

S. NAIDOO
EXAMINER
28/11/11

Dr. L. SINGH
FYL Moderator
28/11/11

INTERNAL MODERATOR
Iva Bruce
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This memorandum consists of 31 pages.

DEPARTMENT OF BASIC
EDUCATION
2011-11-10
PRIVATE BAG X 110
PRETORIA 0001
PUBLIC EXAMINATIONS

MARKS: 150

MEMORANDUM
NOVEMBER 2011
DRAMATIC ARTS

GRADE 12

NATIONAL
SENIOR CERTIFICATE

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

basic education



GENERAL NOTES TO MARKERS

1. As a marker make short comments why a point was marked up or down if the memo does not give a clear guideline and the marker has to use own discretion. Markers should engage actively with the answer.
2. Chief markers to facilitate the rubric with markers. The level descriptors of Dramatic Arts to guide the marking.
3. Have regular rounds of consultation to ensure marking is standardised.
4. In the case where a candidate writes more than the suggested number of words – do not penalise (essay question).
5. The memo discussion forum cannot sufficiently predict all responses. Provincial markers to take this into account and be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
6. Spend the first day to unpack the quality and quantity of the evidence in the memo and standardise and find common definitions and concepts.
7. Markers to check that candidate's responses align with the Assessment Standards evidence required for that question.
- 8.

INSTRUCTIONS TO DRAMATIC ARTS MARKERS ON THE GRADE 12 EXAMINATION PAPER

1. The paper is THREE hours long.
 2. The TOTAL marks for the paper is 150.
 3. Reading time of FIFTEEN minutes has been allocated before the start of the paper. This is necessary to provide candidates with the opportunity to make the required choices.
 4. The paper consists of THREE sections: SECTION A, SECTION B and SECTION C.
 5. SECTION A counts 30 marks, SECTION B counts 60 marks, SECTION C counts 60 marks.
 6. SECTION A consists of TWO questions focusing mainly on LO3 but LO2 is also tested directly and indirectly:
 - QUESTION 1: Epic Theatre (*Caucasian Chalk Circle, Mother Courage or Kanna Hy Kô Hystoe*)
 - QUESTION 2: Absurd Theatre (*Waiting for Godot, The Bald Soprano or Bagasie*)
 7. SECTION B consists of EIGHT questions focusing mainly on LO3 (but other LOS are also tested directly and indirectly) and specific plays from the South African theatre movement:
 - QUESTION 3 (*Boesman and Lena*)
 - QUESTION 4 (*Unosilimela*)
 - QUESTION 5 (*Woza Albert!*)
 - QUESTION 6 (*Sophiatown*)
 - QUESTION 7 (*Nothing but the Truth*)
 - QUESTION 8 (*Groundswell*)
 - QUESTION 9 (*Siener in die Suburbs*)
 - QUESTION 10 (*Missing*)
 8. SECTION C consists of THREE questions focusing mainly on LO1 and LO4. LO2 is also tested directly and indirectly. This section is COMPULSORY. The weighting of the LOS for the paper as per the SAG document is as follows:
 - LO1 – 20% (30 marks)
 - LO3 – 60% (90 marks)
 - LO4 – 20% (30 marks)
- Candidates must answer TWO of the eight questions.

SECTION A: UNDERSTAND AND ANALYSE

Candidates answered ONE question, either QUESTION 1: EPIC THEATRE or QUESTION 2: THEATRE OF THE ABSURD.

QUESTION 1: EPIC THEATRE

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED CAUCASIAN CHALK CIRCLE OR MOTHER COURAGE OR KANNA HY KÖ HYSTOE.

The essays should be marked using the rubric grid. Take into consideration the candidates' approach to the topic. Motivated, original answers that show insight should be given credit.

