
- Unpredictable in his behaviour

(6)

- 3.7.1 Markers accept other relevant and well-motivated answers. Candidates should show a knowledge and understanding by discussing workshopping as a theatrical device and style and how it translates into performance.

Award full marks for:

- Four well-motivated statements OR
- Eight separate thoughts/ideas

The following is a guide:

**The workshop process consists of:**

**A collective idea:**

- The Company brainstorms and collaborates on the idea of what might happen if a white woman would come to live in Sophiatown

**Research and observation:**

- People of Sophiatown were interviewed, e.g. Don Mattera, Father Huddleston and Dr Xuma and they looked at old papers, magazines and visited libraries

**Improvisation:**

- They started to experiment with various ways of performing

**Editing/Selection:**

- The group edits/selects and discards aspects of performance

**Refining/Polishing:**

- Rehearsal and sharpening of performance

**Performance:**

- The final ideas are now performed as a play

**Recording:**

- The play is scripted/videoed

This dynamic 'living, breathing world' is created through the collective energy, skills and talents of each performer and everyone involved in the creation process of workshopping. Each individual contributes innovative and creative ideas through the improvisation process. The actors work off one another's interpretations, energy and performance. This translates onto the stage and the product/ production is the refined version of the workshop process itself. This theatre-making process is the source of the production, rather than a finalised script. Sometimes the actors respond to the audiences' reaction so that no two performances are the same. There are no 'words on a page' until the recording process which occurs after the production is finalised and performed.

(8)

- 3.7.2 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates must provide an explanation of how they will direct their selected scene in order for it to become a 'living, breathing world created on stage' by discussing the set, sound effects and characterisation. Marks should be awarded holistically should a candidate offer depth of discussion on two of the three play elements. They must refer to the statement provided in the question. They should approach the question from a director's point of view.

The set, sound effects and characterisation will differ according to each individual learner's choice of scene. Below are examples from various scenes.

The following is a guide:

**Set:**

- The audience must experience the realistic set and props to see the harsh reality of the circumstances under which each character lives
- The set portrays the vibrancy of the life in Sophiatown because it is multi-cultural and colourful
- The theme of the forced removals is clearly displayed by the slogan, 'We won't move' written on the placards and backdrop
- Each character is defined by the space they occupy and the specific props they use, e.g. Jakes' corner has a chair, table and typewriter

**Sound effects:**

- The hitting of the telegraph poles. The noise of the telegraph poles was meant to wake up the residents of Sophiatown as a warning that the G-men (police) had arrived
- Hitting the pillars of the veranda with hammers resulting in a terrible noise
- The knocks on the door as the G-men (police) were banging on the doors of the houses in Sophiatown creating a loud bang scaring the characters inside the houses
- Sound of the lorry as the G-men arrived in the morning and leaving with packed lorries with people and their belongings creating fear in the characters
- Sound of music and singing. Background music is playing and in some scenes the cast is singing

**Characterisation:**

- Characters' actions and dialogue are guided by the emotions they feel, e.g. aspirations, fears, desires, backgrounds
- Mingus is aggressive, e.g. when Ruth turns his proposal down he gets angry and grabs her hand. He is arrogant, e.g. when he asks for the ladies to show him their necks and he asks them to make a 'collection', giving him their pearls and necklaces
- Lulu is rebellious towards the education system, e.g. she does not want to go back to school as she feels that the education she is getting is inferior
- Ruth is rebellious towards the apartheid system and her parents but fears taking chances of being in a romantic relationship with Jakes
- Princess is submissive to Mingus. He abuses her. He provides for her and thinks it gives him the right to abuse her. She finally escapes in chase of her dreams of being independent and being a model

(12)

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

4.1. Markers accept other relevant and well-motivated answers.

The following is a guide:

**The context could be:**

- The harsh living conditions of people living in those suburbs, the poverty in their lives and where they live
- The aspirations of people to escape from this world
- The passive way in which they accept their way of living; the violence, poverty and having no prospect of escaping (2)

4.2 Tiemie (1)

4.3 Markers accept other relevant and well-motivated answers. Candidates must have an understanding and explanation of life in the suburbs at that time.

Award full marks for:

- Two well-motivated statements
- Candidates must refer to the character's actions, words and attitude

The following is a guide:

**Tiemie:**

- Actions: Tiemie:
  - Portrays the imprisonment of poverty in the suburbs by rebelling against her mother
  - Wants to escape from this life because she fears to live like her mother and 'becoming' her mother being poor, without any ambition
  - Chooses the company of the 'Dandies' because they represent the freedom and high class she aspires to
  - Dresses up to show that she is not part of the suburbs and that she wants to be popular
- Words: Tiemie:
  - Reassures her mother that she does not want to leave because of her, but because she wants a better life
  - Expresses her deep need to be known as someone who is worth something
  - Explains she wants a man that will respect her and treat her with dignity
- Attitude: Tiemie:
  - Tries to fit into the higher social circles because she hopes to be accepted by the higher society
  - Rejects men that are abusive (4)

