

Johan wants to make amends for the death of a black man that has haunted him for years – he believes that by helping Thami he will make up for that death. He then is prepared to break the law and threaten Smith and at one stage imply that Smith could be disposed of so that he and Thami will have enough money to buy a concession. He has not really changed at all. Johan believes that he is entitled to Smith's money to buy the concession because he wants it for Thami more than for himself. He believes he is entitled to stay with Thami because he has chosen Thami as the recipient for his confession and to ease his conscience.

Smith believes that what is owed to him has been taken away. His wife has died, his children and grandchildren live overseas, he has been retrenched so although he has money to support himself he feels he is missing out. The country has changed but he feels that he is entitled to everything he had in the past.

MARKS	8-6	DESCRIPTOR
7-8	Very good	Candidate is able to discuss the attitude of all three characters to the theme of entitlement. The paragraph is well structured and cohesive. The answer is supported by reference to the play. The candidate demonstrates an excellent understanding of Groundswell.
5-6	Good	Candidate writes about all three characters (some in more detail than others) but creates three different sections to the answer – one for each and may well structure the paragraph in point form. The candidate demonstrates a good understanding of Groundswell.
3-4	Average	Candidate generally writes about all three characters but focuses on one in more detail. The candidate demonstrates an understanding of Groundswell.
0-2	Weak	Candidate tends to make a generalised statement about the characters. May give more detail on one of them. Storyline driven.

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

The memo for this play has not been translated into English as the play is only available in Afrikaans.

9.1 Jakes wil hê Tjokkie moet sien. ('n Visioen hê van die toekoms.) Hy hoop dat as Tjokkie dagma inmeem sal dit veroorsaak dat hy 'n visioen het.

9.2 Jakes wil hê Tjokkie moet sien of Tiemie swanger is, en hy dus pa gaan word, en Giel wil hê Tjokkie moet sien watter perd die perdereeses gaan wen. Ken punte toe vir sien, swanger en vir perdereeses.

9.3 Die kandidaat kan enige van die volgende noem, maar aanvaar enige ander gemotiveerde verwydings na fiseieke vokale vertolking.

Please turn over

Jakes is die antagonist en die sterkste karakter in die stuk. Hy verteenwoordig die laagste groep in die subkultuur van die Suburbs. Hy is die 'tang' wat op sy motorfiets rondry en bekend is vir sy losse sedes en sukses met meisies. Hy lyk dus altyd in beheer en kom sterk oor in beide sy fisiese werk en stermwerk. Hy sal sy stem goed projekteer en nooit onseker van homself oorkom nie. Wanneer hy onderprojekteer is dit om dreigend voor te kom. Jakes sal gemaklik op die verhoog lyk en die verhoogruimte vul. Sy vertolking word ondersteun deur die feit dat hy altyd in beheer van 'n situasie is.

Jakes is gewelddadig en aggressief. Hy dwing Tjokkie om 'pot' te rook en Sybil, geslaan het. Jakes se liggamshouding sal dus wys dat hy konflik aanhits en nie skroom om tot geweld oor te gaan nie. Hy is intimiderend en dreigend en die akteur sal nie huiwer om die persoonlike ruimte van die ander karakters binne te dring nie. Die akteur wat Jakes speel sal sy bewegings moet kan beheer, veral wanneer hy gewelddadig raak.

Die akteur sal 'n goeie stemomvang en stemprojeksie moet he om die verskillende buie van Jakes uit te beeld. Die opbou van spanning in die drama word meestal gedryf deur die karakter van Jakes. Hy is 'n dreigende karakter wat 'n gevoel van onheil aan die drama bring en sodoende spanning by die gehoor skep. Sy fisiese werk en stermwerk moet hierdie onheil en spanning aan die gehoor oordra. Aanvaar antwoorde waar kandidate na Stanislavsky of enige ander teater praktisyne/teoretiese verwys.