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding (higher achievement order)	26-30	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. Using a selection of relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.
Meritinous (higher achievement order)	22-25	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Supported by a high level of competence and careful selection of facts to process information. Using a selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.
		<p>Candidate discusses the didactic nature of the play and how the subject matter and characters encourage the audience to reason out solutions and promote social change. He/she refers to specific alienation techniques of Epic Theatre and gives examples of the techniques in the play. The theatrical/entertainment aspect of the play is well discussed. The candidate shows an excellent understanding of Epic Theatre and Brecht's philosophy.</p>
		<p>The candidate has a similar level of knowledge of Epic Theatre, Brecht and the play studied as the Outstanding candidate. The main difference is the ability to connect with the topic, discuss the topic and use language effectively. Often this candidate overwrites putting down correct information but lacks the focus and originality of the Outstanding candidate.</p>

<p>Substantial achievement (middle order)</p>	<p>18-21</p>	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear and logical statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the topic. 		<p>EITHER: Candidate attempts to discuss the didactic nature of the play and how the subject matter, alienation devices and characters encourage the audience to think. He/she refers to some techniques of Epic Theatre but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of Epic Theatre and Brecht's philosophy. OR: Excellent analysis of Epic Theatre, Brecht and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented.</p>	<p>Adequate achievement (middle order)</p>	<p>14-17</p>	<ul style="list-style-type: none"> Structure not necessarily logical. Displays understanding but tends towards mechanistic and stereotyped response at times. Adequate selection of relevant 'dramatic' references. Adequate reading but feels memorised. Not always a high level of insight. 		<p>Candidate well prepared and can give details about Epic Theatre, Brecht and the play studied but lacks ability to apply to topic. Often work seems to be a repetition of notes supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.</p>	<p>Moderate achievement (middle order)</p>	<p>10-13</p>	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples. 		<p>Candidate has knowledge of Epic Theatre, Brecht and of the play studied but tends to write down anything and every thing he/she knows without connecting to the topic or between the theatre history aspect and the play. Information is generally correct but may be presented in a confused manner. Tends to, EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.</p>
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<p>Elementary (lower order)</p>	<p>06-09</p>	<ul style="list-style-type: none"> • Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples. <p>Candidate has some knowledge of Epic Theatre, Brecht and of the play studied but tends to write down short phrases of content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history) the marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play. There is no connection in the answer to the topic.</p>
<p>Not achieved (lower order)</p>	<p>0-05</p>	<ul style="list-style-type: none"> • Incoherent, very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt but does not understand • Complete lack of flow and structure – very disjointed.
		<p>The candidate's knowledge of Epic Theatre, Brecht and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers things. Candidate often rambles on, confusing terminology and practitioners.</p>

OR

[30]

QUESTION 2: THEATRE OF THE ABSURD

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED EITHER WAITING FOR GODOT OR THE BALD PRIMADONNA OR BAGASIE.

The essays should be marked using the rubric grid. Take into consideration the candidates' approach to the topic. Motivated, original answers that show insight should be given credit.

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding (higher achievement order)	26-30	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. Using a selection of relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.
Mentorship (higher achievement order)	22-25	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Supported by a high level of competence and careful selection of facts to process information. Using a selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.
Substantial (middle achievement order)	18-21	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear and logical statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the topic.

<p>EITHER: Candidate attempts to discuss the plot, dialogue characters and their actions. He/she refers to some examples of Absurd Theatre but is vague as to how these examples are presented in the play. The candidate shows a good understanding of Absurd Theatre and the play studied.</p> <p>OR: Excellent analysis of Absurd Theatre and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented. A narrative of plot is given rather than a discussion. Dialogue is mentioned but candidate discusses it in a generalized manner. Often the characters are merely listed and a brief character sketch of each is given.</p>	<p>14-17</p>	<p>Adequate achievement (middle order)</p>
<p>Candidate well prepared and can give details about Absurd Theatre, plot, dialogue and characters in the play studied but lack ability to apply to topic. Often work seems to be a repetition of notes/character sketches supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.</p>	<p>10-13</p>	<p>Moderate achievement (middle order)</p>
<p>Candidate has knowledge of Absurd Theatre, plot, dialogue and characters and of the play studied but tends to write down anything and every thing he/she knows without connecting to the topic. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.</p>	<p>06-09</p>	<p>Elementary achievement (lower order)</p>
<ul style="list-style-type: none"> • Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples. 		

Accept candidate's responses if well motivated by reference to text. May include the following: In the picture the physical setting looks quite picturesque and scenic with the mountains and the beautiful landscape. It does not look bleak and dreary as the descriptions given in the play text. The picture that Lena creates in the play suggests that the places are desolate, depressing, lonely, isolated and miserable – in fact not suitable for human habitation. E.g.: She says in one scene – 'The world feels big when you sit like this. Not even a bush to make it your own size.' At other times she talks about the water, mud and the wind. In addition it is not as easy to have such detailed scenery on stage.