- 4.4 Markers accept other relevant and well-motivated answers. Candidates should show an understanding and describe the socio-economic conditions highlighted in SOURCE D.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas
- Candidates should refer to the lines and words from the source

**In the suburbs:**

- People were poor, e.g. there was a high rate of unemployment
- They lived in semi-detached houses; they were too poor to buy big houses
- There was a vast difference in class between poor and rich people
- People abused alcohol to forget about their troubles
- Problems led to abusive relationships e.g. Tiemie and Jakes
- Women were stereotyped because they were only expected to have children
- There is evidence of social discrimination, e.g. the family is not welcomed on the other side of the railway line

(4)

- 4.5 Markers accept other relevant and well-motivated answers. Candidates should show an analysis and motivation of Tiemie's movement (blocking) on stage.

Award full marks for:

- Three separate statements

**Blocking of the character might include placement of the characters to convey:**

- The relationship and attitude Tiemie has towards her mother
- The power relationship between Tiemie and her mother
- The dramatic tension displayed between Tiemie and her mother

(3)

- 4.6 Markers accept other relevant and well-motivated answers. Candidates should show an ability to assess the character's role in creating dramatic tension.

Award full marks for:

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

The following is a guide:

**The character's role in developing dramatic tension is shown through:**

- Tiemie wishes to escape from the suburbs. This creates conflict in herself and between her mother and herself.
- Tiemie despises men who use alcohol and then abuse women
- The audience observes and experience the poor and abusive background and the circumstances of the characters; therefore there is dramatic tension, e.g. Tiemie who does not want to be part of the suburbs.

(6)

- 4.7.1 Markers accept other relevant and well-motivated answers. Candidates should show a knowledge and understanding of SOURCE B and provide a discussion of the workshop process and how it can create a living, breathing world on stage. Candidates do not have to provide specific examples from a play text, as long as their responses are examples and motivated.

The following is a guide:

**The workshop process consists of:**

- **A collective idea:**  
The creators of the play brainstorm and collaborate on the idea, e.g. what if Morena came back to an apartheid South Africa in *Woza Albert!*
- **Research and observation, e.g.:**  
People of Soweto were interviewed, e.g. at Dube station, in the markets, a barber working outside in the open. Creators were also influenced by Grotowski's Poor Theatre
- **Improvisation:**  
They started to experiment with various ideas and ways of performing
- **Editing/Selection:**  
The group edits/selects and discards parts of performance
- **Refining/Polishing:**  
Rehearsal and sharpening of performance
- **Performance and Recording:**  
The final ideas are now performed as a play and the play is scripted/videoed

This dynamic 'living, breathing world' is created through the collective energy, skills and talents of each performer and everyone involved in the creation process of workshoping. Each individual contributes innovative and creative ideas through the improvisation process. The actors work off one another's interpretations, energy and performance. This translates onto the stage and the product/ production is the refined version of the workshop process itself. Sometimes the actors respond to the audiences' reaction so that no two performances are the same. This theatre-making process is the source of the production, rather than a finalised script. There are no 'words on a page' until the recording process which occurs after the production is finalised and performed. (8)

- 4.7.2 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates must provide an explanation of how they will direct the scene they have selected for it to become a 'living, breathing world created on stage' by discussing the set, sound effects and characterisation. Marks should be awarded holistically should a candidate offer depth of discussion on two of the three play elements. They must refer to the statement provided in the question. They should approach the question from a director's point of view.

Note this is not a workshoped play, yet the Director can create a living and breathing world.

The set, sound effects and characterisation will differ according to each individual learner's choice of scene. Below are examples from various

scenes.

The following is a guide:

**Set:**

- Audience must experience the realistic set and props to see the harsh reality of the circumstances under which each character lives
- Back yard, 1948 Buick without wheels, the red hydraulic jack, engine hanging from the roof (block and tackle) show the socio-economic circumstances in a convincing way
- Radio, altar cloth, half jack bottle, empties in a box, also display the way of living in the suburbs
- Single garage with wooden doors signal a poor environment
- Painted letters on the door, 'DO NOT PARK IN FRONT OF THE DOOR', shows the anti-social attitude of the inhabitants of the house
- Washing line with various items of clothing reflects the poverty and is a typical picture of the suburbs
- Old chicken coop which is now a storage place for coal which shows the regression from keeping livestock to now keeping coal

**Sound effects:**

- Motorbike revving loudly on the stage creates the aggressive environment of Jakes
- Radio broadcasting of the horse race puts reveals that the household is caught in gambling
- Sound of tools loudly banging highlights how Tjokkie uses his work as an escape from the life in the suburbs
- Pop music song 'Sugar-sugar' is used to indicate the specific time frame and Tiemie's dreams – she is still fantasizing about a better life
- Sounds of fighting shows the violence and unhappiness that exists between Jakes and Tiemie
- The final scene has an ominous hissing sound when the jack comes down and kills Tjokkie. This shows how tragic his death is

