



**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

**DRAMATIC ARTS
MARKING GUIDELINE**

MARKS: 150

This marking guideline consists of 42 pages.

GENERAL COMMENT FOR EXAMINERS/EDUCATORS:

1. Candidate must refer to the Dramatic Arts theory and contextualising within the play studied. Full marks cannot be awarded unless the candidate shows an understanding of the theories of the subject. The answers must be discipline specific. Use What, Why and How with pointed references to examples in the text.
2. Tick clearly to indicate the learning which is being assessed. Markers should engage actively with the answers.
3. Chief markers should facilitate the rubric with markers. The level descriptors of Dramatic Arts must be used to guide the marking.
4. Have regular rounds of consultation to ensure marking is standardised.
5. In the case where a candidate writes more than the suggested number of words – do not penalise (essay question).
6. The answers in the marking guideline are a suggestion and do not offer all the answers for a question. Markers should take this into account and be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
7. Spend the first day to unpack the quality and quantity of the evidence in the marking guideline and standardise and find common definitions and concepts.
8. Markers to align Broad Topics and Topics with the questions.
9. The suggested answers are often beyond what most candidates at Grade 12 level can manage and should be regarded as a learning tool for markers.

SECTION A: 20TH CENTURY THEATRE MOVEMENTS**QUESTION 1: 20TH CENTURY THEATRE MOVEMENTS (-ISM)**

Topic	12.1: 20 th Century 'isms 12.3: Absurd or Epic or Postmodern Theatre 12.4: Play Text 1: 20 th Century Theatre Movements, Epic or Absurd or Post-Modern theatre					
Cognitive level difficulty	Analyse, Evaluate, Create					
Command verb	Discuss, Evaluate, Create					
Explanation of command verb	To determine, judge, consider the significance, value, purpose, worth of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.					
Complexity of thinking process	Metacognitive					
Level of Complexity/Problem-solving	Very difficult					
Rubric type	Extended Constructed Response					
Weighting of mark allocation	Low	9	Middle	12	High	9

Quality Level	MARK Allocation	QUALITY OF EVIDENCE
High End	Score point 24–30	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.
Average and Above Average	Score point 15–23	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 solution. The response demonstrates a clear understanding and analysis of the problem.
Achieved	Score point 11–14	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.
Weak	Score point 1 – 10	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 may be incomplete or missing. The response demonstrates a minimal understanding and analysis of the problem.
Not Achieved	Score point 0	The response is completely incorrect or irrelevant. There may be no response, or the response may state, 'I don't know'

The following content pointers serve as guide:

The candidate must:

- Answer this question in a 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.
- Use the rubric on the next page to assist in the assessment of the essays.

DESCRIPTOR	MARKS	THE CANDIDATE DEMONSTRATES THE FOLLOWING:
Outstanding Metacognitive Knowledge Create	27–30 90–100 A+	- Thinking process: Adapts factual, conceptual, procedural and meta-cognitive knowledge in the question, source and integrates the demands of the question. Quotes in a differentiated, interpretative, creative and original manner. - Evaluates examples in the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content. - Designs and creates an argument in a new and unique pattern that proposes reflexive creative, critical and analytical thinking. - Cognitive level: Demonstrates an ability to create, reorganise, synthesise, discover, renew, change, elaborate, and improve.
Excellent Metacognitive Knowledge Evaluate	24–26 80–89 A	- Thinking process: Appraises factual, conceptual, procedural and meta-cognitive knowledge in the question, source and content and integrates the demands of the question. Quotes in a differentiated, interpretative and interesting manner. - Appraises/Assesses examples in the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content. - Compiles an argument in an interesting pattern that proposes reflective critical and analytical thinking. - Cognitive level: Demonstrates ability to judge, critique, recommend, report, evaluate, predict, invent, and propose.
Meritorious Procedural Knowledge Analyse	21–23 70–79 B	- Thinking process: Analyses, distinguishes and explores factual, conceptual, and procedural knowledge in the question, source and the content and integrates the demands of the question. Quotes in a differentiated and interpretative manner. - Analyses/Dissects examples in the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content. - Compiles an argument that proposes critical and analytical thinking. - Cognitive level: Demonstrates and ability to analyse, infer, deconstruct concepts, interrelate, attribute, discover.
Substantial Procedural Knowledge Apply	18–20 60–69 C	- Thinking process: Analyses and distinguishes factual, conceptual and procedural knowledge in the question, source and content and integrates the demands of the question. Quotes in an organised, differentiated and interpretative manner. - 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. - Provides an argument that proposes critical and analytical thinking. - Cognitive level: Demonstrates an ability to apply, construct, integrate, simulate.

DESCRIPTOR	MARKS	THE CANDIDATE DEMONSTRATES THE FOLLOWING:
Adequate Conceptual Knowledge Understand	15–17 50–59 D	- Thinking process: Explains, interprets and rephrases factual and conceptual knowledge in the question and source and content and integrates the demands of the question. Quotes in a differentiated manner. - Interprets examples in the play text, the theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content, predictable. - Provides an argument that proposes analytical thinking. - Cognitive level: Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare and explain.
Moderate Conceptual Knowledge Understand	12–14 40–49 E	- Thinking process: Explains and interprets factual and conceptual knowledge in the question, source and content and integrates the demands of the question and quotes in a differentiated manner. - Explains examples in the play text, the theatre movement and other additional sources within a predictable range of theoretical, practical and aesthetic content. - Writes an explanation within a range of predictable/general thinking processes. - Demonstrates the ability to interpret, infer, exemplify, classify, summarise, compare, and explain.
Elementary Factual Knowledge Remember	10–11 30–39 F	- Thinking process: Defines and applies knowledge from memory and integrates the demands for the question. Quotes in an uncomplicated/straightforward and fundamental manner. - Selects examples in the play text, the theatre movement and other additional sources within a narrow range of theoretical and aesthetic content. - Writes an explanation within a range of predictable thinking processes. - Cognitive level: Demonstrates an elementary ability to problem solve, identify, list relate, and define.
Not Achieved Factual Knowledge Remember	1–10 20–29 G	- Thinking process: Remembers and applies disjointed/irrelevant knowledge. Demonstrates limited to basic ability to solve the demands of the question. - Chooses examples from the play text, the theatre movement and other sources. - Writes an explanation within a basic range of thinking processes that is decontextualised. - Cognitive level: Demonstrates a limited ability to identify, list, relate, define, interpret, and differentiate.
Not Achieved Factual Knowledge Remember	0 H	- Demonstrates no understanding of the question or source, unable to write an essay, provides no examples from the play text or the theatre movement. OR - Presents a few facts, unrelated to the question. OR - Unable to identify, list, relate, define. OR - Presents memorised information and content that does not answer the question.

IMPORTANT NOTES WHEN MARKING THE ESSAY:

In addition to referring to all knowledge and skills outlined in the rubric per descriptor, please take note of the following:

One factual statement about the theatre style or the play does not equal one mark. Carefully consider the thinking process and cognitive level involved in the overall discussion by the candidate. An essay filled with factual statements about the play and theatre style at best falls into the Elementary descriptor category (30%–39%).

Essays assessed as being in the Excellent and Outstanding Descriptor category (80% and above) must include all knowledge and skills outlined in the rubric and must include a discussion/comparison of the socio-political contexts of the modern and 20th century worlds. The socio-political context is implied in the question for higher order cognitive level answers.

The following content that candidates should refer to is taken from the *Via Afrika Grade 12 Learners Textbook* and other sources. This may be used as an aid to assessment of the content of the essay and as further study resource material.