Candidates may say that the costumes reflect poor and homeless people. They seem to be wearing layers of clothing because they have no where to keep their clothes or it could be a protection against the weather. Clothes seem in good condition. Both characters do not seem to be as poverty stricken as we see on TV. OR – They may say that they seem overdressed. Boesman and Lena should be wearing very old and ragged clothing. Lena's dress should be too big for her. She should also be wearing a 'doek' on her head. Their costume should reflect their low class status and their extreme poverty. The play suggests that Boesman wear an old, torn sports blazer and an old shirt.

3.1 3.11

QUESTION 3: BOESMAN AND LENA BY ATHOL FUGARD

SECTION B: UNDERSTAND AND ANALYSE

TOTAL SECTION A:

30

[30]

<p>The candidate's knowledge of Absurd Theatre, plot, dialogue and characters and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers things. Candidate often rambles on in a confused way.</p>		
<ul style="list-style-type: none"> • Incoherent, very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt but does not understand 	00-05	<p>Not achieved (lower order)</p>
<p>Candidate has some knowledge of Absurd Theatre, characters and of the play studied but tends to write down short phrases about the plot, dialogue and characters. Often incorrect information is also given (about a different play/characters or another section of theatre history) the marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play or give brief character sketches.</p>		

3.1.2

The characters are less burdened by things to carry as implied in the text. Props too few as the play suggests that they carry pieces of corrugated iron which they use to build their pondok. Boesman should carry a mattress, cooking utensils, boxes etc. Candidate could argue all is suitable.

(6)

Accept candidate's responses if well motivated by reference to text. Based on the textual information most candidates would say No. The picture shows a couple holding hands fairly peacefully where as the play text highlights the abusive nature of their relationship – Boesman hitting Lena for breaking the empties, when in fact he broke them, Lena showing Outa her bruises, Lena counting her bruises. He abuses her verbally, taunting her and making her doubt herself, he neglects and refuses to talk to her for long periods of time. At no time do we really see a connected couple as reflected in the picture. In addition the characters in the picture do not seem to be beaten down by life as Boesman and Lena in the text. Some candidates may identify actors in the picture (Angela Basset and Danny Glover) and say that they are not South African and would not be suitable therefore to accurately represent Boesman and Lena. Accept yes if candidates give a well substantiated answer.

(5)

3.2

Lena is always trying to make sense of her life and understand her situation. Firstly by trying to figure out where she is and where she has come from. The candidate can discuss the biblical reference. Lena would like another identity or to change her situation. She has walked to so many places and she tries to get the right sequence of places because somehow that would give her some clarity and direction. She also tries to quantify her existence by counting the bruises on her body. Each bruise has a story. She also tries to reconstruct her life through her conversations with Outa. She uses him as a sounding board because he does not judge her, he just listens. She recalls the stillborn children she has borne, the dog she could not keep and the times when Boesman was not so filled with hate. When Outa calls her name, she acknowledges that she is alive and sense of self becomes complete when she forges a bond with him. When Outa dies Lena finally realises her sense of self and control and she says, 'I am Lena' and she has her power back.

(4)

3.3

Lena could be directed to speak the line, 'Who are you?' quite aggressively. She could move closer to Boesman when she speaks. As for Boesman – his laughter could fade slowly or he could stop laughing midway, frowning or scowling angrily at Lena because he doesn't want to confront who he really is. Accept candidates responses if well substantiated.

(4)

3.4

Fugard uses a mixture of English and Afrikaans slang to accurately represent the language of the coloured people of Port Elizabeth. Boesman and Lena speak English interspersed with Afrikaans phrases and idioms. It was colloquial, conversational, everyday language that the audience would be familiar with.