**Characterisation:**

- Characters' actions and dialogue are directed by the emotions they feel, e.g. aspirations, fears, desires, backgrounds
- Emotions of Ma come from an intense love for her children. She is depressed when she realizes that they may be following in her footsteps. She also tries to protect Tjokkie from Giel and Jakes asking them all the time to leave Tjokkie alone
- Instinct of Ma is to protect her children from the suburbs but she realizes she cannot succeed in that
- Costume of Ma depicts her tiredness and messiness. She wears old clothes, a gown and slippers, trying to be modern, but she does not achieve the effect
- Aggressive of Jakes is intimidating, cruel and abusive
- Acceptance of Tjokkie of his fate causes him to commit suicide

(12)

**TOTAL SECTION B: 40**



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

- 5.1
1. Sipho
  2. Thando
  3. Mandisa

Markers accept an answer in which the candidate has swapped the characters from stage right to stage left and if they have swapped around Thando and Mandisa

(3)

- 5.2 The following is a guide:

**Sipho Makhaya is:**

- Male aged 63 years
- Dignified
- Strict
- Educated
- Traditional
- Bitter
- Angry
- Aspiring to a better life
- Hurt by past experiences
- Secretive, hiding past events

**Thando Makhaya is:**

- Working at TRC
- A teacher
- Adhering to family traditions and structures
- Educated
- Traditional
- A dedicated and loving daughter
- Engaged to Mpho

**Mandisa Makhaya is:**

- A London fashion designer
- A Liberal thinker
- Cosmopolitan in outlook
- Outspoken
- Not traditional
- A catalyst for change in the play
- Thando's sister

(3)

- 5.3 Markers accept other relevant and well-motivated answers. Candidates must examine the body language of the characters and explain what their relationships suggest.

Award full marks for:

Three well-motivated statements

The following is a guide: The relationship between:

- Sipho and Thando: The characters are seated far apart and there is tension in their faces. Thando also displays a subservient attitude in her body. This might be because Sipho is her father and she has to obey his wishes. The body languages of both characters display the dramatic tension between them.

- Mandisa and Thando: They are seated close together on the couch. Thando is fascinated by the experiences of Mandisa in London. They have bonded and this is evident in the relaxed manner in which they relate to one another. Mandisa is seated on the arm rest of the couch and Thando is seated below her. This indicates that Mandisa might be a higher status character than Thando. This communicates that Thando might be looking up to Mandisa because she knows more of the modern world.
- Mandisa and Siphon: They are seated on either side of the couch. Mandisa has a relaxed body language but her face suggests some tension. Siphon is not speaking to her, which might imply that he is not wanting to reason with her, but with Thando. This tension is based on the fact that Siphon does not approve of Mandisa's modern ways or the fact that his brother has been cremated without his permission.

(3)

5.4 Markers accept other relevant and well-motivated answers. Candidates may analyse the character's role in relation to an on-stage or off-stage character.

Award full marks for:

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

The following is an example of one character:

**Siphon:**

- Siphon has a brother Themba who is deceased. He is anxiously waiting for the arrival of the body. Siphon is expecting a coffin with his brother's body, but Mandisa tells him his brother was cremated and she has his ashes in an urn. This creates tension between Siphon and Mandisa
- Siphon has a secret. The secret is he caught his wife and his brother having an affair. His resentment and anger alienated him from both his brother and his wife. It also causes tension between him and Thando, because she is aware of a secret but has no more details  
Siphon is drinking at the shebeen after he is told that he did not get the position of Chief Librarian. This again brings to the fore his relationship with his brother Themba. There is sibling rivalry between the two brothers. Themba would compete with Siphon and took away his wire bus, blazer, his tuition fees and his wife. Not getting the position at the library brings up the resentment Siphon has towards Themba

(6)

5.5 Markers accept other relevant and well-motivated answers. Candidates should demonstrate an understanding of the genre of Realism in the theatre and be able to describe the effectiveness of using a box set.

Award full marks for:

Three well-motivated statements

The following is a guide:

**A box set is effective because:**

- It creates the illusion of real life, which is the basis of Realism in the Theatre. Nothing but the Truth is categorised as a play in this genre
- This illusion is evident in the placement of the lighting. It is hidden behind the proscenium arch away from the audience and realistic landscapes can be created e.g.: a sunset

- This illusion enables the audience to recognise the characters as 'real' people, because they talk, behave and dress like ordinary everyday people

(3)

5.6 Markers accept other relevant and well-motivated answers. Candidates must discuss the relevance of the statement: 'The set is an environment for the action'.

Award full marks for:

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

The following is a guide:

The set is appropriate as an environment for the action because:

- Overall it reflects the real life interior of the Makhaya household: kitchen, living room and bedroom
- The placement of the bedroom is behind the lounge. A real house also consists of several rooms
- The simple couch and small bookcase in the living room reflects the modest living standard of the Makhaya family

(6)

5.7 Markers accept other relevant and well-motivated answers. Candidates should focus on physical, vocal and emotional development through the use of Stanislavski's System towards a realistic performance on stage. Mark holistically.