ABSURD THEATRE**Socio-Political context**

- After the Second World War people had a desperate need to make sense of the brutality and chaos (horrors of Nazi concentration camps) of the war
- Science had failed to provide social solutions
- Destructive power of atomic bomb – man able to destroy humanity
- Questions about reason and human beings' rationality
- People feeling disillusioned, exhausted and desolate
- People lost faith in God and technology
- Theatre focused on the basic human condition
- Feelings of helplessness and futility in a world that seemed without purpose

Philosophies/20th century –isms**Influential thinkers/philosophers of the time:****Existentialism**

The main concern of this philosophy is the meaning of existence, which is seen as illogical, pointless, arbitrary and cruel. We exist because we exist – there is no pre-ordained plan and after life we become dust – there is no proof of after-life existence. This makes living in the moment very important because the present is the only reality we can count on.

Friedrich Nietzsche (1844–1900) first claimed that ‘God is dead’. He meant that people’s relationship with God was broken, and that God was as good as dead.

Jean-Paul Sartre said that ‘Man is condemned to be free’: condemned also because we did not create ourselves. Having been hurled into the world, we are responsible for everything that we do. As such people feel alien in a world that has no meaning, and this feeling of alienation creates despair, boredom and a sense of absurdity. He did not believe in a system of absolute morals we have to adhere to. We were created as free individuals and this freedom condemns us to make choices throughout our lives. Facts and events in life only have meaning because we have attached such meaning to them. An action is therefore only immoral because we chose to label it as such. Our choices are significant. We must find our own values and act in accordance with them – and then accept the consequences. In existentialist philosophy, this is called ‘authenticity’.

Albert Camus was the first theorist to use the term ‘Absurd’ in relation to the human existence. By this we mean that human beings are ridiculous creatures, out of harmony with their surroundings. The term expresses the gulf between our aspirations and the meaningless universe in which we exist. Our problem is to find our own way and our own standards in a world of chaos. He reinforces the idea of solipsism – a belief that one can only know oneself. Camus believed that human beings lost the comfort to explain the world in terms of logic and reason after WW2. The modern world makes no sense. People are also isolated and cut-off from each other through difficulties in communication.

Camus’ ideas are summed up in an essay, *The Myth of Sisyphus* (1942), in which he describes the plight of human beings through the Greek myth about Sisyphus, who angered the gods and was condemned to push a boulder up a hill, only to have it roll back down as soon as he reached the top. He saw this act of seemingly pointless repetition similar to existence for post-war society.

Absurdist characters

- Representative of humanity, rather than an attempt to create a ‘real’ person on stage.
- Exaggerated qualities
- The situations are intensified
- No character background – they have no past and little indication of their futures
- They are not judged against who or what they are but rather for what they do
- Characters are vehicles to express the playwright’s thoughts on humanity
- Characters often come in pairs/comic duos. Mutually dependent characters as for instance Vladimir (mind) and Estragon (body) representing a single human being or Genet’s characters often forming a master-slave relationship.

Other Absurd Theatre conventions

Plot structure

The plots of Absurd Theatre do not follow traditional structural forms. There is no unity of action, time and place as in the mirrored society of traditional theatre. Action, time and place is dislocated to reflect a world out of harmony. Playwrights employ a circular, episodic structure emphasising the lack of progress to a logical resolution. All events have equal insignificance and the only resolution is the inevitable moment of death. The structure gives the audience an experience of living a senseless life in a meaningless world through either following a circular pattern or spiral descending into futility. There is little exposition and nothing seems to happen. The climax is postponed. Characters fill the time with trivial activities such as circus clowning, music-hall banter, repetitive dialogue, farce and futile attempts at understanding their universe.

Language/Dialogue

- Inability of language to bridge the gap between human beings
- Language is depersonalising, automatic and meaningless
- Meaningless conversations
- Silence/pauses
- New words are created reflecting people's attempts to communicate with others. The attempts are doomed to fail.
- Banal daily conversations mixed with lyrical language, puns, clichés, slang and repetitions
- Sudden changes in linguistic style and mood
- Stichomythia – a quick exchange of dialogue
- Occasional forceful speeches
- Repetition

Performance space

Stage used to reflect the emptiness of the existentialist world where people feel isolated in their environment.

The stage becomes a metaphor for the world itself.

The performance space focuses attention on themes and symbolic meaning rather than the external realities of life.

Beckett's empty performance spaces reflect the oppressive emptiness of the lives of the characters.

Ionesco clutters the performance space yet achieves the same effect of oppressive emptiness (of spirit). A cluttered environment that is still empty of meaning.

EPIC THEATRE

Socio-political context

Brecht

- 1918 Brecht was drafted as a medical orderly in the First World War and witnessed the daily slaughter and suffering of human beings.
- Brecht was strongly opposed to the political powers that sacrificed countless human lives for what he believed was capitalist economic gain.
- Brecht recognised the conflict between people's spiritual aspirations and their physical reality and animal nature.
- After Treaty of Versailles, Germany suffered tremendous economic hardship.
- The Russian revolution of 1917 was followed by the emergence of Karl Marx's theories.
- Marxism provided Brecht with a scientific view of the world and a strong political faith.
- He opposed mindless patriotism and the values of bourgeois society and supported the idea of an inevitable class struggle, in which the proletariat would bring about social revolution.

Philosophies/20th century –isms

Influential thinkers/philosophers of the time:

Marxism was based on Hegelian dialectics, which can be described as 'the coexistence of opposites, the merging of thesis and antithesis, the fact that order cannot be conceived without disorder – in a word, dynamic ambiguity'. This became for Brecht the essence of drama, as it showed that human life was never static, but always developing.

All causes, effects and relationships are dynamic, involving ongoing conflict and contradictions. Conflicting forces pull a person, family or society in opposite directions, which, in turn, bring about movement, development or change.

In the early 20th century, the artistic world was involved in a rebellion against the romantic and naturalistic styles, and movements, such as Dadaism, cubism, surrealism and expressionism, were opposed to naturalism and realism.

Expressionism was first applied to respectively the Dutch and French painters Van Gogh and Gauguin who worked in a style different from the Impressionist painters. It focused on the artist's emotions rather than on the objects that aroused these emotions.

In drama, it refers to the movement that first grew in Germany around the time of First World War. It captured feelings of dissatisfaction with authority and the materialism associated with the war. Expressionism used sarcasm and satire to attack increasing industrialisation and materialism.

The expressionists believed that there is no absolute truth but that fundamental truth is to be found within humankind – its spirit, desires and visions – and external reality should be reshaped until it is brought into harmony with these internal attributes. They believed that beneath the social façade there is a vast hidden reality consisting of secrets and unconscious desires, aspirations, conflicts, frustrations and hallucinations. It is this subjective reality that Expressionists wished to explore.

The aim of Expressionistic writers was to expose the inner feelings and experiences of the characters, rather than the outer reality in which they existed. The focus was on the journey of the soul of the main character, so normal order of events and the unities of time, place and action were disrupted to create a heightened effect.

Epic characters

- Characters represent a universal type such as peasants or soldiers as a social milieu for more rounded characters such as Grusha, Shen Te, Mother Courage and Kanna in *Kanna Hy Kô Hystoe*
- Character development is not of lesser importance in Epic Theatre.
- There is no obvious hero that the audience must identify with.
- The characters are victims of a social and political system and do not fail because of their own choices of free will or their own bad judgement.
- Characters are represented one-sided and representative.
- Characters seem to be products of their socio-political setting.
- Actors use *gestus* (show attitude) rather than express feelings.
- Characters exclude the psychological – feelings are externalised.

Other Epic Theatre Conventions

Plot Structure

The epic play was structured as a montage of independent incidents (episodes which are complete within themselves), which Brecht believed could connect dissimilar in such a way as to 'shock' people into new recognitions and understandings. In *Kanna Hy Kô Hystoe* the structure forms a montage through the unstructured connecting of important moments, happenings and conversations in the life of the family. As the text indicates 'the characters speak across distances, years, dreams and death'.

In an episodic structure the episodes are linked by thematic threads, which Brecht wanted his audience to confront, ponder, debate and reflect upon. The audience could make connections between the past and present.

Brecht's plays were structured according to Marxist dialectics: argument, clash and confrontation. The thesis-antithesis structure of an argument can be found in the structure and placement of the scenes. Brecht referred to the 'gest' of each scene – its well-defined action and purpose.

The chain of events exists to present a solid case from which a socio-political lesson can be learned. Brecht maintained that his plays were like scientific experiments that examined human behaviour to see what morals and principles influence them, and whether there is scope for improvement.

Historification

Historification (or setting the play in a distant past or distant location away from the audience's reality) contributes significantly to keeping the audience critical of what they are watching, while allowing them to draw parallels with the present. He wanted the audience to experience an objective distance, so they could participate in alternative decision-making. Historification refers not only to the historical setting of the action, but also to the geographical setting.

Verfremdungseffekt

Verfremdung (sometimes translated as 'alienation' or 'distancing', but literally meaning 'to make strange') is an important Brechtian term. The verfremdungseffekt (or V-effect) refers to the way Brecht went about ensuring that his audience's empathy was broken, so that they remained critical of the events they were watching.

POST-MODERN THEATRE

Socio-Political context

- Post-Modernism began to emerge in the mid-1980's and is an eclectic movement, which embraces many different ideas and approaches.
- In the 20th century there was a blurring of the boundaries between different disciplines, and also between 'high' and 'low' culture. In Post-Modernism, the divisions between genres and disciplines disappear altogether. The idea of elite art is laughed at and artists recycle popular culture.
- Modernist artworks lament the loss of meaning and coherence, and see the fragmentation of history as tragic. Post-Modernism, on the other hand, celebrates the chaos of contemporary life, embracing nonsense and absurdity, and creating a sense of fun, playfulness and irony.
- In the Modernist era, radical theatre experimented with breaking away from the expected norms. Post-Modern Theatre, in turn, rejects the ideologies and certainties of the Modern era.
- In America, mainstream theatre is represented by Broadway, while Off-Broadway theatre is more experimental. The Off-Off-Broadway theatre movement was driven by artists who pushed boundaries because they were dissatisfied with the mainstream, which was unlikely to take risks. Many of what are now considered Post-Modern plays came out of this spirit of testing new frontiers.
- As the world around us changes, and scientific discoveries advance, technologies multiply, and global capitalism and consumerism seem to go out of control, playwrights need new ways to express the chaos and change they find around them.

Philosophies/20th century –isms

Influential thinkers/philosophers of the time

The term 'postmodern' came into the philosophical lexicon with the publication of Jean-Francois Lyotard's *La Condition Postmodern* in 1979 (The Postmodern Condition: A report on knowledge, 1984).

One of the themes in postmodern philosophy is a denial of universal, objective truth. This is clearly declared in Jean-Francois Lyotard's statement 'incredulity towards metanarrative'. A metanarrative refers to a unifying story that seeks to explain how the world is – in other words a metanarrative is a worldview. Lyotard suggests that we should be sceptical of such broad explanations. For example, the statement 'God so loved the world' is nonsensical to Postmodernists for two reasons: (1) they deny the existence of God, and (2) statements reflecting the whole world (metanarratives) are impossible.

The computer age has transformed knowledge into information, that is, coded messages within a system of transmission and communication. We live in a world where we are bombarded with messages and information and shy away from accepting only one absolute truth about the world we live in.

Postmodernism is a repetition of the modern as the 'new,' and this means the ever-new demand for another repetition. Sam Shepard's plays are peopled with characters from the mythic landscape of America: heroes, rock-stars and cowboys. He combines storytelling with experimental forms. His plays seem to border on realism but it really is a container for stories that explore the post-modern condition in America.

His theatrical style is marked by monologues with a hallucinatory quality, dialogue that seems bizarre and sometimes nightmarish. The language is meant to transport the audience into moments of heightened consciousness. Another notable aspect of his work is pastiche: he juxtaposes pop culture images and characters on stage.

Post-modern characters

- Using characters that are ordinary and non-exceptional
- Characters could be psychologically real with real motivations.
- Characters can be fragmented, disembodied representations of ideas.

Post-Modern conventions

Pastiche: The taking of various ideas from previous writings and literary styles and pasting them together to make new styles.

Intertextuality: The acknowledgement of previous literary works within another literary work.

Metafiction: The act of writing about writing or making readers aware of the fictional nature of the very fiction they are reading. In theatre, this becomes Meta-theatre, making the audience aware of the fact that it is only a play.

Temporal Distortion: The use of non-linear timelines and narrative techniques in a story.

Minimalism: The use of characters and events which are decidedly common and non-exceptional characters.

Maximalism: Disorganised, lengthy, highly detailed writing.

Magical Realism: The introduction of impossible or unrealistic events into a narrative that is otherwise realistic.

Faction: The mixing of actual historical events with fictional events without clearly defining what is factual and what is fictional.

Reader Involvement / Audience Involvement: Often through direct address to the reader/audience and the open acknowledgement of the fictional/unreal nature of the events being described.

TOTAL SECTION A: 30

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

2.1 2.1.1

Topic	10.11: SA Theatre, Workshop Theatre 12.5: SA Theatre (1960-1994)					
Cognitive level difficulty	Remembering					
Command verb	Name					
Explanation of command verb	To identify, specify or mention by name					
Complexity of thinking process	Factual					
Level of Complexity/Problem-solving	Easy					
Rubric type	Short Specific Response					
Weighting of mark allocation						
	Low	0	Middle	0	High	1

Workshop method.

(1)

2.1.2

Topic	10.11: SA Theatre, Workshop Theatre 10.8: Text Interpretation					
Cognitive level difficulty	Analyse					
Command verb	Discuss					
Explanation of command verb	Write about the topic in detail, take into account or consider different issues or ideas or opinions related to it.					
Complexity of thinking process	Procedural					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Short Extended Response					
Weighting of mark allocation	Low	1	Middle	2	High	3

Markers to mark with discretion. The following is a guideline:

With regards to Workshop theatre making method, 'Interpretive freedom' refers to the following.

One mark for a simple response and THREE marks for a well-motivated answer.

- Every member of the group can and may equally analyse and contribute to the making of the production without fear of their positions in the entire production.
- Ideas can be a collective instead of one person making analytical decisions without the consent of the team.
- Every idea that is proposed by the team members is subjected to analysis and criticism by the group.
- Being open minded when approaching the rehearsal process.
- To be able to change the decisions that you had made previously based on new discoveries.
- Being able to adjust the production in your own way as you rehearse.
- To freely analyse and change things without the fear of who you are in the production.

(3)

2.1.3

Topic	10.1: Introduction to Drama 10. Staging Conventions 11.11: Poor Theatre 12.3: Epic Theatre 12.5: SA Theatre (1960-1994), Playtext <i>Woza Albert!</i>					
Cognitive level difficulty	Analyse					
Command verb	Explain					
Explanation of command verb	Make Something clear, easy to understand by describing more in detail or revealing facts or information. Give a reason so as to justify or excuse (an action or event)					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate					
Rubric type	Analyse					
Weighting of mark allocation	Low	0–1	Middle	3–6	High	7–8

Consider the following as guidelines (**Refer to ANNEXURE A**).

Award marks for FOUR different aspects discussed individually or TWO well explained aspects.

The traditional plot for plays usually looks like this:

- Exposition sets the scene. The writer introduces the characters and setting, providing description and background.
- Complication, sometimes called the inciting incident, is a single event that begins the major conflict.
- Rising Action builds during the story and gets more exciting.
- Climax is the moment of greatest tension in the story.
- Falling Action happens as a result of the climax and we know that the story will soon end.
- Resolution is when the character solves the main problem/conflict or someone solves it for him or her.
- Denouement (French: the action of untying): is the series of events that follow the plot's climax. It is the opposite of the exposition, in that any remaining questions or mysteries that remain after the resolution are solved by the characters or explained by the playwright.

Sometimes the playwright leaves us to think about the theme or future possibilities for the characters.

Candidate may oppose the plot by discussing the structure as Episodic. An episodic structure is characterised by the following:

- Each scene has its own beginning, middle and end
- This structure can be either plot driven or character driven. Keep in mind that a “place” can be considered a character if it is the central figure in each episode.
- If the story is character driven, you will most likely have at least one character showing up in every episode, using this character as the driving force in each story. (In the case of *Woza Albert!*, Percy and Mbongeni)
- If the story is plot driven, you will see a similar character, place, or theme in each chapter or story, but the driving force will be the events within each.
- Each scene/episode stands on its own. Some of the jokes require you to know a lot about the characters from previous episodes and the Main Character’s goal is often developed over time, but overall each episode can stand alone as an individual story.

Candidate may argue against traditional using the above information.

COSTUME:

- Costumes are authentic
- Costumes demonstrate the place, socio-political, cultural, period, age, gender, etc. characteristics of the character

In *Woza Albert!*

- Actors are only wearing pants
- Costumes are representational
- Costumes are used to transform into different characters in the play
- There is minimal use of costumes

(8)

2.2

Topic	10.12: Staging Conventions 11.1: Realism and Stanislavski 11.10: Poor Theatre 12.5: SA Theatre (1960-1994)					
Cognitive level difficulty	Analyse					
Command verb	Explain					
Explanation of command verb	Make Something clear, easy to understand by describing more in detail or revealing facts or information. Give a reason so as to justify or excuse (an action or event)					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1 – 2	Middle	3 – 4	High	5 – 6

Candidate agrees or disagrees with the given statement. However, in the beginning of the play *Woza Albert!* It is clearly stated that the actors, Mbongeni and Percy went under a strict actor training method i.e. Poor theatre techniques. Consider the following:

Award full marks for THREE well-motivated reasons.

In *Woza Albert!* the following are true to the acting:

- His aim was to eliminate the division between actor and audience, creating a communion between the two (the holy communion).
- Actors typically performed with the spectators on many sides.
- Participants also performed in and around the spectators strategically placed amongst them in the space.
- The actor and his/her skills were at the core of all Poor Theatre performances.
- On occasions, performances used no 'real' props, but employed actors as props instead.
- Actor training was intense over long periods of time.
- Actors with egos had no place in Grotowski's theatre.
- Aim was for acting to be authentic, akin to Stanislavski's system (but more physical).
- Grotowski used a variation of Stanislavski's emotion memory technique with his own actors.

(6)

2.3

Topic	10.12: Staging Conventions 12.5: SA Theatre (1960-1994)					
Cognitive level difficulty	Evaluating					
Command verb	Evaluate					
Explanation of command verb	Determine, judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.					
Complexity of thinking process	Meta cognitive					
Level of Complexity/problem-solving	Very difficult					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1-2	Middle	3-4	High	5-6

Candidates' own response. Markers must mark with discretion.

Award full marks for THREE well-motivated reasons with examples.

The following might be the reasons:

- The Episodic nature of the play may change
- They may have to change into real costumes
- There will be too many actors on stage
- The actor's skills will not be challenged to its fullest potential

(6)

2.4

Topic	11.10: Poor Theatre 12.5: SA Theatre (1960-1994) <i>Woza Albert!</i>					
Cognitive level difficulty	Suggest					
Command verb	Explain, Describe					
Explanation of command verb	Make Something clear, easy to understand by describing more in detail or revealing facts or information. Give a reason so as to justify or excuse (an action or event) To give, narrate, relate, tell, describe, express a detailed account of					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Procedural					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1-2	Middle	3-4	High	5-6

Award full marks for THREE well explained, with examples reasons given by candidates.

These are some of the motivations behind the meaning of the term Poor Theatre.

- Grotowski's acting area was typically bare, with few props and no set. Object transformation was a key aspect of Poor Theatre
- After transformation, objects were often symbolic and/or of great significance
- Lighting typically flooded the acting area with no use of spotlights or focus areas
- If used at all, 'costumes' would be anonymous, not identifying character (as with realism)

(6)

2.5

Topic	10.12: Staging Conventions 12.5: SA Theatre (1960–1994) <i>Woza Albert!</i>					
Cognitive level difficulty	Suggest					
Command verb	Discuss					
Explanation of command verb	Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it.					
Complexity of thinking process	Metacognitive					
Level of Complexity/Problem-solving	Very difficult					
Rubric type	Extended Constructed response					
Weighting of mark allocation	Low	0–3	Middle	4–7	High	8–10

Refer to staging conventions of Poor Theatre. Consider the school environment in candidates' responses.

Use the rubric in **ANNEXURE B**.

(10)
[40]

OR

QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

3.1 3.1.1

Topic	12.5: SA Theatre (1960–1994)					
Cognitive level difficulty	Remembering					
Command verb	Name, Identify and Select					
Explanation of command verb	Specify time or place as something desired. Prove what or who someone or something is. Carefully choose, determine or decide the best or most suitable.					
Complexity of thinking process	Factual					
Level of Complexity/Problem-solving	Easy					
Rubric type	Short Constructed Response					
Weighting of mark allocation	Low	1	Middle	2	High	3-4

The character of Jakes introduces the audience to the socio-political background of the play in a monologue. The audience is then introduced to the characters of Mingus and the writing of the love letter introducing the theme of love as contrast to the conflict of the struggle. The exposition carries on in scene 2 as we are introduced to Mamriti's shebeen and the characters of Lulu and Princess. The exposition comes to an end with the triggering event which is when Ruth enters.

(4)

3.1.2

Topic	10.12: Staging Conventions 12.5: SA Theatre (1960 – 1994)					
Cognitive level difficulty	Creating					
Command verb	Create					
Explanation of command verb	Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being.					
Complexity of thinking process	Metacognitive					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Short Constructed Response					
Weighting of mark allocation	Low	1-2	Middle	3-4	High	5-6

Award marks for knowledge of positioning on stage as well as the use of movement and lighting.

Following is an example of a possible response:

Shafts of light illuminates the cast spread over the stage on different levels with Jakes centre stage. They move around the stage as they dance to the opening song. Characters move to their designated positions at the end of the song to establish their characters: Lulu to school desk, Mamriti to arm chair, Mingus and Princess to the street lamp and Charlie at Mingus' feet. Jakes to typewriter. Jake rises and moves down stage as he addresses the audience. Mingus joins him until scene two where all characters are illuminated in Mamriti's house.

(6)

3.2

Topic	12.5: SA Theatre (1960 – 1994)					
Cognitive level difficulty	Applying					
Command verb	Suggest					
Explanation of command verb	Cause, argue, demonstrate, show that something exists or is the case. Put forward for consideration. Mention an idea, possible plan, or action for other people to consider. Produce an idea in mind					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate to difficult					
Rubric type	Short Constructed Response					
Weighting of mark allocation	Low	1–3	Middle	4–6	High	7–8

Award TWO marks per well explained response or ONE mark per briefly stated fact.

Mamariti:

(A respectable shebeen queen with a motherly figure above her, the oldest in the house, the leader of a home)

- A dress that fits her age, flowing and long
- A *doek* on her head
- A shawl over her shoulders

Mingus:

(A gangstar kingpin, a thug, a fashion lover with an obvious inclination to brand names)

- Formal Bostonian shoes
- A shirt
- A Borsalino hat
- A three-piece suit



Candidate must provide reasons for their choice of costume.

Use rubric in **ANNEXURE A**

(8)

3.3

Topic	10.2: SA Theatre 11.4: SA Theatre 12.5: SA Theatre (1960 – 1994)					
Cognitive level difficulty	Evaluating					
Command verb	Evaluate					
Explanation of command verb	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					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate					
Rubric type	Short Constructed Response					
Weighting of mark allocation	Low	1-3	Middle	4-6	High	7-8

Consider the following from candidates' responses.

Two marks for ONE well-motivated opinion.

- Songs are traditionally used for moving the masses into action.
- Songs are also effective as a medium of mourning, for celebrating or merely for the sake of a united voice.
- People sing along to songs and that makes the message inevitable to the audiences. (audiences tend to sing along to the songs)
- Black communities are known for song and the play is a reflection of a community of vibrant performing arts i.e. Sophiatown.
- It supports the validity of some of the great names that came out of Sophiatown such as Dolly Rathebe, Bro Hugh Masekela, Thandi Klaasen etc.

Use rubric in **ANNEXURE A**

(8)

3.4

Topic	12.2: Theme/Audition Programme 12.5: SA Theatre (1960 – 1994)					
Cognitive level difficulty	Creating					
Command verb	Create					
Explanation of command verb	Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being.					
Complexity of thinking process	Metacognitive					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Short Constructive Response					
Weighting of mark allocation	Low	1-2	Middle	3-4	High	5-6

Candidate may mention any physical or vocal quality or technique or any acting technique. Give credit for clear practical advice. The following is an example of a response:

Movements should be awkward and submissive.

Voice is not well-articulated and controlled – may use involuntary or sudden noises to emphasise emotions or reactions.

Fearful and respectful towards Mingus.

Actor will need to use imagination in order to portray a mentally challenged personality – limited focus and attention paid to actions and reactions or obsessive attention such as the attempted polishing of Ruth's shoes.

(4)

3.5

Topic	10.2: SA Theatre 12'5: SA Theatre (1960–1994)					
Cognitive level difficulty	Evaluating					
Command verb	Discuss					
Explanation of command verb	Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it.					
Complexity of thinking process	Procedural					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Extended Constructed response					
Weighting of mark allocation	Low	1–3	Middle	4–7	High	8–10

Mark holistically according to candidate's own opinion. Give credit for candidates showing an understanding of the similarities and differences in the socio-political contexts of the play and the current state of affairs. Candidates must refer to the play to illustrate their points. The following could be discussed:

Overpopulation of residences in Sophiatown and modern South Africans still dealing with poverty in informal settlements as well as slums in the city. (Hill brow)

Gangsterism in Sophiatown and modern gangsterism (Cape Flats and other cities)

Standing together as a community for an important human rights cause is still important in today's society.

Acceptance and tolerance of different cultures (Sophiatown culture and Jewish culture in the play).

Use **ANNEXURE B** to assess the candidate.

(10)
[40]

OR

QUESTION 4: SIENER IN DIE SUBURBS BY P.G. DU PLESSIS

4.1	Topic	12.5: SA Theatre (1960–1994)					
	Cognitive level difficulty	Remembering					
	Command verb	Identify					
	Explanation of command verb	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.					
	Complexity of thinking process	Factual					
	Level of Complexity/Problem-solving	Easy					
	Rubric type	Brief Constructed Response					
	Weighting of mark allocation	Low	1	Middle	2–3	High	4

Tjokkie is the protagonist of the drama as his experience and emotions are at the core of the plot. The title already suggests that the drama is about the Seer (Siener). His ability to 'see' places him in a specific relationship towards all the other characters. His ability to 'see' is mentioned in the exposition, causes the triggering event and drives the development of the drama leading to the climax and fatal ending.

(4)

4.2	Topic	12.5: SA Theatre (1960 – 1994)					
	Cognitive level difficulty	Applying					
	Command verb	Suggest					
	Explanation of command verb	Cause, argue, demonstrate, show that something exists or is the case. Put forward for consideration. Mention an idea, possible plan, or action for other people to consider. Produce an idea in mind					
	Complexity of thinking process	Conceptual					
	Level of Complexity/Problem-solving	Moderate to difficult					
	Rubric type	Short Constructed Response					
	Weighting of mark allocation	Low	1–2	Middle	3–4	High	5–6

Mark globally according to candidate's opinion. The following should be included in the candidate's response:

- The drama is theatre of realism and Stanislavski's system creates psychologically believable characters.
- The characters are all driven by specific motivations.
- Characters need to portray convincing emotions which would benefit from using the actor's emotional memories.
- All characters should be aware of the super-objective of the play in order to make the themes such as that of rising above your circumstances clear.
- Utilising the circles of attention would strengthen the relationships between characters.
- Focus and imagination are crucial elements for the actors to create a believable reality on stage.

(6)

4.3	Topic	12.5: SA Theatre (1960-1994)					
	Cognitive level difficulty	Remembering					
	Command verb	Name					
	Explanation of command verb	Specify time or place as something desired, suggested, or decided on. To identify, specify, or mention by name					
	Complexity of thinking process	Factual					
	Level of Complexity/Problem-solving	Easy					
	Rubric type	Brief Constructed Response					
	Weighting of mark allocation	Low	1	Middle	2-3	High	4

Award marks for the description of an appropriate scene (2 MARKS) and for the correct identifying of the theme expressed in the scene (2 MARKS).

As example:

Tiemie's exchange with her mother about her being different than her mother, highlighting her desire to leave the suburbs and exposing the theme of escaping or overcoming one's circumstances.

(4)

4.4	Topic	12.5: SA Theatre (1960 – 1994)					
	Cognitive level difficulty	Evaluating					
	Command verb	Evaluate					
	Explanation of command verb	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					
	Complexity of thinking process	Conceptual					
	Level of Complexity/Problem-solving	Moderate					
	Rubric type	Short Constructed Response					
	Weighting of mark allocation	Low	1	Middle	2-3	High	4

Both Ma and Tiemie made the mistake of becoming pregnant before marriage and in so doing trapping themselves in the suburban existence. (2 marks per similarity)

They are different in the sense that Ma has accepted her reality in contrast with Tiemie's obsession of parting with her suburban existence. (2 marks per contrast)

(4)

4.5	Topic	11.1: Theatre of Realism and Stanislavski 12.5: SA Theatre (1960 – 1994)					
	Cognitive level difficulty	Applying					
	Command verb	Suggest					
	Explanation of command verb	Cause, argue, demonstrate, show that something exists or is the case. Put forward for consideration. Mention an idea, possible plan, or action for other people to consider. Produce an idea in mind					
	Complexity of thinking process	Conceptual					
	Level of Complexity/Problem-solving	Moderate to difficult					
	Rubric type	Short Constructed Response					
	Weighting of mark allocation	Low	1-3	Middle	4-6	High	7-8

Candidate must identify all aspects of the dramatic structure by referring to the plot:

Exposition: All necessary facts about the characters, their relationship towards each other and the situation are given to the audience. Tjokkie's ability to see the future is the most important aspect in the exposition that drives the conflict and development of the drama. Tjokkie and Tiemie's desire to leave the suburbs is also referred to.

The triggering event happens when Tjokkie pretends to 'see' the truth about Tiemie's pregnancy after being urged to do so by Fe and others. This sets the conflict and development in motion towards the climax

The drama drives to a clear climax when Jakes attacks Tiemie and Tjokkie commits suicide.

The dénouement or falling action is short and to the point when Jake comes out of the house and throws the bloodied pulpit cloth to Ma.

Use the rubric at **ANNEXURE A** with the assessment of this question. (8)

4.6	Topic	12.5: SA Theatre (1960 – 1994)					
	Cognitive level difficulty	Remembering					
	Command verb	Name					
	Explanation of command verb	Specify time or place as something desired, suggested, or decided on. To identify, specify, or mention by name					
	Complexity of thinking process	Factual					
	Level of Complexity/Problem-solving	Easy					
	Rubric type	Brief Constructed Response					
	Weighting of mark allocation	Low	0	Middle	1	High	2

Ma is referring to her own weakness for men and the fact that her lust caused her to become pregnant before marriage. The weakness can be seen as the weakness of the flesh. (2)

4.7	Topic	10.2: SA Theatre 12'5: SA Theatre (1960 – 1994)					
	Cognitive level difficulty	Evaluating					
	Command verb	Discuss					
	Explanation of command verb	Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it.					
	Complexity of thinking process	Procedural					
	Level of Complexity/Problem-solving	Difficult					
	Rubric type	Extended Constructed response					
	Weighting of mark allocation	Low	1-5	Middle	6-9	High	10-12

Candidate might mention the following: (Give credit for own original thought)

Constant repetition establishes the importance of the 'sien'-element (to see) in the development of the drama.

Refers to 'sien' on different levels. Not just supernatural ability to see the future but also the seeing or realisation of other people's motives, to see through people, also to fix problems with the ability to see.

Each character wants Tjokkie to 'see' for a different reason: Giel - Tjokkie must see which horse will win; Ma – He must see what happened to her previous husband; Tiemie – He must see whether she is pregnant or not; Jakes – wants him to see if Tiemie is pregnant.

To see but also not to see – Fe wants Tjokkie to lie about Tiemie's pregnancy in order to stop Jakes from possessing her.

Tjokkie says he can't see when he wants to which alludes to his own will in the process – He is fighting against his ability.

Use the rubric at **ANNEXURE C** with the assessment of this question. (12)

TOTAL SECTION B: 40

SECTION C: CONTEMPORARY SOUTH AFRICAN THEATRE**QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI**

5.1

Topic	12.6: Contemporary SA Theatre 12.7: Play text Contemporary SA Theatre					
Cognitive level difficulty	Remembering					
Command verb	Identify, name					
Explanation of command verb	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.					
Complexity of thinking process	Factual					
Level of Complexity/Problem-solving	Easy					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1	Middle	2-3	High	4

Award ONE mark per fact mentioned:

- Double decker wire bus
- Blazer
- Siphos wife
- Luvuyo
- Money for education
- The chief librarian position
- Siphos parents trust

(4)

5.2

Topic	12.6: Contemporary SA Theatre 12.7: Play text Contemporary SA Theatre					
Cognitive level difficulty	Remembering					
Command verb	Identify, name					
Explanation of command verb	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.					
Complexity of thinking process	Factual					
Level of Complexity/Problem-solving	Easy					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	0	Middle	1	High	2

Consider ANY answer that is in proximity to the following guideline:

The subtext is what's going on beneath the lines – the unspoken themes, emotions, and ideas a play is trying to put across. An actor's understanding of a show's implicit meaning can really impact his performance.

(2)

5.3 5.3.1

Topic	12.6: Contemporary SA Theatre 12.7: Play text Contemporary SA Theatre					
Cognitive level difficulty	Applying					
Command verb	Suggest					
Explanation of command verb	Cause, argue, demonstrate, show that something exists or is the case. Put forward for consideration. Mention an idea, possible plan, or action for other people to consider. Produce an idea in mind					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate to difficult					
Rubric type	Extended Constructed Response					
Weighting of mark allocation	Low	1-3	Middle	4-6	High	7-8

An actor playing the character of Mandisa has to think about the following:

- The place where Mandisa was brought up (The UK, London)
- How she grew up as a child and the condition around her as a South African growing up abroad and perhaps being viewed as a foreigner
- The life of the exiles
- The South African conditions after 1994
- The Truth and Reconciliation Commission
- The returning exiles

Candidate must consider this along with the importance of knowing this as a tool to help with characterisation.

(8)

5.3.2

Topic	12.6: Contemporary SA Theatre 12.7: Play text, Contemporary SA Theatre					
Cognitive level difficulty	Analyse					
Command verb	Evaluate					
Explanation of command verb	Determine, judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.					
Complexity of thinking process	Meta cognitive					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Extended Constructed Response					
Weighting of mark allocation	Low	1-3	Middle	4-6	High	7-8

Award TWO marks for an answer that is well-motivated and has an example from the play.

- He is conservative and reserved. (He has not spoken to anyone about the truth that led to his brother leaving the country)
- He has lost trust in people. (He thinks Mandisa is about to take Thando away from him like what everyone else has done)
- He wants everything to go right (He is worried about the funeral arrangements and disappointed at the ashes brought in an urn by Mandisa)
- He lives a lonely life with only Thando as his companion. (He has not had a wife after Sindiswa left him)
- He feels like everything and everyone is against him and his peace. (The library position that he didn't get)
- He becomes impulsive. (He threatens to burn the library)

Use the rubric in **ANNEXURE A.**

(8)

5.3.3

Topic	11.1: Theatre of Realism and Stanislavski 11.10: Poor Theatre 11.11: Preparation of Practical Work 12.2: Theme Programme					
Cognitive level difficulty	Evaluating					
Command verb	Evaluate					
Explanation of command verb	Determine, judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.					
Complexity of thinking process	Meta cognitive					
Level of Complexity/Problem-solving	Very difficult					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1-3	Middle	4-6	High	7-8

Mark holistically according to candidate's own ideas and opinions. The following could be mentioned:

A character that is not believable will not draw the audience into the narrative of the play

The play is in the style of realism and demands characters to be well-rounded and psychologically believable.

The relationships between characters in this play are important and can only be portrayed effectively if each character is real and reacts truthfully and realistically towards the others.

All the characters develop and are affected by the happenings in the play – this character development can only be believable if the actor clearly uses motivation and considers cause and effect in their characterisation.

Use the rubric in **ANNEXURE A.**

(8)

5.3.4

Topic	11.9: Director Designer					
Cognitive level difficulty	Creating					
Command verb	Create					
Explanation of command verb	Evolves from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being.					
Complexity of thinking process	Metacognitive					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Extended Constructed response					
Weighting of mark allocation	Low	1-3	Middle	4-7	High	8-10

Candidate selects a scene and writes notes to the actors
Use the rubric in **ANNEXURE B** to assess the response.

(10)
[40]

OR

QUESTION 6: *MISSING* BY REZA DE WET

6.1

Topic	11.7: Stylised Theatre 12.6: Contemporary SA Theatre 12.7: Play Text, Contemporary SA Theatre					
Cognitive level difficulty	Understanding					
Command verb	Motivate					
Explanation of command verb	Provide a reason, present facts and arguments in support of doing, stating something.					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate					
Rubric type	Short Specific Response					
Weighting of mark allocation	Low	1	Middle	2-3	High	4

Magical realism is a seemingly realistic setting and characters containing aspects that are supernatural. (2 marks) Any example from the text such as the Constable's transformation a further 2 marks.

(4)

6.2.1

Topic	12.6: Contemporary SA Theatre 12.7: Play text Contemporary SA Theatre					
Cognitive level difficulty	Understanding					
Command verb	Motivate					
Explanation of command verb	Provide a reason, present facts and arguments in support of doing, stating something.					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate					
Rubric type	Short Specific Response					
Weighting of mark allocation	Low	0	Middle	1-2	High	3

The play does comment on the patriarchal Afrikaner society (1 MARKS). A further 2 MARKS for referring to the character of Gabriel as ironically being a constant presence in the lives of the women and having to be served by them (food and the slop bucket) even though he has removed himself to the attic of the house where he is living.