(3)

3.5

Boesman hated who he was and what he had become – a poverty stricken drunk with no place to call his home. He was filled with self loathing and hatred for himself and the white government who had reduced him to 'rubbish'. As a result he has no power or control of anything and as a man he feels emasculated. The only person he can control and exert power over is Lena. She is his 'punching bag', someone who sticks with him irrespective of how harshly he treats her. Although he will not admit it, Boesman needs Lena to give meaning to his life. As Fugard says she was 'his life... tangible and immediate enough to be beaten, derided and worst of all needed. He vents his frustrations and bitterness on Lena and although he wants to leave her, he does not because in reality he has no one else. This is seen clearly when Lena shows affection towards Ouita. Boesman becomes very jealous and angry. The fact that Lena has connected with someone else frightens Boesman who feels very vulnerable and lonely. He reacts the only way he knows how – through violence. So although Boesman needed Lena and loved her in a twisted kind of way, he showed this through his dominance and control over her.

MARKS	3.5	DESCRIPTOR
7-8	Very good	Candidate is able to answer clearly and directly referring to abuse and Boesman's treatment of Lena in the play. He/she also looks carefully at reasons why Boesman is the way he is. He/She uses examples from the play. The candidate demonstrates an excellent understanding of the complexities of an abusive situation.
5-6	Good	Candidate refers to abuse and Boesman's treatment of Lena in the play. The candidate demonstrates an understanding of abusive situations but does not always motivate statements made.
3-4	Average	Candidate explains abuse and that Boesman is guilty of it but does not elaborate on this fact. Gives some simple examples from the play.
0-2	Weak	Candidate tends to make a generalised statement about abuse (correct in light of the play and the situation) and how bad it is OR says that Boesman hits Lena. (one mark)

QUESTION 4: UNOSILIMELA BY CREDO MUTWA

4.1 The hand that strikes the mother is cursed throughout the land! (lines 12-13)

4.1.1

Any TWO:

- Becomes cursed throughout the land
- Expelled from household / homestead
- Wanders, suffers and never settles
- Exiled from village / land of his or her people for 15 years

(2)

[30]
(8)

4.1.2

The symbolism that she is casting a curse on uNosilimela. This also means that if the Earth Mother has deserted her, her ancestors have also deserted her. There is also the further effect that since The Earth Mother and her ancestors have deserted her, (uNosilimela) no one would want to be seen associating with her, lest bad consequences befall his/her and the family/village.

(2)

4.2

- She will use resonance and project her voice, use a lower range to reflect a deep sound. This will make her sound divine/godlike.
- She should lower the pitch for a deeper sound.
- She will gradually raise the pitch to increase the intensity.
- As she produces the above sound she will maintain a good posture by keeping her head up (i.e. head well balanced on the shoulders).
- She will look the other characters straight in the eye.
- Her emotions will be produced from the centre of her body.
- As she walks away she will take long and steady strides, a 'movement' that will contribute to her being seen as Godly and graceful.

(6)

Mark holistically.

4.3

- uMagadlemzini
- Would crouch, be on his knees and not look uNamkhubulwana straight in the eye.
 - Whilst on his knees he would raise both hands to symbolise submission of his hands as a symbol of requesting mercy on behalf of his daughter.
 - Though uMagadlemzini is a king, his reaction will portray show him according the utmost respect and venerating the Spirit of uNamkhubulwana as the Supreme Progenitor, associated with the earth.
 - He is a king but wants mercy for his daughter.
- uNosilimela
- Would crouch, sit on the ground with both her feet facing the left and fix her gaze on the ground
 - Whilst seated on the ground she would bring both hands together, gently clapping them as a way of showing remorse and asking for forgiveness
 - Though uNosilimela is a princess, this reaction will show her remorse and realisation that she has overstepped the mark. She is asks for forgiveness and more importantly, requesting uNamkhubulwana the Supreme Progenitor not to punish the whole village for her mistake
 - She is a princess and proud. She is hoping that her offence will go unpunished.

4.4

NOTE: Candidate has to discuss both uMagadlemzini and uNosilimela and not concentrate on only one of the characters.

(6)

In this play, Mutwa uses IDlozi (similarly to Greek theatre) to:

- Prepare the audience for the action and the entrances of characters
 - Provide information about the past and present
 - Provide additional information to the audience that the characters may not be able to give
 - Shed light on the status of the godly/divine state
 - Create a rhythmic connectivity through out the play
- If the candidate only discusses who the 'IDLOZI' are awarded a max 2 marks.

(6)

Please turn over

Mark holistically.

Accept candidate's responses if well motivated by reference to the text. May include the following:

- This play portrays Credo Mutwa as a prophet/shaman. This play was written before the 1976 Schools uprisings. In this play Mutwa vividly portrays the uprisings with its consuming fire, guns, machinery used, etc.
- This play dispels the myth that African people do not have a tradition of formal theatre.
- Epic nature of the play is interesting to study
- The use of costumes and props are theatrical and involve the use of masks. This will be interesting to study.
- Characters in the play living in two worlds (the urban modern and the rural traditional) provide a wide scope for interpretation.
- In this world today (2011) where Christianity, Islam, Catholicism, and other religions having taken centre stage, this play unapologetically sheds light into African religion and how it is similar to or related to other religions. In spite of the country's historical and racial past, this play accords the actors and the audience a better understanding and appreciation of other people's religion and culture. It underpins the notion that there is no religion which is above the other and that there is a relationship between African religion, Catholicism, Christianity, Islam, and others. Therefore, the actors and the audience are exposed to religious tolerance and diversity, with a better understanding of African religion
- Even today, this play debriefs a lot of misconceptions about African religion and culture.
- It is still relevant to dispel the myth that African people 'worship' ancestors, but that in African culture there is a link between God, culture and the people. Ancestors act as emissaries rather than being 'worshipped'.

4.5

MARKS	4.5	DESCRIPTOR
7-8	Very good	Candidate is able to answer clearly and directly explaining the relevance to students today. He/She uses examples from the content and the theatrical performance the play. The candidate demonstrates an excellent understanding of uNosimela.
5-6	Good	Candidate refers the importance of the play to students today but tends to focus in the issues rather than theatrical performance. The candidate does not always motivate statements made.
3-4	Average	Candidate makes statements about the relevance of the play that are not supported. Gives some simple examples from the play.
0-2	Weak	Candidate tends to make a generalised statement about the relevance of the play and is accurate by chance rather than intention.

QUESTION 5: WOZA ALBERTI BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

5.1 In accordance with the intentions of Poor Theatre, the play makes minimal use of props. The boxes are multi-functional and used for various purposes such as:

- Seats: During the performance the actors use the boxes for sitting
- Blocking: The actors' movements and 'acting area' is marked by the positioning of the boxes
- Train seats, the vendor's table, rubbish bin, truck bed (actors coal vendors)
- Accept candidates responses if valid.

(3)

5.2 Accept creative interpretations. May include the following description.

They will be seated on the blocks along side each other. One would be miming holding the helicopter 'driving wheel' (as if he is the pilot), whilst the other will spin his arm above his head. Whilst the one with his arms spinning above his head will make the whooshing sound of the helicopter's blades, the other will be miming talking above the 'sounds of the helicopter' (lines 4-28). When it is the turn of the one making the helicopter sounds to talk, the other will make the helicopter sounds. The use of verbal dynamics will enhance the performance of the piece. They mime walkie talkies and pretend to look out of the windows at the sea below. They lean to one side to mimic the helicopter turning.

(5)

- The theatrical convention in *Woza Alberti* is to use the physical body and mime to portray objects.
- Because they are sustaining the characters of being up in the air in the helicopter and looking down.
- Through the radio, they give the impression of communicating with an invisible character (character in question) so that it gives the illusion of someone else being on the ground below or seated somewhere controlling proceedings.
- Used elements of Poor Theatre and conventions of workshoped theatre.
- Radio and binoculars help create the mood. Real props would get in the way of the performers creating the blades of the helicopter and changing characters quickly.
- Not enough money for props.

(2)

- Protest Theatre often uses comedy as a device. Targeted characters are made into caricatures. Often individuals in positions of power that use their power to oppress.
- Comedy will help the audience realise that the apartheid ideology was in fact weak
- The audience, by laughing at these characters, realise their hypocrisy
- Comedy will expose the absurdity of the thoughts of certain key political figures of the apartheid regime PW Botha, the SOUTH African Defence Force (SADF), the Police Force (SAP), and all the apartheid backers.
- Comedy often makes serious issues more accessible and open to debate.
- There is a cathartic effect through laughter.
- Poor theatre technique

(6)

- The play is also satirical.