BESKRYWER		9.3	PUNTE
Antwoord is gefokus; kandidaat ken en verstaan alle kenmerke van Jakes se karakter. Antwoord is goed gestruktureer. Alle aspekte van die fisiese en vokale vertolking is bespreek; kandidaat toon insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks.	Goed	4-6	7-8
Kandidaat noem baie van Jakes se karaktereienskappe. Antwoord toon 'n mate van kreatiwiteit en insig in die fisiese en vokale vertolking van Jakes. Kandidaat verstaan die vraag en noem voorbeelde uit die teks om te motiveer.	Bevredigend	2-3	0-1
Min of geen poging om die vraag te beantwoord nie. Kandidaat verstaan nie die vraag nie.	Swak		

(8)

Gee erkenning aan kreatiewe, maar gemotiveerde antwoorde – ook uit 'n regisseursoogpunt. Omdat hy op 'n motorfiets rondry, sal hy 'n Jakes se kleredrag is 'with it'. Daarby dra hy 'n leersaadlike by 'n modebroek. Sy skoene sal volgens die nuutste mode wees.

(4)

Aanvaar antwoorde waar die candidate Jakes in modern kostuum geklee het. Please turn over

- (1) Hierdie woorde is die slotwoorde van die toneelstuk
- (2) Ma het die kanseldok in haar hande. Die kleur daarvan is rooi, en dit is nou bebloed. Op die lap is daar in goue borduurdraad geskryf: 'God is liefde'.

9.5.3

Die klimaks is die emosionele hoogtepunt van die drama. Jakes volg Tiemie die huis in en geluide gee te kenne dat hy haar aanrand (en waarskynlik vermoor). Tjokkie pleeg selfmoord deur die domkrag los te draai en onder die motor in te kruip, sodat die motor hom platdruk. Ma word 'n tragiese figuur aan die einde van die drama. Sy bly heeltemal alleen oor – al haar geliefdes is weg. Giel verlaat haar, Tjokkie sterf en Tiemie word aangeraand (en sterf moonklik). Al wat vir haar oorbly, is die bebloede kansellap in haar hande. Haar slotwoorde is 'n verwysing na die tragiese verset van die mens teen die onregverdige noodlot. Gestroop van Giel se bystand en haar twee kinders bly net die seekry en eensaamheid vir haar oor. Die woorde 'God is liefde' wat op die kansellap geskryf is, gee 'n ironiese toon aan die tragiek van ma se ontugtering van die liefde in sy verskillende vorms. Aanvaar ook verwysings na die tragiese rol van die vrou in die samelewing as gevolg van haar calvinistiese en patriargale stelsels waarin sy onderwerp is.

9.5.2

9.5.1

BESKRYWER		PUNTE
Antwoord is gefokus en goed gestruktureer. Kandidaat gee 'n volledige verduideliking van Ma as tragiese figuur en die antwoord word gemotiveer deur die klimaks en die handeling aan die einde van die toneelstuk. Alle aspekte is bespreek. Die antwoord toon insig en kreatiwiteit.	Uitstekend	8-10
Kandidaat toon beperkte insig in sy/haar bespreking van Ma as tragiese figuur. Die klimaks en handeling aan die einde van die toneelstuk word bespreek, maar daar kort inligting in die antwoord. Die antwoord kort diepte. Vir 5 punte: die antwoord is simplisties en basies	Gemiddeld	5-7
Kandidaat verstaan nie die vraag nie. Die handeling aan die einde van die toneelstuk word vaagweg bespreek, maar nie in verband gebring met Ma as tragiese figuur nie. Die antwoord is onsamenhangend.	Swak	0-4

QUESTION 10: MISSING BY REZA DE WET

10.1 10.1.1

Gertie:

Although Gertie is beyond her prime, in this scene she reacts like a girl to Constable's sniffling action. Later we see her acting nearly jealously to Constable's presence in an effort to get his attention. In a subtle way, by means of little favours (picking up his stick, giving his coffee to him, etc.), she tries to get his attention. She tries everything in her power to get rid of the others, so that she can be with him all by herself. She sends Miem and Meisie to bed

In order to be alone with Constable. When Meisie and Constable are alone outside, she calls them to come inside under the pretence that the evening air will make Meisie sick. She still wants to appear sexually tempting.