(3)

6.2.2

Topic	12.6: Contemporary SA Theatre 12.7: Play text Contemporary SA Theatre					
Cognitive level difficulty	Understanding					
Command verb	Explain					
Explanation of command verb	Make Something clear, easy to understand by describing more in detail or revealing facts or information. Give a reason so as to justify or excuse (an action or event)					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Extended Constructed Response					
Weighting of mark allocation	Low	1-3	Middle	4-6	High	7-9

Each of the three female characters represent a certain type of Afrikaner woman: All of them oppressed and subdued and unable to express their inner beings as sensual women.

Miem stays loyal and obedient towards her husband even though he has removed himself completely from both the household and the problems of a day to day existence. She is also a typical hospitable Afrikaner woman and is respectful towards her guests.

Gertie is a small, drab, middle-aged woman with her hair in a bun. She is a typical spinster and is very conservative. Her obsession with physical exercise and fresh air is a mask behind which she hides her sexual frustration.

Meisie is a pretty young woman with long hair and wears an old dress. Her posture is bent and her hands show signs of manual labour. She is typically obedient and is being oppressed and manipulated by Miem.

(9)

6.3.1

Topic	11.9: Director Designer 12.6: Contemporary SA Theatre 12.7: Play text Contemporary SA Theatre					
Cognitive level difficulty	Creating					
Command verb	Create					
Explanation of command verb	Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being.					
Complexity of thinking process	Metacognitive					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Brief Constructed response					
Weighting of mark allocation	Low	1-2	Middle	3-4	High	5-6

TWO MARKS for a voice note and TWO MARKS for a physical note and TWO MARKS for a reference to the text.

As example:

Konstabel should have a confident, strong, conservative presence in the beginning and his movements should encourage trust through polite mannerisms. Like greeting them politely with a bow or pulling out the chair for Miem at the table.

(6)

6.3.2

Topic	11.9: Director Designer 12.6: Contemporary SA Theatre 12.7: Play text Contemporary SA Theatre					
Cognitive level difficulty	Creating					
Command verb	Create					
Explanation of command verb	Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being.					
Complexity of thinking process	Metacognitive					
Level of Complexity/Problem-solving	Difficult					
Rubric type	Brief Constructed response					
Weighting of mark allocation	Low	1-2	Middle	3-4	High	5-6

TWO MARKS for a voice note and TWO MARKS for a physical note and TWO MARKS for a reference to the text.

As example

His voice should become more like an announcer at a circus and his movements should become flamboyant and larger than life. When he opens the door for Meisie to go outside it could be accompanied by a grand gesture.

(6)

6.4	Topic	11.1: Theatre of Realism and Stanislavski 11.9: Director Designer 12.6: Contemporary SA Theatre 12.7: Play text Contemporary SA Theatre					
	Cognitive level difficulty	Creating					
	Command verb	Create					
	Explanation of command verb	Evolves from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being.					
	Complexity of thinking process	Metacognitive					
	Level of Complexity/Problem-solving	Difficult					
	Rubric type	Brief Constructed response					
	Weighting of mark allocation	Low	1	Middle	2-3	High	4

2 marks for a valid opinion and 2 marks for a valid motivation.

As example:

I would advise the actors to use the Stanislavski system since the style of the play is magical realism and it should have the appearance of realism. Stanislavski's system is most effective for creating psychologically believable characters.

(4)

6.5	Topic	11.9: Director Designer 11.10: Poor Theatre					
	Cognitive level difficulty	Evaluating					
	Command verb	Evaluate					
	Explanation of command verb	Determine, judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.					
	Complexity of thinking process	Meta cognitive					
	Level of Complexity/Problem-solving	Very difficult					
	Rubric type	Extended Constructed Response					
	Weighting of mark allocation	Low	1-3	Middle	4-6	High	7-8

Candidate should show awareness of the proscenium arch stage as being suitable to the realistic setting of *Missing*. Using Grotowski's ideas about performance space as being a confrontation between actor and audience member would considerably change the style of the play.

Use the rubric in **ANNEXURE A** to assist in the assessment of this question.

(8)

TOTAL SECTION C: 40

SECTION D: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS

QUESTION 7: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS

7.1 7.1.1

Topic	10.1: Introduction to drama 10.12: Staging Conventions 10.13: Group Performance 11.1: Theatre of Realism and Stanislavski 11.12: Revision 12.2: Theme Programme					
Cognitive level difficulty	Understanding					
Command verb	Describe					
Explanation of command verb	To give, narrate, relate, tell, describe, express a detailed account of					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Easy					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1	Middle	2-3	High	4-5

ONE mark for correct theatre style mentioned and TWO marks per reason given with an explanation.

Realism

- The setting resembles that of a real house (box-set)
 - Costumes are presentational and provides more information about the characters
 - Props resemble real life tools that any household may have
- (5)

7.1.2

Topic	10.1: Introduction to drama 10.12: Staging Conventions 10.13: Group Performance 11.1: Theatre of Realism and Stanislavski 11.12: Revision 12.2: Theme Programme					
Cognitive level difficulty	Understanding					
Command verb	Describe					
Explanation of command verb	To give, narrate, relate, tell, describe, express a detailed account of					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Easy					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1-2	Middle	3-4	High	5-6

TWO marks per difference explained

Costumes
Setting
Body language

(6)

7.1.3

Topic	11.3: Voice and Body 11.6: Physical Theatre					
Cognitive level difficulty	Remembering					
Command verb	Identify					
Explanation of command verb	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.					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1	Middle	2-3	High	4

Candidate may select between SOURCE 1 and 4.

Award TWO marks per well-motivated statement or ONE mark per brief response.

The two sources may require more physical effort due to the evident use of the following:

- Facial expressions
- Gestures
- Movement
- Physical theatre
- The body as a medium of communication

(4)

7.1.4

Topic	10.12: Staging Conventions 11.1: Theatre of Realism and Stanislavski					
Cognitive level difficulty	Remembering					
Command verb	Identify					
Explanation of command verb	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.					
Complexity of thinking process	Conceptual					
Level of Complexity/Problem-solving	Moderate					
Rubric type	Brief Constructed Response					
Weighting of mark allocation	Low	1	Middle	2-3	High	4-5

SOURCE 3 and 4

The following are the conventions of realism the candidate may refer to when answering this question with regard to the sources. Mark holistically:

- Characters are believable, everyday types
- Costumes are authentic and are true to the characters' stature, social background, political conditions, etc.
- Stage settings (locations) and props are often indoors and believable
- The 'box set' is normally used for realistic dramas on stage, consisting of three walls and an invisible 'fourth wall' facing the audience
- Settings for realistic plays are often bland

(5)

7.2	Topic	10.4: Scene Study 10.13: Group performance 11.3: Voice and Body 11.11: Preparation of Practical 12.2: Theme/Audition Programme					
	Cognitive level difficulty	Evaluating					
	Command verb	Discuss					
	Explanation of command verb	Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it.					
	Complexity of thinking process	Metacognitive					
	Level of Complexity/Problem-solving	Very difficult					
	Rubric type	Extended Constructed response					
	Weighting of mark allocation	Low	1 – 3	Middle	4-7	High	8-10

Markers must consider the following:

- A valid and transparent report on the development of the candidate through the years as a drama student i.e. a brief idea of their state when they enrolled for drama and what they learnt in the end.
- There must be a clear understanding of drama terminology associated with voice and physical development.
- Exercises and performances that were a breakthrough and an affirmation of voice and body development.
- Articulation, projection, tone, volume, flexibility, facial expression, inflection exercises must at least be mentioned in candidate's response.

Use the rubric in **ANNEXURE B.**

(10)

7.3	Topic	10.4: Scene Study 10.2: South African Theatre 11.4: SA Theatre 12.5: SA Theatre 1960-1994 12.6: Contemporary SA Theatre					
	Cognitive level difficulty	Evaluating					
	Command verb	Discuss					
	Explanation of command verb	Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it.					
	Complexity of thinking process	Procedural					
	Level of Complexity/Problem-solving	Difficult					
	Rubric type	Extended Constructed response					
	Weighting of mark allocation	Low	1 – 3	Middle	4 – 7	High	8 – 10

Marker must consider the following from candidate's response:

- Candidates' application of theatre history in their response e.g. the socio-political contexts surrounding the study of dramatic arts. (-isms, South African History 1960–1994 and Post 1994) etc.
- Candidate applies this knowledge into their writing of the response.
- Acting practitioners especially the ones who placed focus on actor-training such as Stanislavski, Grotowski, Meissner, Lee Strasberg, Gibson Kente etc. All this knowledge must reflect as a theoretical difference between that which a youth may learn from formal drama classes and a community centre.
- The importance of learning voice techniques, articulation, pitch, pause, inflection, tone, vocal range, volume, projection etc. and the techniques that governs the production of voice and vocal sounds in comparison to learning voice without a strong theoretical complex.
- The importance of the body in performance and the preparation thereof. The body as a medium of communication and the centre of all psychological and emotional internal processes.
- Candidate must also indicate knowledge of the importance of drama games, voice and body exercises for the improvement of the human instruments for the sake of better performance.

Mark holistically.

Use the rubric in **ANNEXURE B.**

(10)

TOTAL SECTION D: 40
GRAND TOTAL: 150

ANNEXURE A:**QUESTION: 2.1.3, 3.2, 3.3, 4.5, 5.3.1, 5.3.2 and 6.5**

DESCRIPTOR	MARKS	CANDIDATE DEMONSTRATES THE FOLLOWING:
Outstanding Metacognitive Knowledge Create	8	Thinking process: • Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge • Explores, appraises and contextualizes the question and source in an original manner • Demonstrates an original understanding of the question and source, the play text and genre • Makes value judgements based on justifiable set of criteria • Produces a new perspective and creates original insights • Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, genre Cognitive levels • Candidates show the ability to change, judge argue, reorganize
Meritorious Procedural Knowledge Evaluate	6–7	Thinking process: • Presents factual, conceptual and procedural knowledge • Explores and contextualises the question and the source • Demonstrates an insightful understanding of the question, the source, play text and genre • Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the genre Cognitive levels • Candidates show the ability to explore, propose, appraise, evaluate, conclude
Average Conceptual Knowledge Analyse	4–5	Thinking process: • Demonstrates factual and conceptual knowledge • Explores and contextualises the question and the source • Presents a suitable answer related to the question, the source, play text and genre • Provides and examines examples from the play text and the genre Cognitive levels • Candidates show the ability to inquire, contrast, distinguish and classify
Elementary Factual knowledge Apply	3	Thinking process: • Demonstrates factual knowledge • Understands the question, the source on an elementary level • Display some factual knowledge • Produces a straightforward and predictable answer related to the question, the source, play text and genre • Provides a few examples from the play text Cognitive levels • Candidates show the ability to relate, organize, interpret, identify and integrate
Achieved Factual knowledge Understand	2	Thinking process: • Presents disjointed factual knowledge • Demonstrates a basic understanding of the question, the source • Provides a few straightforward/basic facts related to the question, the source, play text and genre Cognitive levels • Candidates show the ability to identify, list, recognise, define and explain
Not achieved Factual knowledge Remember	0	Thinking process: • Remembers factual knowledge • Demonstrates no understanding of the question, the source • Provides facts unrelated to the question, the source, play text and genre • Provides no examples from the playtext or the dramatic movement Cognitive levels • Candidates are not able to identify, list, recognise or define

ANNEXURE B: QUESTIONS: 2.5, 3.5, 5.3.4, 7.2 and 7.3

DESCRIPTOR	MARKS	CANDIDATE DEMONSTRATES THE FOLLOWING:
Outstanding Metacognitive Knowledge Create	9–10	Thinking process: • Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge • Explores, appraises and contextualises the question and source in an original manner • Demonstrates an original understanding of the question and source, the play text and genre • Makes value judgements based on justifiable set of criteria • Produces a new perspective and creates original insights • Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, genre Cognitive levels • Candidates show the ability to change, judge argue, reorganize
Meritorious Procedural Knowledge Evaluate	7–8	Thinking process: • Presents factual, conceptual and procedural knowledge • Explores and contextualises the question and the source • Demonstrates an insightful understanding of the question, the source, play text and genre • Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the genre Cognitive levels • Candidates show the ability to explore, propose, appraise, evaluate, conclude
Average Conceptual Knowledge Analyse	5–6	Thinking process: • Demonstrates factual and conceptual knowledge • Explores and contextualises the question and the source, • Presents a suitable answer related to the question, the source, play text and genre • Provides and examines examples from the play text and the genre Cognitive levels • Candidates show the ability to inquire, contrast, distinguish and classify
Elementary Factual knowledge Apply	3–4	Thinking process: • Demonstrates factual knowledge • Understands the question, the source on an elementary level • Display some factual knowledge • Produces a straightforward and predictable answer related to the question, the source, play text and genre • Provides a few examples from the play text Cognitive levels • Candidates show the ability to relate, organize, interpret, identify and integrate
Achieved Factual knowledge Understand	1–2	Thinking process: • Presents disjointed factual knowledge • Demonstrates a basic understanding of the question, the source • Provides a few straightforward/basic facts related to the question, the source, play text and genre Cognitive levels • Candidates show the ability to identify, list, recognize, define and explain
Not achieved Factual knowledge Remember	0	Thinking process: • remembers factual knowledge • Demonstrates no understanding of the question, the source • Provides facts unrelated to the question, the source, play text and genre • Provides no examples from the playtext or the dramatic movement Cognitive levels • Candidates are not able to identify, list, recognise or define

ANNEXURE C: QUESTION 4.7

DESCRIPTOR	MARKS	CANDIDATE DEMONSTRATES THE FOLLOWING:
Outstanding Metacognitive Knowledge Create	11–12	Thinking process: • Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge • Explores, appraises and contextualises the question and source in an original manner • Demonstrates an original understanding of the question and source, the play text and genre • Makes value judgements based on justifiable set of criteria • Produces a new perspective and creates original insights • Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, genre Cognitive levels • Candidates show the ability to change, judge argue, reorganize
Meritorious Procedural Knowledge Evaluate	9–10	Thinking process: • Presents factual, conceptual and procedural knowledge • Explores and contextualizes the question and the source • Demonstrates an insightful understanding of the question, the source, play text and genre • Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the genre Cognitive levels • Candidates show the ability to explore, propose, appraise, evaluate, conclude
Average Conceptual Knowledge Analyse	7–8	Thinking process: • Presents factual and conceptual knowledge • Explores and contextualises the question, the source, play text and genre • Presents a suitable answer related to the question, the source, play text and genre • Provides and examines examples from the play text and the genre Cognitive levels • Candidates show the ability to inquire, contrast, distinguish and classify
Elementary Factual knowledge Apply	5–6	Thinking process: • Presents factual knowledge • Understands the question, the source on an elementary level • Display some factual knowledge • Produces a straightforward and predictable answer related to the question, the source, play text and genre • Provides a few examples from the play text Cognitive levels • Candidates show the ability to relate, organize, interpret, identify and integrate
Achieved Factual knowledge Understand	3–4	Thinking process: • Presents disjointed factual knowledge • Demonstrates a basic understanding of the question, the source • Provides a few straightforward/basic facts related to the question, the source, play text and genre Cognitive levels • Candidates show the ability to identify, list, recognize, define and explain
Not achieved Factual knowledge Remember	0–2	Thinking process: • Remembers factual knowledge • Demonstrates no understanding of the question, the source • Provides facts unrelated to the question, the source, play text and genre • Provides no examples from the playtext or the dramatic movement Cognitive levels • Candidates are not able to identify, list, recognise or define