Award full marks for:

- Three well-motivated statements

The answer should include:

An integrated explanation of the techniques and their application to create a truthful and sincere performance

The following is a guide:

**An actor must be aware of the following:**

- Knowledge of the play and plot-given circumstances and subtext
- Knowledge of the character, biography, background, motives and objectives
- A creative process whereby the actor prepares the character for performance which might include an understanding of the following aspects of Stanislavski's System, e.g:

**Physical score of actions:**

- Actions and reactions should be realistic
- Physical action, facial expressions, gestures and movement in the creation of the play's life on stage

**Beat work:**

- Shifts in thought and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal expression:**

- As the play is realistic, the actor should create the illusion of a real life conversation

- The actor should be guided in the understanding of the thoughts and feelings which are reflected in vocal responses through tone, pace, rate, volume, etc.

**Magic if:**

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic
- 'Acting is believing' The actor should believe in the reality on stage and that the other characters are real

**Circles of attention:**

- The actor's focus is on the world of the play and not the audience

**Emotional memory:**

- The actor can draw on personal experiences and emotions to tap into the emotional reality in performance of his/her character and other characters
- The emotional memory should not be more recent than seven years old

(6)

5.8 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates should focus on an evaluation of the socio-political setting, themes and messages of the play, and refer to the statement provided in the question.

The following is a guide:

**Socio-political setting:**

- The location of the set is specific. It is set in 46 Madala Street New Brighton
- This set represents the many people who lived in the townships and also any human being who lives in any home
- The date is the year 2000, which is significant as it is the beginning of a new millennium and also new beginnings for the Makhaya family dynamics
- The socio-political setting is the New South Africa, yet the play also looks back to the past to Apartheid and its effects on the characters in the play. This teaches anyone, anywhere about the need for personal and socio-political healing and freedoms

**Themes and messages:**

- This time frame encompassed the TRC hearings and this has universal significance in terms of the importance of truth and reconciliation which are the main themes of the play
- The play reflects the human condition in our need for love, a better life, truth, renewed and healed relationships
- The themes and messages are universal and talk to a possible better life, new hopes and fulfilled dreams

(10)

**QUESTION 6: GROUNDSWELL – IAN BRUCE**

- 6.1
1. Johan
  2. Thami
  3. Smith
- (3)

- 6.2
- Markers accept other relevant and well-motivated answers.  
Candidates must identify and select any ONE character from the play  
The following is a guide:

**Johan is:**

- A male in his thirties
- An ex-cop
- Angry about his economic circumstances
- A diver for diamonds
- Hoping for a better life
- Desperate financially
- Aggressive and threatening

**Thami is:**

- A Xhosa man from the Eastern Cape
- Working as the manager at Garnet Lodge
- Hoping for a better life
- Scheming about a diamond concession
- Wanting to provide for his family back home
- Responsible in his work
- Dishonest and lies to his wife about his economic circumstances and business opportunities

**Smith is**

- A retired businessman
  - Looking for enjoyment in life
  - Enjoys golf
  - Disconnected from his emigrated family
  - Alone in the world
  - Threatened by Johan
  - Not interested A retired businessman
  - Looking for enjoyment in life
- (3)

- 6.3
- Markers accept other relevant and well-motivated answers.  
Candidates must examine the body language of the characters and explain what it suggests about their relationships.

Award full marks for:

Three well-motivated statements

The following is a guide: The relationship between:

- Johann and Thami: Johan is leaning towards Thami while they are waiting for Smith to look at their proposal. This might suggest that he and Thami are sharing similar dreams.
  - Thami and Smith: Thami's body language is anxious and expectant. He is eager to hear if Smith will invest in their scheme.
  - Smith's body language towards Thami and Johan is one of consideration. He is looking at their plan to start a diamond concession. His hand gesture and facial expression indicates he is concentrating on the validity of the scheme.
- (3)

6.4 Markers accept other relevant and well-motivated answers. Candidates should analyse the character's role in developing the dramatic tension in the play.

Award full marks for:

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

The following is a guide:

**Johan plays a role in developing the dramatic tension because:**

- He schemes and plots to get Thami to buy a diamond concession with him and he manipulates Smith to invest in the concession. Neither are willing to go into business with Johan.
- He puts pressure on them and intimidates them. This creates dramatic tension
- He sees Smith as an easy target for money and he threatens him at knife point; this creates dramatic tension
- His anger and aggression towards Smith leads to the climactic moment when he pulls out a knife and threatens Smith
- He hides his past from the others and this creates intrigue and suspense because Smith is unaware that he killed a man
- His manipulation of Thami sets the action moving towards the attempt at extricating a deal from Smith

(6)

6.5 Markers accept other relevant and well-motivated answers. Candidates should demonstrate an understanding of the genre of Realism in the theatre and be able to describe the effectiveness of using a box set.