[Constable is aware of Gertie's hidden desires, and he uses the story of his experience with Tant Hannie to verbally escort her through her fantasy play as Hannie. He penetrates through her conservative exterior and to expose the reality of her being a

suppressed and sexually frustrated woman. He transforms her in these moments from a plain spinster to a warm-blooded woman, until the fantasy play is interrupted. He thus exposes Gertie's Calvinistic hypocrisy - on the exterior she is conservative, but Constable exposes her inner desires for sexual liberation.]

(4)

Miem:

10.1.2

Constable is regarded by Miem as the personification of a liberator who rescues others from oppression. She sees in him a possible marriage partner for Meisie and shamelessly tries to 'sell' Meisie to him. In a Calvinistic sense she sees him as a man and his position as a constable makes him an authority figure. In spite of the conservative image that Miem maintains, the role of Constable serves to expose the false morality that she practises. No one really as narrow-minded as she would sell her daughter to a stranger in such a blatant manner.

Constable is also the one who exposes her sexual frustrations - she openly admits to Constable who, after all, is a complete stranger, that his nightly presence awakens 'feelings' within her. Constable casts light on her mental blindness - what she fears most happens at the end: Meisie leaves her. Constable, whom she trusted so much, becomes the serpent in her bosom. She is too 'blind' to realise it.

(4)

Several flower references occur in the play, namely: a flower, flower bulbs, budding, fertility, roses, rose plants, the smell of roses, fruit trees that are Meisie combats the stench of the dung by planting roses beneath her window. The flower references also symbolises Meisie as a flower budding out of the manure.

This is figurative of the sexually awakening girl (which implies fertility), and her virginal innocence. She holds the promise of sexual fertilisation. In contrast with Meisie that is seen as a budding flower, Gertie symbolically represents the withering flower. She wants to appear sexually desirable, and tries to find inner liberation through her fantasy play as Hannie. Refer to spring as the beginning of new life.

(4)

Acknowledge reference to Stanislawski and any other motivated physical application.

The actor needs to show that the character is blind. He would use his body in a still manner, his head may turn slightly to the direction of a voice when it comes from a new direction, using his nose and facial expressions to indicate

that his senses are overdeveloped due to his blindness. Constable would not move about quickly (he is not yet familiar with the interior space of Mierm's house.)

The actor must ensure the way that he uses the stick should convey Constable's blindness credibly - he must see the stick as an extension of his body in order to navigate his way around, and not just as an ordinary prop. The posture of Constable is important: he would have an upright posture (also because he is an officer of the law and an imposing figure.)

(6)

10.4

Time plays an important role in the play.

It is the evening before 1 September - spring day. Spring implies new life, beginning, growth. Both previous mysterious disappearances occurred during the night of the same date. This implies that those girls were liberated from their oppressive existence, and then advanced towards a new way of living - a new life. Meisie, for example, leaves the house, all the way dancing in her white confirmation dress. In other words, she starts a new way of living. Also take notice of the numerous references to flowers and growth. **Evening/Night:** It is quite significant that the chain of events takes place during the evening and later that night at 24:00 - the evil hour of the night. However, it is also the time of the magic world. In this connection, one could refer to Cinderella whose coach and horses would change/transform at precisely 24:00 - and so it supports the theme of Meisie's liberation and transformation. Accept any two well substantiated answers.

(2)

10.5

The space can be divided by that which the audience can see, and that which is suggested.

Interior Space:

The space as seen on the stage represents the kitchen of a small house. It is clear from the costumes, furniture, coal stove, etc. that the drama takes place in earlier years. The little house is built with galvanised corrugated iron. Doors give access to other parts of the house, for example the passage door that leads to the rest of the house, like the bedrooms that are often referred to.

Then there is the backdoor that leads to the outside (freedom), and the drop-door in the ceiling where Gabriel has been living for many years (captivity).

Suggested Interior Space:

This refers to the rest of the house mentioned above.

The loft can also be mentioned here.