5.5 An answer to this question will be the candidate's own opinion but it must be supported by reference to the play.

YES

- Though the word is derogatory, it is used in the context of that time
- So we may not forget not go back to where we come from.
- This play was written pre-1994 to address a certain status quo. If there certain words are taken out, no matter how derogatory they might be, we will run the risk of self-censorship.

NO

- This word is derogatory and should not be used
- When one uses such derogatory words, the impression is created that the use of derogatory words is permissible.
- It is disempowering to Black people and undermines their self-worth
- We need to move forward as a people and avoid all words that are derogatory and disempowering.

(4)

5.6 As in Grotowski and Brook's Poor Theatre, *Woza Albert!* relied on:

- The minimal use of props, scenery and technically produced sound. A single prop has many theatrical and dramatic functions.
- The production of ones soundscapes/verbal dynamics/ideophones, scenery and neutral use of costume.
- Creating good actors/audience relationship
- Creative use of the voice
- Use of the physical body to convey powerful images that create an impression on the audience
- Stark lighting to create contrasts of light and dark on stage.
- The use of the actor as a creative source rather than technology as a device to convey drama and meaning
- The performance as the source of the production, and not the script, as is often the case in conventional theatre
- In preparation actors required to look after their bodies and hone them as working tools (no drinking, smoking etc)
- (Accept examples from the play)

MARKS	5.6	DESCRIPTOR
8-10	Very good	Candidate has an excellent understanding of both Grotowski and <i>Woza Albert!</i> He/she is able to refer to poor theatre and use examples from <i>Woza Albert!</i> to support the discussion. The answer is in paragraph format rather than point form.
6-7	Good	Candidate has a good understanding of both Grotowski and <i>Woza Albert!</i> He/she is able to refer to poor theatre and use examples from <i>Woza Albert!</i> . The answer may be in point form.
4-5	Average	Candidate explains poor theatre but does not connect clearly to <i>Woza Albert!</i> . May give some simple examples from the play.

Please turn over

0-3	Weak	Candidate tends to make generalised statements about Grotowski and/or Woza Alberti. They are accurate but not clearly connected to question.
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(10) [30]

QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATER COMPANY

6.1 Princess, Mingus' new girlfriend.

6.2 Jakes is a journalist and has a way with words but more importantly Mingus does not know how to read and write

6.3 The description is very suitable because Fahtee is very good with numbers. His name came from the Chinese game called fahtee - a simplistic gambling game using numbers. He knew the game very well and assisted people in interpreting their dreams using the numbers - for example, 1 - king, 17 - diamond lady, etc. Throughout the play Fahtee talks about numbers and this helps keep the audience entertained. Because the game involved collecting bets from various people, Fahtee was kept up to date with the local news and he was also able to keep people informed about the latest news on the political front. His famous line is, 'what's the number?'

6.4 Jakes would exaggerate his movements, lift the letter up in front of him possibly clear his throat and then begin to read in an affected manner, quite loudly. He would emphasise certain words such as, 'my dear, darling Princess, You're smashing, I only go for the best' etc. His facial expression would include raising of eyebrows, a smile or frown when he says, 'I don't get messed around'. He would point to himself when saying, 'I only go for the best', and wag his finger when he says, 'I don't get messed around'. He could also pat/slap his chest when saying, 'I'm an honest gangster'. Accept candidate's responses if well substantiated.

6.5 The director would get the actor portraying Mingus to react with pride, like a showman. He could strut around or point to himself when Jakes says, 'I only go for the best'. He could point to the items of clothing as Jakes reads them out e.g. Winthrop, Bostonians etc. He swanks around the stage when Jakes reads, 'I am the best dresser in town'. He could move downstage to the words, 'I'm an honest gangster' to impress the audience.

6.6 Mingus believes that love is all about having a beautiful woman at his side who obeys him. He wants to be in control and if she does not listen he will hit her until she listens and loves him again. He is the boss. He takes what he wants. Jakes is scared of love. He does not want to place his heart under another's control especially since she is a white woman who he does not trust. Jakes prefers to watch and observe rather than be a man of action.

(6)

6.7

Answers may include the following: Gangs and gangsters are mentioned at the beginning of the play. We learn that Mingus is part of the Americans and considers himself to be an 'honest gangster', simply because he does not rob the people in Sophiatown, he robs the city centre. Other gangs mentioned in the play include the Berliners, the Gestapo, and the Vultures. Although the play mentions there were battles between these groups not much emphasis is given to it. The focus is more on Mingus as a gangster and the control that he exerts over the characters.

According to Father Trevor Huddleston Sophiatown the place was a very violent place. In fact so much so that Sophiatown became known as the Chicago of South Africa because the gangs really terrorised the residents and sometimes each other. The gangs operated mainly from the bus terminus which was used by Sophiatown commuters and it was generally dangerous living in Sophiatown. The Americans dressed in expensive American clothes - hence the name Americans. They started off as small time pick pockets but later became interested in large-scale crime. Other gangs imitated the Americans and often fought over territory.

Accept candidate's original responses if well substantiated.

MARKS	6.7	DESCRIPTOR
7-8	Very good	Candidate is able to discuss both the role of gangs in the play as a theatrical device and historically in Sophiatown. The answer is clear and supported by reference to the play and its function. The candidate demonstrates an excellent understanding of Sophiatown.
5-6	Good	Candidate tends to focus on either the role of gangs in the play and as a theatrical device OR historically in Sophiatown (the second is more likely) whichever aspect is focused on it is supported by reference to the play directly or indirectly. The candidate demonstrates a good understanding of Sophiatown.
3-4	Average	Candidate explains the role of gangs historically in Sophiatown. Reference to the play is indirect. The candidate demonstrates an understanding of Sophiatown.
0-2	Weak	Candidate tends to make a generalised statement about gangs and the things they do. The answer is correct but not supported by reference to the play. Tends to write a list of things that gangs do.

[30]
(8)

QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI

Sipho seems to have a love/hate relationship with his brother Themba. He is in conflict because Themba is his brother and because of incidents that have happened in the past he feels bitter towards him. He has a lot of pent up anger and jealousy towards Themba. He is happy that Themba is going to university but angry that his father has cashed his insurance policy to send all of his money and energy on him, a fact Themba took for granted much to Sipho's annoyance. Sipho as the older son feels cheated of his inheritance and rightful position in the family. In addition he felt that he had to support Themba through his study which Themba took five years to complete instead of the normal three years. This meant that Sipho had to continue supporting him. In the end Themba did even get a job which frustrated Sipho even more because he felt that it was a waste of money. He finally admits that in spite of everything Themba is still his brother.

Accept candidate's individual and creative interpretations if well motivated and substantiated from the text. Facial expression – Initially facial expression would reflect his calmness but would gradually get animated as he goes along. He would frown or raise his eyebrows when speaking the line – 'My father somehow found the money to send Themba to Fort Hare University.' Slight flaring of nostrils and raising of eyebrows when speaking lines 8-11. Have a sarcastic smile on his face. Sad expression when he speaks of his mother who really loved him. Sipho could be seated initially, stand up when he speaks about paying for Themba. He could pace when speaking lines 10-14 and walk hastily to the kitchen to fetch his whisky. Volume – Initially starts off softly, volume would gradually increase in lines 8-11, it would soften as he speaks of his mother, a little louder as he shows slight anger at his father's favouritism. Loud when he speaks line 15-16.

Tone – starts off conversationally, changes to show resentment that his father Cashed his insurance policy, sarcasm when he speaks of the best holiday that Themba ever had, reflective when he speaks of his mother and anger again as he speaks of his father and brother. Candidates should refer to both physical and vocal aspects. Candidates may also refer to Stanislavski's acting techniques as a framework for the question or as support for statements made.

This is a realistic play and the set would represent a township home. An adapted box set/proscenium staging would be most appropriate. The set would have a living area and a kitchen so it would be easy for Sipho to go into the kitchen. The unusual part is that the set shows both the kitchen and the living area – most realistic sets show only one room.

Themba loves her father, is very respectful of him because he is the head of

7.1

7.2

7.3

7.4

the home, she has to obey him. Here she is almost challenging him by grabbing the bottle out of his hand, something a child in a traditional home would not do. But Thando knows her father very well and the fact that he has been drinking is a cause for concern because he did not normally drink. She wants to prevent him from drinking more and saying things which might hurt and upset all of them. She is shocked by his unusual behaviour and reacts trying to put a stop to it.

- (3)
- (2)

Mandisa would have a high pitch and an angry and aggressive tone. One mark pitch one mark tone.

7.5
7.6

Struggle heroes have always been celebrated in South Africa even those who were forced into exile. In fact those who left the country had more opportunities than those who remained behind. There were many faceless people like Siphos who were not regarded as heroes but who attended every march, participated in boycotts, were harassed by police, were arrested and detained, lost family members, had to face the rubber bullets, dogs and tear gas on a daily basis. Siphos represents the thousands who feel let down and disappointed by the new system. He has lived through apartheid South Africa, so he had to deal with the difficulties, prejudices and injustices forced upon black people. He did not get the legal intern job at Spilkin and Spilkin and became a clerk instead. Although he was part of the struggle, he was just part of the crowd. His brother was the 'struggle hero', idolised by Luvuyo. - Who attempted to follow in his uncle's footsteps, ending in his death. He is angry because he feels that he has played by the rules, done more than was expected of him - like helping with Themba's studies but was still not rewarded for his hard work and dedication. Themba's ultimate betrayal of sleeping with his wife caused him to become more embittered. He was also expecting to be promoted to Chief Librarian but was overlooked because they placed a younger man in that position. He battles with finding purpose in a post apartheid society where he is overlooked because of his age. Siphos finally comes to terms with his pent up feelings of anger, bitterness and resentment by 'telling the whole truth and nothing but the truth', resulting in his making peace with all that has happened in his life. He can now move forward in his life.

MARKS	7.6	DESCRIPTOR
8-10	Very good	Candidate is able to discuss the role of the struggle hero and that of the ordinary man and can connect this to Siphos' journey and the content of the play. The answer is clear and supported by reference to the play. The candidate demonstrates an excellent understanding of <i>Nothing But The Truth</i> .
6-7	Good	Candidate tends to focus on either the role of the struggle hero OR that of the ordinary man. This is supported by reference to the play. The candidate demonstrates a good understanding of <i>Nothing But The Truth</i> .
3-5	Average	Candidate tends to focus on the role of Siphos and his own issues. This is supported by reference to the play. The candidate demonstrates an understanding of <i>Nothing But The Truth</i> .

- 8.1 Thami wants financial security and to be able to look after his wife and children. He wants a piece of land big enough to have a couple of cattle on it but close enough to have contact with his neighbours. Johan wants to help Thami to make Johan feel better about his own past. He wants the money to buy a farm where he pictures living with Thami's family. Johan wants some sort of sacrifice to cleanse himself of his previous sins.
- (4)
- 8.2 It gives the play an authentic South African feeling. The audience understands the terms either because they are explained earlier or because they are obvious in the context they are used. The play works in a realistic framework and these terms help the actors create characters that are honest.
- (3)
- 8.3 Candidates need to refer to the characters in relation to one another but might also place them in the set that would be used for the production. E.g. I would have Thami a little distanced from the other two - perhaps tidying something on the table. Smith sitting in an armchair and Johan moving between the two. When Smith says 'Oh yes?' (line 10) he should look at Thami and then Johan would move between Thami and Smith to explain the situation. He sees himself as Thami's spokesperson.
- (5)
- 8.4 Johan is caught up in the possible excitement of making a fortune quickly. He believes that Thami wants the same thing - Johan has a naive attitude to the diamonds as if it is some magical buried treasure that will solve all his problems. Thami's answer is more pragmatic - he has a wife and family to support so a job is crucial.
- (4)
- 8.5 Johan's pace is fast, he believes he knows the right answer and he wants to convince Smith that diamond hunting is a suitable investment for his money. His tone is excited and determined - he really believes that he will be successful one day. Thami's pace is slower and measured. He is making a simple statement of fact. His tone is matter-of-fact and conversational - a contrast to the excitement of Johan.
- (6)
- 8.6 All three characters have different feelings of what they are entitled to. Thami works hard to put away money and tells Johan he is not happy with the law being broken but uses his savings to buy illegal diamonds from desperate men who will sell them for a drink or drugs. He benefits from their addiction and stupidity but believes it is acceptable

QUESTION 8: GROUNDSWELL BY IAN BRUCE

0-2	Weak	Candidate tends to make a generalised statement about Sipho and what happens to him. Storyline driven.
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(10) [30]