Award full marks for three well-motivated statements

The following is a guide:

**A box set is effective because:**

- It creates the illusion of real life, which is the basis of Realism in the Theatre. Groundswell is categorised as a play in this genre
- This illusion is evident in the placement of the lighting. It is hidden behind the proscenium arch away from the audience and realistic landscapes can be created e.g.: a sunset
- This illusion enables the audience to recognise the characters as 'real' people, because they talk, behave and dress like ordinary everyday people

(3)

- 6.6 Markers accept other relevant and well-motivated answers. Candidates must discuss the relevance of the statement: 'The set is an environment for the action'.

Award full marks for:

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

The following is a guide:

- Overall it reflects the real life interior of the guesthouse the Garnet Lodged situated on the West Coast of South Africa
- A set element such as the dining table on which the supper is set conveys an actual dining room with guests eating
- The notice board hanging on the upstage left wall may suggest a quest house (6)

- 6.7 Markers accept other relevant and well-motivated answers. Candidates should focus on physical, vocal and emotional development through the use of Stanislavski's System towards a realistic performance on stage.

Award full marks for:

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

**The answer should include:**

An integrated explanation of the techniques and their application to create a truthful and sincere performance

The following is a guide:

**An actor must be aware of the following:**

- Knowledge of the play and plot-given circumstances and subtext
- Knowledge of the character, biography, background, motives and objectives
- A creative process whereby the actor prepares the character for performance which might include an understanding of the following aspects of Stanislavski's System, e.g.

**Physical score of actions:**

- Actions and reactions should be realistic
- Physical action, facial expressions, gestures and movement in the creation of the play's life on stage

**Beat work:**

- Shifts in thought and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal expression:**

- As the play is realistic, the actor should create the illusion of a real life conversation
- The actor should be guided in the understanding of the thoughts and feelings which are reflected in vocal responses through tone, pace, rate, volume, etc.

**Magic if:**

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic
- 'Acting is believing' The actor should believe in the reality on stage and that the other characters are real

**Circles of attention:**

- The actor's focus should be on the world of the play and not on the audience

**Emotional memory:**

- The actor can draw on personal experiences and emotions to tap into the emotional reality in performance of his/her character and other characters (6)
- The emotional memory should not be more recent than seven years old

6.8 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates should focus on an evaluation of the socio-political setting, themes and messages of the play. And refer to the statement provided in the question.

The following is a guide:

**Socio-political setting:**

- The location of the play is in the Garnet Lodge on the West Coast of South Africa and this represents a remote space in which three very different characters meet within the play
- It is post-Apartheid and this New South Africa provides the milieu for the new possibilities for which each character hopes.

**Themes and messages:**

- Anyone can relate to the themes of the play because they are universal e.g. identity, belonging, etc.
- Universal significance in terms of the importance of truth and reconciliation. The past must be faced and the harm of the past must be forgiven
- The play reflects the human condition in its need for love, a better life, truth, renewed and healed relationships
- The socio-political setting is the New South Africa, yet the play also looks back to the past of Apartheid and its effects on the characters in the play. This teaches anyone, anywhere about the need for personal and socio-political healing and freedoms (10)



**QUESTION 7: MISSING – REZA DE WET**

- 7.1
1. Gertie
  2. Miem
  3. Konstabel
- (3)

- 7.2 Markers accept other relevant and well-motivated answers.  
Candidates may select any ONE character from the play

The following is a guide:

**Miem is:**

- A Middle-aged woman
- Is Diabetic
- A Domineering personality
- Follows Afrikaner Calvinism
- Naïve
- Lacks self-insight
- Has false morality
- A Hypocrite

**Meisie is:**

- Young and pale
- A rebel
- Dominated by her mother/submissive to her mother
- Internally conflicted because of her living conditions
- A dreamer, aspiring to get out of Afrikaner Calvinism
- A hard worker as she is sewing the sacks all the time

**Gertie is:**

- Dull
- Small and middle aged
- Someone who wears a bun
- Old fashioned and this is reflected by her unflattering clothes
- Sexually frustrated
- Someone who has a false morality because she pretends to be an Afrikaner Calvinist but she longs to be free

**Constable is:**

- Secretive
  - Between 30 and 40 years old
  - Blind
  - Manipulative
  - Taking advantage of all the weak points of the other characters
  - Bringing the idea of potential liberation to the other characters
  - Confessor to Meisie
- (3)

- 7.3 Markers accept other relevant and well-motivated answers. Candidates must examine the body language of the characters and explain what it suggests about their relationships.