The only part of the loft that can be seen is the drop-door. This is an important space, however, because Gabriel has been living there for seven years.

Suggested Exterior Spaces:

The cheerful, mysterious circus space with its lights is in direct contrast with the oppressive, dim interior space.

TOTAL SECTION B:

[30]
(10)

MARKS	10.5	DESCRIPTOR
8-10	Very good	Candidate is able to describe the use of space clearly and motivates why Meisie's liberation lies in the exterior space. If a sketch is provided it is neat and clear. Supporting comments are logical and comprehensive.
6-7	Good	Candidate is able to describe the use of space in some detail. If a sketch is provided it is clear. Candidate has sound knowledge of why Meisie's liberation lies in the exterior space.
3-5	Average	Candidate tends to describe the use of space broadly. If a sketch is provided it is very rough. Candidate makes statements about Meisie's liberation that do not necessarily connect clearly to exterior space.
0-2	Weak	Some comments made about the use of space and about Meisie's liberation that connect to space by chance not design. If a sketch is provided, it is unclear and untidy.

The candidate could also refer to examples from the play, i.e. where Meisie looks out of the window and when her mother expresses her dissatisfaction with this. This increases her feeling of entrapment and fear.

The yard around the house is enclosed, and the small gate is Meisie's further liberation after she left the house via the kitchen door. Other than the circus space, which forms a contrast with the interior space, the yard space joins the oppressive interior space. The liberation of Meisie begins in this space when she and Constable go outside to empty the slop-pail. Here he persuades her to put on her white confirmation dress.

These spaces are important in the play, because the two spaces (inside/outside) are constantly played off against each other. They become two conflicting forces that increase Meisie's feelings of being trapped and in this way increase the level of suspense in the drama. It is the exterior space (circus) that entices Meisie out of the house. This is where her liberation starts to take shape. The other girls, who disappeared, lived in the same oppressive circumstances as Meisie. Meisie once dared to go to the exterior space (circus) unobserved, but her mother caught her there, and afterwards pretended to be 'sick' because of the shock and disappointment. She manipulates Meisie's feelings in order to keep her inside.

Another suggested exterior space is the yard surrounding the little house. The outside toilet is there, with the dunghills nearby. Gabriel's staircase is important.

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C IS COMPULSORY.

QUESTION 11

11.1 Brihannala acts as a narrator/ storyteller figure.

11.2 11.2.1 Either comedy or serious accepted

11.2.2

Candidate must justify his/her choice of comedy or serious with reference to the extract. E.g. Although the subject matter is serious I would present the scene as comic. Sananu is dramatically in love and Ganga's replies, especially if they were done deadpan with no realisation that she might be shocking him, confuse him completely. They have completely different ideas of what love is.

(3)

11.3

Sananu begins with passionate tone declaring his love for a woman he is confident loves him. He speaks fairly quickly with a sense of urgency. His tone changes to confusion and shock as she says she does not want to marry and a very quick pace. As she starts to explain her reasons his pace slows and he starts to question her to try to solve his confusion. As she continues to amaze him in her unexpected responses he becomes pleading then horrified that she does not want children. His pace stays steady as he tries to understand her.

(6)

11.4

Accept candidate's creative responses, if well motivated by reference to the extract. They would begin close together perhaps in a passionate embrace. As she responds saying she does not want to marry he will pull back but she will remain close because she does not see a problem with the situation. Sananu will move closer and further away from her, sometimes trying to hold her hand and make her see sense sometimes turning away in despair. Ganga will remain in one place but as the confrontation continues will bring her arms up across her chest and close herself off from him. She becomes firmer and firmer in her beliefs.

[15] (4)

QUESTION 12

12.1

Accept yes and no, award marks if candidates have justified and motivated their statement convincingly. Most learners will say no. E.g. No – dancers generally are photographed creating beautiful positions with arms and legs or jumping through the air gracefully. In this picture one person is hunched under a wheel barrow and another (with slops on – difficult to dance) watches him. They are not wearing flattering dance costumes. They both look more like actors than dancers.

(5)

12.2.1 12.2 Accept 'Psychological burden', 'implementation of torture' or 'snails' shelter'. If a candidate suggests another use refer carefully to the justification. One mark for what it is used for, three for explaining. E.g. The wheel barrow is a 'psychological burden' physically burdening the man as an example of what psychological burdens do to a character. It is a visual representation of what is happening in his head.

12.2.2 The audience will feel shocked, horrified and frustrated for the man trapped underneath the wheelbarrow. They will sympathise with his plight and want to know how this situation is going to change. Accept other answers if suitable.

12.2.3 The wheelbarrow could be used as a device for performers to show their physical theatre and acrobatic skill. The performer could do a handstand on the bars of the wheelbarrow. Accept other answers if suitable.

12.2.4 Candidates should include an example of a prop that could be put to many uses in the performance – a table, chair, an ironing board etc.

MARKS	12.2.4	DESCRIPTOR
4-6	Very good	Candidate has mentioned a suitable prop and can explain clearly how it could be used in a movement piece. The candidate shows good knowledge of what is required and possible in a movement piece when supporting his/her argument
2-3	Average	Candidate has mentioned a suitable prop and can explain how it could be used in a movement piece. Answer often brief and ignores the instruction that the movement is a group one. Tends to make statements rather than support the suggestion.
0-1	Weak	Candidate gives an example of a prop but fails to connect coherently to the use in a movement item.

12.3

These skills could be concrete examples such as choral verse or dramatised prose, improvisation, developmental skills etc. such as concentration and group work or skills linked to individual physical or vocal performance or any skills related to the four learning outcomes.

Five marks per skill. One of those for naming the skill the other four for describing/explaining the skill.

E.g. The skill of projecting my voice. I did breathing exercises where we learnt to control our breathing and have enough air left to finish a sentence without the voice getting softer. I learnt to relax my muscles so that my vocal cords were relaxed. I used lines from performance in exercises to teach me to move my body while speaking.

The skill of choral verse. We learnt how to divide voices into light, medium and dark and allocate different parts of the poem to different voices. We added in vocal dynamics and verbal dynamics to enhance the sound of the poem. We had to speak in unison sometimes and create a unity of action when we added physical movement to the choral verse.

QUESTION 13 CHOOSE ANY ONE OF THE FOLLOWING THREE QUESTIONS.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)

MARKS	13.1	DESCRIPTOR
12-15	Excellent	Candidate clearly understands the quotation and uses examples of plays he/she has seen, texts studied or brings own experience to the quotation. Candidate uses theatre practitioners' philosophies and/or drama theory about theatre to explain how the play, the actors and the audience each have a role in the production. Candidate is able to discuss the quotation and uses concrete, specific examples of the role of the play, actor and the audience in a cohesive coherent paragraph.
9-11	Good	Candidate understands how the play, the actors and the audience each have a role in the production. Candidate makes mention of theatre practitioners' philosophies about theatre or uses drama theory to support his/her argument. The answer should include clear, specific reference to: plays he/she has seen, texts studied or own experience. There must be discussion all three aspects.
6-8	Average	Candidate gives examples of how the play, actors and the audience are necessary in the play but tends to focus more on the one or two aspects than all three. Unlikely to use a theatre practitioner as support for his/her ideas.
4-5	Elementary	Candidate makes statements about the play, the actor and the audience but these are generalised. Often focuses on just one (probably the actor) and makes more concrete statements about that particular aspect. Tends to focus on own opinion and does not use drama theory to back up his/her ideas.
0-3	Weak	Candidate makes simple statements that relate to the play, the actor and the audience. He/she is unlikely to make reference to one of the following: plays he/she has seen, texts studied or own experience. No discussion of ideas at all.

Award marks for valid points mentioned as well as for creative answers, examples and motivations given. Candidates need not refer to a specific theatre practitioner.