Award full marks for:

Three well-motivated statements

The following is a guide: The relationship between:

- Gertie and Miem: They are seated far apart. This communicates the underlying tension in their relationship as well as the difference in views they have.
- Miem and Konstabel: Miem is seated in the centre of the table which indicates her position of authority in the family and in this meeting. She is facing Constable which displays interest. Konstabel is turned away from Miem. He is sitting at the one end of the table. This indicates he is not part of the family. He is sitting on the edge of his seat to indicate he is in focus at the moment
- Konstabel and Meisie: Konstabel is seated on a chair and Meisie is kneeling in front of him. He displays a position of higher power and she displays an attitude of blind trust.
- Gertie and Konstabel: Gertie is sitting upright and all her attention is on Konstabel. She is taken in by him. Konstabel, although he is giving most of his attention to Meisie, is still aware of the presence and attention from Gertie. This is clear in how he projects his full body and holds his head slightly in her direction.

(3)

- 7.4 Markers accept other relevant and well-motivated answers. Candidates should analyse the character's role in developing the dramatic tension in the play. Candidates may discuss either a character on stage or an off stage character. Candidates may be awarded full marks even if they did not discuss the character's relationship with Gabriel.

Award full marks for:

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

The following is a guide:

For example;

**Miem:**

- Portrays the theme of Afrikaner Calvinism. This creates tension because Meisie is of a new generation and she is rebelling against the strict Afrikaner values, culture and morals
- Is the matriarch of the family. This puts her in a position of power and influence. Whoever disagrees with her is in conflict with Miem – this creates dramatic tension
- Is the breadwinner, because her husband Gabriel is hiding away in the attic and is therefore unable to help the poverty-stricken family
- Is figuratively blind, which directly leads to her dominating Meisie, which in the end sends Meisie straight into the arms of Constable
- Withholds information from Meisie, like the information about the missing girls results in Meisie not knowing about being barefoot and wearing a confirmation dress
- Is the one unconsciously allowing the circus/evil/Konstabel into the house

(6)

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because of her 'blindness'. The audience knows that Konstabel is not blind he is just pretending.

- 7.5 Markers accept other relevant and well-motivated answers. Candidates should demonstrate an understanding of the genre of Realism in the theatre and be able to describe the effectiveness of using a box set.

The following is a guide:

**A box set is effective because:**

- The play is of the genre Magical Realism and relies on both fantasy and realism. The box set is the conventional set selected to portray Realism in the Theatre.
- It creates the illusion of a family going about their real life in a real life situation.
- This illusion is evident in the placement of the lighting. It is hidden behind the proscenium arch away from the audience and realistic landscapes can be created e.g. a sunset
- This illusion enables the audience to recognise the characters as 'real' people, because they talk, behave and dress like ordinary everyday people

(3)

- 7.6 Markers accept other relevant and well-motivated answers. Candidates must discuss the relevance of the statement: 'The set is an environment for the action'.

Award full marks for:

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

The following is a guide:

- Overall it reflects the real-life interior of an Afrikaner farm home during the Depression era in South Africa
- A set element such as the dining table indicates the kitchen in the house
- The hessian bags lying around signifies the type of farm work being done
- The women gather manure in the bags to sell for money
- The room is sparsely furnished and empty which reveals the poverty of the family

(4)

- 7.7 Markers accept other relevant and well-motivated answers. Candidates should focus on physical, vocal and emotional development through the use of Stanislavski's System towards a realistic performance on stage.

Award full marks for:

Three well-motivated statements

**The answer should include:**

An integrated explanation of the techniques and their application to create a truthful and sincere performance

The following is a guide:

**An actor must to be aware of the following:**

- Knowledge of the play and plot-given circumstances and subtext
- Knowledge of the character, biography, background, motives and objectives
- A creative process whereby the actor prepares the character for performance which might include an understanding of the following aspects of Stanislavski's System, e.g.:

**Physical score of actions:**

- Actions and reactions should be realistic
- Physical action, facial expressions, gestures and movement in the creation of the play's life on stage

**Beat work:**

- Shifts in thought and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal expression:**

- As the play is realistic, the actor should create the illusion of a real life conversation
- The actor should be guided in the understanding of the thoughts and feelings which are reflected in vocal responses through tone, pace, rate, volume, etc.

**Magic if:**

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic
- 'Acting is believing' The actor should believe in the reality on stage and that the other characters are real

**Circles of attention:**

- The actor's focus should be on the world of the play and not on the audience

**Emotional memory:**

- The actor can draw on personal experiences and emotions to tap into the emotional reality in performance of his/her character and other characters
- The emotional memory should not be more recent than seven years old

(6)

7.8 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates should focus on an evaluation of the socio-political setting, themes and messages of the play. And refer to the statement provided in the question.

The following is a guide:

**Socio-political setting:**

- The Great Depression has hit the family's circumstances in a harsh way. They are poor and struggling to make money from the manure they sell
- Circumstances were devastating because there was a Depression and the father of the family stopped working and withdrew into the attic of the house. The women were forced to do the farm work
- The farmers had lost all their livelihood in the Great Depression, this has relevance today in our own economic climate

**Themes and messages:**

- The themes and messages are reflected through the characters' lives
- Miem depicts a person who is trying to protect her beliefs and Afrikaner Calvinism
- Miem is also the over-protective mother as she dominates the household and in particular Meisie
- Miesie depicts dreams and aspirations for a better life by planting roses outside the bedroom window
- Gertie is hoping for sexual fulfilment, which she doesn't get
- Constable depicts the person who brings the much sought-after freedom, offering it to them however they must make their own decision to be freed or not
- The theme of renewal and transformation is relevant to us all because the first of September is a time for a new season and a new life
- Magical realism also draws the audience in, making them part of a world in which everything is possible and even the freaks are accepted

(10)

**TOTAL SECTION C: 40**

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

- 8.1 Markers accept other relevant answers. Candidates should display an understanding and analysis of how Drama and Theatre can help one 'escape reality for a while'. It could be from an actor's or audience member's point of view.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas
- A maximum of two marks can be awarded if the candidate quotes key words from the source

The following is a guide:

**Drama can help us escape from reality by:**

- Taking us into a different world into the world of the play – a make believe world
- Teaching us about life by extending our realm of experience through the characters, themes and messages of the play
- Entertaining us through different performance styles e.g. Song, dance and music
- Making us forget about present circumstances and anxieties as we focus on the life of the play, even as an actor
- Actors can portray/present any character and then disengage after the performance
- Making us laugh and cry, thus easing our personal tension
- Being a cathartic experience, liberating us from our own personal tensions and traumas

(4)

- 8.2 Markers accept other relevant answers. Candidates should display an understanding of the way in which their own experiences of Dramatic Arts have been affected by the lockdown. It could be positive, negative or a combination of both.

Award full marks for:

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

The following is a guide:

**Different ways in which the candidate's experience of Dramatic Arts while learning at home might have been affected:**

**Positively:**

- Learners at home are safe from being infected by the Corona Virus
- The use of multimedia resources, in the absence of face to face teaching, may have enhanced the understanding and performance of learners
- Candidates may have learnt self-discipline because they had to work on their own

- Learners may have focused more effectively, especially in cases where other learners might have disrupted the learning process

**Negatively:**

- Learners who are not self-disciplined may have struggle to complete the work
- There was a loss of school time which put undue pressure on learners
- There was a lack of direct, face to face, support from educators and class mates which, may have caused stress
- There was a broken continuum in learning, developing and rehearsing dramatic skills which may have affected the End-of-Year Examination results
- There may have been poor communication from educators to learners which could have caused anxiety and compromised learning
- Learners may have been inexperienced in using technology which could have placed them at a disadvantage
- Learners may have had no or insufficient data to go online to download lessons and support materials which could have placed them at a disadvantage
- There may not have been enough rehearsal time because of the shortened and disrupted academic year. This might have caused compromised result for the learners
- Learners may have experienced anxiety because of the pandemic and their fear of contracting the virus
- Learners may have had loss of the lives of loved ones due to the pandemic. This will have affected them negatively
- Learners may have had concern about changes in examination performance expectations which could have added additional stress

(6)

8.3 Markers accept other relevant answers. Candidates should display an understanding of the alternative modes theatre companies might have used to generate income

Award full marks for:

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

The following is a guide:

**The following are performance-alternatives that theatre companies might have put in place:**

- Online performance on Zoom and Microsoft Teams such as solo acts, stand-up comedy and synchronised acts by various artists
- YouTube videos of live performances
- Face book recordings of live performances
- Sale of theatre merchandise
- Renting of theatre space

(4)

8.4.1 Markers accept relevant answers. Candidates should identify one relevant social issue and state their target audience.

Award full marks for:

- One mark for social issue
- One mark for target audience
- The target audience depends on the individual candidate's choice of social issue and target market

The following is a guide for the issue:

- Corona virus
- Poverty:
- HIV/AIDS
- Gender based violence
- Human trafficking

(2)

8.4.2 Markers accept other relevant answers. Candidates should provide a motivation for aim and message of their production.

Award full marks for:

- Two marks for the motivation of the aim
- Two marks for the motivation of the message

The following is a guide:

The aim might be:

- To educate their audience about the issue
- To warn against the negative effects or consequences if the issue is not addressed
- To encourage active change in society and its members to address the social issue

(4)

8.4.3 Markers accept other relevant and well-motivated answers. Candidates should demonstrate an understanding and be able to explain the actor-audience relationship with regard to Grotowski's Poor Theatre.

Award full marks for:

- Four well-motivated statements

The following is a guide:

**The following Poor Theatre principles could be applied to the actor-audience relationship:**

- Via Negativa, the stripping away of all unnecessary emotional, intellectual and physical 'blocks' from the actor. This enables the actor to connect directly with the audience in a free and honest performance
- Sets and props are eliminated to ensure only the 'holy actor' is the focus for the audience
- Costumes are kept to the minimum to ensure the actor's communication is not hindered and becomes the instrument of communication in the space
- The actor and the audience have no hindrances between them. They are in close connection with one another to ensure the most powerful theatrical experience. They are in communion.
- Technical devices such as lighting and sound are eliminated to ensure there is no distraction away from the 'holy actor'

(8)



8.4.4 Markers accept other relevant and well-motivated answers. Candidates must identify and explain the use of one prop in their production

Award full marks for:

- One mark for identifying the prop
- One mark for explaining the use of the prop
- The prop will depend on each candidate's individual choice and application of Grotowski's principles

(2)

8.5 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates should display an ability to discuss the Dramatic Arts skills they have developed in the preparation of their adapted theme or audition programme for their final examination. They may refer to SOURCE H in their answers.

The following is a guide:

**Dramatic Arts skills developed in the preparation of their adapted individual audition programme/final performance examination might include:**

- Resilience to work under difficult circumstances
- Personal accountability for an individual performance
- Personal resources of creativity are extended
- Heightened awareness, sensitivity and gratitude for life through the artistic and creative process

**Vocal Skills:**

- The mandatory wearing of a face mask might highlight the advantages of vocal skills acquired in Dramatic Arts, e.g. projection, articulation, modulation
- Diaphragmatic Intercostal Breathing would assist vocal support, particularly when wearing a mask
- Vocal warm ups would enhance the tonal quality of the voice
- The development of skills with regard to pace, rate etc.
- Elements such as timing, pause, rhythm metre, phrasing, accent, etc

**Physical Skills:**

- Strength and agility would be gained from physical warm up exercises
- Physical expression can be developed in an individual performance through the use of space
- Motivated gestures and movement is utilised
- Physical Theatre skills can be refined. The use of weight, space and force is developed

**Acting Skills:**

- Personal accountability for individual dramatic items would open up possibilities to take personal responsibility for all the work in the adapted performance examination
- Focus and relaxation exercises would eradicate tension and lead to a more dynamic and rooted performance

- Acting skills e.g: characterisation, a variety of performance styles, focus, concentration, believability, internalisation and naturalisation would all be assumed by the individual performer
- The ability to perform without an audience and be filmed would give the candidate a new confidence and focus to perform anywhere
- Emotional integration
- Interpretation of the subtext
- Relationship to the audience (10)

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

**ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3 AND 4: 12 MARKS**

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement.

| DESCRIPTOR  | MARK  | THE CANDIDATE DISPLAYS THE FOLLOWING:   |
|---|-------|---|
| <b>Outstanding</b><br><b>Metacognitive Knowledge</b><br><b>Create</b> | 11–12 | <b>Thinking process:</b> Demonstrates a creative approach to factual, conceptual, procedural, metacognitive knowledge <ul style="list-style-type: none"> <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> <b>Cognitive levels:</b> Candidates show the ability to change, judge, argue, reorganise |
| <b>Meritorious</b><br><b>Procedural Knowledge</b><br><b>Evaluate</b>  | 9–10  | <b>Thinking process:</b> Presents factual, conceptual and procedural knowledge <ul style="list-style-type: none"> <li>• Explores, and contextualises the question and quote in an interesting manner</li> <li>• Demonstrates an insightful understanding of the question, the quote, play text and dramatic movement</li> <li>• Provides and analyses a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the dramatic movement</li> </ul> <b>Cognitive levels:</b> Candidates show the ability to explore, propose, appraise, evaluate, conclude   |
| <b>Average</b><br><b>Conceptual Knowledge</b><br><b>Analyse</b>       | 7–8   | <b>Thinking process:</b> Presents factual and conceptual knowledge <ul style="list-style-type: none"> <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> <b>Cognitive levels:</b> Candidates show the ability to inquire, contrast, distinguish, classify  |
| <b>Elementary</b><br><b>Factual Knowledge</b><br><b>Apply</b>         | 5–6   | <b>Thinking process:</b> Presents factual knowledge <ul style="list-style-type: none"> <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> <b>Cognitive levels:</b> Candidates show the ability to relate, organise, interpret, identify, integrate  |
| <b>Achieved</b><br><b>Factual Knowledge</b><br><b>Understand</b>      | 3–4   | <b>Thinking process:</b> Presents disjointed factual knowledge <ul style="list-style-type: none"> <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> <b>Cognitive levels:</b> Candidates show the ability to identify, list, recognise, define, explain  |
| <b>Not Achieved</b><br><b>Factual Knowledge</b><br><b>Remember</b>    | 0–2   | <b>Thinking process:</b> Remembers factual knowledge <ul style="list-style-type: none"> <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> <b>Cognitive levels:</b> Candidates are not able to identify, list, recognise, define  |

**ANNEXURE B: RUBRIC FOR QUESTIONS 5, 6, 7 AND 8: 10 MARKS**

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement

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

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

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement.

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

**1. Remembering**

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

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

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

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

**2. Understanding**

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

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

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

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

**3. Applying**

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

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

**4. Analysing**

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

**Respond** Reply react or answer in words

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

**Write** Compose, write, produce

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

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

**5. Evaluating**

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

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

**6. Creating**

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

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