OR

[15]

DESCRIPTOR		MARKS
Candidate clearly understands the quotation and can argue both for and against the quotation. He/she uses examples of cultural performances and rituals he/she has seen or experience personally. Candidate might even use indigenous theatre practitioners' philosophies about the role of indigenous theatre to support argument although this is not essential. Candidate is able to construct an argument discussing the quotation and uses concrete, specific examples of indigenous theatre.		12-15 Excellent
Candidate should be able to discuss the spiritual and educational value of ritual and its ability to provoke thought and action BUT if one aspect is very well argued the candidate could fall in this category. The answer must include clear, specific reference to: cultural performances/rituals/plays he/she has seen, or own experience. There must be discussion of the quotation.		9-11 Good

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

OR

DESCRIPTOR		MARKS
Candidate clearly understands film theory and is able to compare the traditional film direction to the MTV and commercial. He/she uses examples of film techniques he/she has seen and Video/film theory studied. There should be discussion of the quotation.		12-15 Excellent
Candidate understands film theory and is able to compare the traditional film direction to the MTV and commercial. He/she uses examples of film techniques he/she has seen and Video/film theory studied. There should be discussion of the quotation.		9-11 Good
Candidate should be able to discuss the basic film techniques and how they differ from the MTV and commercial style. There might not be direct discussion of the quotation.		6-8 Average
Candidate generally tends to focus on own opinion of film and MTV and commercials rather than any 'discussion. Candidate often repetitive and uses 'I think...' often. There is unlikely to be direct discussion of the quotation.		4-5 Elementary
Candidate makes simple statements that relate to film, MTV or commercials. No discussion of quotation or ideas.		0-3 Weak

13.2 MEDIA STUDIES (CHOICE QUESTION)

[15]

6-8	Average	Candidate generally has a strong feeling that either ritual educates or has spiritual value or provokes thoughts or action. He/she must make reference to one of the following: cultural performances/rituals/plays he/she has seen, or own experience. There might not be direct discussion of the quotation.
4-5	Elementary	Candidate generally states that either ritual entertains or educates or is spiritual or provokes thoughts or action. He/she makes reference to one of the following: plays he/she has seen, or own experience. Tends to focus on own opinion rather than any discussion. Candidate often repetitive and uses "I think..." often. There is unlikely to be direct discussion of the quotation.
0-3	Weak	Candidate makes simplistic statements that relate to either the entertainment/educational/spiritual aspect of ritual or that it is 'serious'. He/she is unlikely to make reference to one of the following: plays he/she has seen or own experience. No discussion of quotation or ideas at all.

Answer to this question will be subjective but the following may be examples / ideas of where and when most of these rituals take place and they are, but not limited to:

- Each royal homestead has sacred places such as the cattle-byre, pools, mountains, etc. Certain sacred ceremonies and rituals are performed in these sacred places at certain intervals/times/months of the year to perform national prayers, etc. An example of these would be the annual ceremony of iNcwala (EmaSwati)/uMkhosi woseIwa or wokweShwama (Amazulu), etc. This ceremony takes place from the month of November to early January.

- Some of these times these sacred ceremonies take place tend to celebrate certain themes. These would include themes such as 'Cyclic Birth'. An example to these would be the annual uMhlanga (EmaSwati)/uMkhosi wMhlanga (Amazulu)/Mokete wa leHlaka (Basotho, Bapedi, Batswana)/Umanyanya wMhlanga (AmaNdebele)/uMnyadala wMhlanga (AmaXhosa). Please note that in some communities, though the name may be known, they are not practised anymore.

- Each homestead has certain sacred places such as etiko (SiSwati)/eziko (isiZulu, isiXhosa, isiNdebele)/ie ifo (SeSotho)/tshivhasa (TshiVenda) [heart] within the sacred indlu kaGogo or iNdlunkulu (SiSwati)/Indlu kaGogo or iNdlunkulu (isiZulu)/uNgqophantsi (isiXhosa), Kgoro (sesuthu; sepedi) / Gandzelweni / xitsonga. [Grandmother's hut or holy hut or holy spot]. Certain prayers OR emsamo (SiSwati, isiZulu, isiXhosa) where incense will be burnt at a certain time and manner as permissible by cultural protocol and its expectations.

[15]

TOTAL SECTION C:

60

150

GRAND TOTAL: