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INTERVAL MODERATOR  
INA BRUCE  
28 NOVEMBER 2011

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EXAMINER  
28/11/11  
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28/11/11

Hierdie memorandum bestaan uit 31 bladsye.

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

PUNTE: 150

MEMORANDUM  
NOVEMBER 2011  
DRAMATIESE KUNSTE

GRAAD 12

NASIONALE  
SENIOR SERTIFIKAAT

Department:  
Basic Education  
REPUBLIC OF SOUTH AFRICA

basic education



**ALGEMENE NOTAS VIR NASIENERS**

1. Skryf kort opmerkings waarom daar 'n punt af- of opgemerk is indien die memo nie 'n duidelike riglyn gee nie en die nasieners eie diskresie moet gebruik.
2. Maak duidelike merkers om die leerpunt wat geassesseer word, aan te dui. Nasieners behoort aktief om te gaan met die antwoord.
3. Hoofnasieners moet die rubriek (*rubric*) fasiliteer met die nasieners – gelei deur vlakbeskrywers (*level descriptors*) in Dramatiese Kunst.
4. Gereelde konsultasierondes is nodig om te verseker dat die nasienersproses gestandaardiseer is.
5. In die geval waar 'n kandidaat meer as die voorgestelde getal woorde skryf – moenie penaliseer nie (opstelvraag).
6. Die memobesprekingsforum kan nie alle response voldoende voorspel nie. Provinsiale nasieners moet dit in aanmerking neem en oop wees vir kandidate se response en seker maak dat verskillende onderrigstye nie die leerder benadeel nie.
7. Spandeer die eerste dag aan die ontleding van die kwaliteit en kwaniteit van die bewyse in die memo en aan standaardisering en om gemeenskapskaplike definisies en konsepte te vind.
8. Nasieners moet seker maak dat die kandidaat se antwoord in lyn is met die Assesseringsstandaard-bewyse vir daardie vraag.

**INSTRUKSIES AAN DRAMATIESE KUNSTE NASIENERS AANGAANDE DIE GRAD 12-VRAESTEL**

1. Die vraestel is DRIE uur lank.

2. Die TOTALE punte vir die vraestel is 150.

3. Leestyd van VYFTIEN minute moet voor die aanvang van die vraestel aan kandidate toegestaan word. Dit is noodsaaklik om aan kandidate die geleentheid te bied om die nodige keuses te maak.

4. Die vraestel bestaan uit DRIE afdelings: AFDELING A, AFDELING B en AFDELING C.

5. AFDELING A tel uit 30 punte, AFDELING B tel uit 60 punte, AFDELING C tel 60 punte.

6. AFDELING A bestaan uit TWEE vrae wat hoofsaaklik fokus op LU3, maar LU2 word ook direk en indirek getoets :

- VRAAG 1: Epiiese Teater (*Kaukasiese Krytsirkel, Moeder Courage* or *Kanna Hy Kö Hystoe*)
- VRAAG 2: Absurde Teater (*Afspraak met Godot, Die Kaalkop* or *Prima Donna, of Bagasie*)

Kandidate moet EEN van die twee vrae beantwoord.

7. AFDELING B bestaan uit AGT vrae wat hoofsaaklik fokus op LU3 (maar ander LU's word ook direk en indirek getoets) en op spesifieke dramas uit die Suid-Afrikaanse teaterbeweging:

- VRAAG 3 (*Boesman en Lena*),
- VRAAG 4 (*UNosilimele*)
- VRAAG 5 (*Woza Albert!*)
- VRAAG 6 (*Sophiatown*)
- VRAAG 7 (*Nothing but the Truth*)
- VRAAG 8 (*Groundswell*)
- VRAAG 9 (*Siener in die Suburbs*)
- VRAAG 10 (*Mis*)

Kandidate moet TWEE van die agt vrae beantwoord.

8. AFDELING C bestaan uit DRIE vrae wat hoofsaaklik fokus op LU1 en LU4. LU2 word ook direk en indirek getoets. Hierdie afdeling is VERPLIGTEND.

Die gewigswaarde van die LU's vir die vraestel volgens die VAR- ('SAG') dokument is die volgende:

- LU1 – 20% (30 punte)
- LU3 – 60% (90 punte)
- LU4 – 20% (30 punte)

**AFDELING A: BEGRYP EN ANALISEER**

Kandidate moes EEN vraag beantwoord, of VRAAG 1: EPIESE TEATER of

VRAAG 2: TEATER VAN DIE ABSURDE.

**VRAAG 1: EPIESE TEATER**

KANDIDATE HET HIERDIE VRAAG BEANTWOORD INDIEN HULLE KAUKASIESE KRYTSIKKEL OF MOEDER COURAGE OF KANNA HY KQ HYSTOE BESTUDEER

HET.

1.1 Die opstelle behoort nagesien te word volgens die matrysriglyn en behoort die kandidaat se benaderingswyse in ag te neem. Gemotiveerde, oorspronklike antwoorde wat insig toon moet krediet kry.

KATEGORIE	PUNTE	BESKRYWERS (BEWYSE)
Uitstaande prestasie (hoër orde)	26-30	<ul style="list-style-type: none"> <li>Goed georganiseerd, volledig en logies, afgeronde struktuur.</li> <li>Antwoord word ondersteun deur 'n uitsonderlike hoë vlak van bevoegdheid om inligting te verwerk tot 'n oorspronklike interpretasie en 'n deurdagte keuse van fette.</li> <li>Gebruik 'n verskeidenheid van relevante dramatiese verwysings.</li> <li>Toon insig; is vloeiend; uitstekende uitdrukking-vermoë van waarnemings en kennis.</li> </ul>
Verdienstellige prestasie (hoër orde)	22-25	<ul style="list-style-type: none"> <li>Goed georganiseerd, gedetailleerd en omvattend, afgeronde struktuur.</li> <li>Ondersteun deur 'n hoë vlak van bevoegdheid en deurdagte keuse van fette om inligting te verwerk.</li> <li>Gebruik 'n keuse van relevante dramaverwysings.</li> <li>Toon insig en waarneming; kennis word goed verwoord.</li> </ul>
		<p>Hierdie kandidaat het 'n soortgelyke vlak van kennis van Epiese Teater, Brecht en die toneelstuk wat bestudeer is as die Uitstaande kandidaat. Die hoofverskil is die vermoë om aansluiting te vind by die opstel se onderwerp; die bespreking van die onderwerp en om taal effektief te gebruik. Dikwels gee die kandidaatte veel inligting weer, maar dit is nie korrek nie.</p>

<p>18-21</p> <ul style="list-style-type: none"> <li>• Georganiseerd, gedetailleerd, 'n bevreëdigende vlak van bevoegdheid, sommige geringe foute is waarneembaar in die essay-struktuur.</li> <li>• Interessante aanbieding, duidelike en logiese stellings, oortuigend, eenvoudige taalgebruik.</li> <li>• Ondersteun deur 'n keuse van relevante drama-verwysings.</li> <li>• Toon 'n goeie begrip van die onderwerp.</li> </ul>	<p>14-17</p> <ul style="list-style-type: none"> <li>• Struktuur nie noodwendig logies nie.</li> <li>• Demonstreer begrip, maar is geneig om by tye onderdage en stereotipe antwoorde te verskat.</li> <li>• Genoegsame seleksie van relevante 'dramatiese' verwysings.</li> <li>• Voldoende antwoord, maar kan gememoriseerd voel. Nie altyd 'n hoe vlak van insig nie.</li> </ul>	<p>10-13</p> <ul style="list-style-type: none"> <li>• Nie altyd georganiseerd nie, struktuur nie logies nie.</li> <li>• Beperte seleksie van inligting; swak taalvaardigheid mag 'n bydraende faktor wees.</li> <li>• Kandidaat toon nie die vermoë om sy/haar antwoord met toepaslike voorbeelde te ondersteun nie.</li> </ul>	<p>Bevredigen- (middel de prestasie orde)</p>
<p>14-17</p> <p>OF: Kandidaat poog om die didaktiese aard van die toneelstuk te bespreek en hoe die onderwerp waarom dit handel, verveemdingstegnieke en karakters die gehoor aanmoedig om te dink. Hy/sy verwys na sommige tegnieke van Epiese Teater, maar is vaag oor hoe hierdie tegnieke in die toneelstuk aangebied word. Die kandidaat toon 'n goeie begrip van Epiese Teater en Brecht se filosofie.</p> <p>OF: Uitstekende ontleding van Epiese Teater, Brecht en die toneelstuk wat bestudeer is, maar in die opstel is aansluiting by die vraag per toeval, eerder as wat die opstelonderwerp bespreek word.</p>	<p>10-13</p> <p>Kandidaat is goed voorbereid en kan detail gee oor Epiese Teater, Brecht en die toneelstuk wat bestudeer is, maar het nie die vermoë om aan te sluit by die onderwerp van die opstel nie. Dikwels lyk die werk asof dit 'n herhaling van klasnotas is en mag dus gefragmenteerd wees. Maar die kandidaat het 'n voldoende kennis van die inhoud.</p>	<p>10-13</p> <p>Kandidaat het kennis van Epiese Teater, Brecht en die toneelstuk wat bestudeer is, maar is geneig om alles wat hy/sy ken neer te skryf sonder om aan te sluit by die opstelonderwerp of om sy antwoord met die teatergeskiedenisaspek en die toneelstuk te verbind. Inligting is oor die algemeen korrek, maar mag op 'n verwarde manier aangebied word. Dit is geneig om OF 'n aaneenlopende geskryf (geen paragrawe) te wees OF kort sinne wat sekere aspekte van die inhoud verduidelik. Ken die inhoud van die toneelstuk wat bestudeer is.</p>	<p>Voldoende (middel prestasie orde)</p>
<p>18-21</p> <ul style="list-style-type: none"> <li>• Georganiseerd, gedetailleerd, 'n bevreëdigende vlak van bevoegdheid, sommige geringe foute is waarneembaar in die essay-struktuur.</li> <li>• Interessante aanbieding, duidelike en logiese stellings, oortuigend, eenvoudige taalgebruik.</li> <li>• Ondersteun deur 'n keuse van relevante drama-verwysings.</li> <li>• Toon 'n goeie begrip van die onderwerp.</li> </ul>	<p>14-17</p> <ul style="list-style-type: none"> <li>• Struktuur nie noodwendig logies nie.</li> <li>• Demonstreer begrip, maar is geneig om by tye onderdage en stereotipe antwoorde te verskat.</li> <li>• Genoegsame seleksie van relevante 'dramatiese' verwysings.</li> <li>• Voldoende antwoord, maar kan gememoriseerd voel. Nie altyd 'n hoe vlak van insig nie.</li> </ul>	<p>10-13</p> <ul style="list-style-type: none"> <li>• Nie altyd georganiseerd nie, struktuur nie logies nie.</li> <li>• Beperte seleksie van inligting; swak taalvaardigheid mag 'n bydraende faktor wees.</li> <li>• Kandidaat toon nie die vermoë om sy/haar antwoord met toepaslike voorbeelde te ondersteun nie.</li> </ul>	<p>Bevredigen- (middel de prestasie orde)</p>

<p><b>Elementêre prestasie (laer orde)</b></p>	<p>06-09</p>	<ul style="list-style-type: none"> <li>• Onsamehangend – geen struktuur, beperkte woorde-skat, min poging aangewend om die inligting op 'n aanvaarbare manier aan te bied.</li> <li>• Baie min inligting, deurmekaar, moeilik om te volg, dikwels irrelevant.</li> <li>• Kandidaat toon nie die vermoë om sy/haar antwoord te ondersteun met toepaslike voorbeelde nie.</li> </ul>
<p><b>Onvoldoende (laer orde)</b></p>	<p>0-05</p>	<ul style="list-style-type: none"> <li>• Onsamehangend, baie min werk gelewer, beperkte vaardigheid, benodig ondersteuning</li> <li>• Irrelevant.</li> <li>• Eenvoudige frases of woorde wat die kandidaat geleer het, maar nie verstaan nie.</li> <li>• Totale gebrek aan vloei en struktuur – baie onsamehangend</li> </ul>
		<p>Die kandidaat se kennis van Epiese Teater, Brecht en die toneelstuk wat bestudeer is, is swak. Dikwels word foutiewe inligting gegee. Is geneig om 'n lys van woorde, frases en sinne neer te skryf in die volgorde waarin die kandidaat dinge onthou. Kandidaat skryf rond en bont, en terminologie en praktisyne word met mekaar verwar.</p>

OF

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**VRAAG 2: TEATER VAN DIE ABSURDE**

**KANDIDATE HET HIERDIE VRAAG BEANTWOORD INDIEN HULLE AFSPRAAK MET GODOT OF DIE KAALKOP PRIMA DONNA OF BAGASIE BESTUDEER HET.**

Die opstelle behoort volgens die matriksriglyn nagesien te word. Neem die kandidaat se benaderingswyse tot die onderwerp in ag. Gemotiveerde, oorspronklike antwoorde wat insig toon moet krediet kry.

BESKRYWERS (BEWYSE)	PUN-TE	KATE-GORIE
<ul style="list-style-type: none"> <li>• Goed georganiseerd, volledig en logies, afgeronde struktuur.</li> <li>• Ondersteun deur 'n uitstekende hoe vlak van bevoegdheid om inligting te verwerk tot 'n oorspronklike interpretasie en deurdagte keuse van feite.</li> <li>• Gebruik 'n verskeidenheid van relevante dramatiese verwysings.</li> <li>• Toon insig; is vloeiend; uitstekende uitdrukkingsvermoë van waarnemings en kennis.</li> </ul>	26-30	Uitstaande prestasie (hoër orde)
<p>Kandidaat bespreek die uitgangspunt van absurdisme dat menslike bestaan sineloos is en dat mense poog om betekenis te vind in die wêreld om hulle deur 'n tipe orde en struktuur te skep. Die kandidaat bespreek duidelik hoe die plot sirkelvormig is met geen definitiewe begin, middel en einde nie, wat help om die betekenis-loosheid van die lewe te beklemtoon. Is in staat om duidelik te toon dat taalgebruik vermindert na betekenislose clichés. Is in staat om die statiese aard van die karakters en hul herhalende handeilinge aan te toon. Die kandidaat gee relevante voorbeelde uit die toneelstuk wat hy/sy bestudeer het. Die kandidaat toon 'n uitstekende begrip van Absurde Teater en die toneelstuk wat bestudeer is.</p>		
<ul style="list-style-type: none"> <li>• Goed georganiseerd, gedetailleerd en omvattend, afgeronde struktuur.</li> <li>• Ondersteun deur 'n hoe vlak van bevoegdheid en deurdagte keuse van feite om inligting te verwerk.</li> <li>• Gebruik 'n keuse van relevante dramaverwysings.</li> <li>• Toon insig en waarneming; kennis word goed verwoord.</li> </ul>	22-25	Verdiens-telike prestasie (hoër orde)
<p>Hierdie kandidaat het 'n soortgelyke vlak van kennis van Absurde Teater en die toneelstuk wat bestudeer is as die Uitstaande kandidaat. Die hoofverskil is die vermoë om aansluiting by die opstel se onderwerp te vind. Is daartoe in staat om die onderwerp te bespreek en om taal effektiëf te gebruik. Dikwels oorskryf hierdie kandidaat deur korrekte inligting neer te skryf, maar hy/sy toon nie die bondigheid en oorspronklikheid van die Uitstaande kandidaat nie.</p>	18-21	Bevredigende prestasie (middel orde)

<p>OF: Kandidaat poog om die plot, dialoog, karakters en hulle handelling te bespreek. Hy/sy verwys na sommige voorbeelde van Absurde Teater, maar is vaag oor hoe hierdie tegniese in die toneelstuk aangebied word. Die kandidaat toon 'n goeie begrip van Absurde Teater en die toneelstuk wat bestudeer is.</p> <p>OF: Uitstekende ontleding van Absurde Teater en die toneelstuk wat bestudeer is, maar in die opstel is aan-sluiting by die onderwerp per toeval, eerder as wat die opstelonderwerp bespreek word. Dialoog word genoem, maar kandidaat bespreek dit d.m.v. veralgemening. Dikwels word die karakters net gelys en 'n kort karakterskets van elk word gegee.</p>		
<ul style="list-style-type: none"> <li>• Struktuur nie noodwendig logies nie.</li> <li>• Demonstreer 'n basiese begrip, maar is by tye geneig om meganiese en stereotipe antwoorde te verskat.</li> <li>• Genoegsame seleksie van relevante 'dramatiese' verwysings.</li> <li>• Voldoende antwoord, maar voel gememoriseerd. Nie altyd 'n hoë vlak van insig nie.</li> </ul>	14-17	<b>Voldoen- de prestasie (middel orde)</b>
<p>Kandidaat is goed voorbereid en kan detail gee oor Absurde Teater, plot, dialoog, karakters en die toneelstuk wat bestudeer is, maar kan dit nie van toepassing maak op die opstelonderwerp nie. Dikwels lyk die werk asof dit 'n herhaling van klasnotas/karakterskette is wat in die klas uitgedeel is en mag dus gefragmenteerd wees. Maar die kandidaat het 'n soliede kennis van die inhoud.</p>		
<ul style="list-style-type: none"> <li>• Nie altyd georganiseerd nie, struktuur nie altyd logies nie.</li> <li>• Beperte seleksie van insig; swak taalvaardighede kan 'n bydraende faktor wees.</li> <li>• Kandidaat toon nie die vermoë om sy/haar antwoord te ondersteun met toepaslike voorbeelde nie.</li> </ul>	10-13	<b>Middel- matige prestasie (middel orde)</b>
<p>Kandidaat het kennis van Absurde Teater, plot, dialoog, karakters en die toneelstuk wat bestudeer is, maar is geneig om alles wat hy/sy ken neer te skryf sonder om aan te sluit by die opstelonderwerp. Insig is oor die algemeen korrek, maar mag op 'n verwarde manier aangebied word. Dit is geneig om OF 'n aaneenlopende geskryf (geen paragrawe) te wees OF kort sinne wat sekere aspekte van die inhoud verduidelik. Ken die inhoud van die toneelstuk wat bestudeer is.</p>		
<ul style="list-style-type: none"> <li>• Onsamehangend – geen struktuur, beperkte woordeskat, min poging aangewend om die insig op 'n aanvaarbare manier aan te bied.</li> <li>• Bate min insig, deurmekaar, moeilik om te volg, dikwels irrelevant.</li> <li>• Kandidaat toon nie die vermoë om sy/haar antwoord te ondersteun met toepaslike voorbeelde nie.</li> </ul>	06-09	<b>Eiemen- têre prestasie (laer orde)</b>



<p>Kandidaat toon aanduidings van kennis van Absurde Teater, karakters en die toneelstuk wat bestudeer is, maar is geneig om kort frases oor die plot, dialoog en karakters neer te skryf. Dikwels word foutiewe inligting ook gegee (oor 'n ander toneelstuk/karakters of 'n ander deel van teatergeskiedenis). Die nasieners sal in die antwoord moet soek vir korrekte inligting. Moelikk om te merk omdat dit by die eerste oopopslag lyk asof die hele antwoord foutief is. Die kandidaat is geneig om die storie van die toneelstuk te vertel of om kort karakterkette weer te gee.</p>	<p>0-09</p>	<p>Onvol- doende</p> <ul style="list-style-type: none"> <li>• Onsamhangend, baie min werk gelewer, beperkte vaardigheid, benodig ondersteuning</li> <li>• Irrelevant</li> <li>• Eenvoudige frases of woorde wat toon dat die kandidaat geleer het, maar nie verstaan het nie.</li> </ul>	<p>Die kandidaat se kennis van Absurde Teater, plot, dialoog, karakters en die toneelstuk wat bestudeer is, is swak. Dikwels word foutiewe inligting gegee. Is geneig om 'n lys van woorde, frases en sinne neer te skryf in die volgorde waarin die kandidaat dinge onthou. Kandidaat skryf rond en bont op 'n verwarde manier.</p>
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TOTAAL AFDELING A:

AFDELING B: BEGRYP EN ANALISEER

VRAAG 3: BOESMAN EN LENA DEUR ATHOL FUGARD

3.1 3.1.1

Aanvaar kandidaat se antwoorde as dit goed deur verwysings na die teks gemotiveer word. Kan die volgende insluit:

In die foto lyk die fisiese omgewing nogal skilderagtig en mooi met die berge en die pragtige natuurskoon. Dit lyk nie troosteloos en treurig soos die beskrywings wat in die toneelteks gegee is nie. Die prentjie wat Lena in die toneelstuk skep suggereer dat die plekke verlate, neerdrukkend, alleen, geïsoleerd en ellendig is – om die waarheid te sê is dit nie gepas vir menslike bewoning nie. Bv: sy sê in een toneel – 'Die wêreld voel maar wyd as jy so sit... nie eens 'n bosse om hom jou eie size te maak nie.' Ander kere praat sy oor die water, modder en die wind. Boonop is dit nie so maklik om sulke gedetailleerde toneelinkleding op die verhoog te hê nie. Kandidate mag sê dat die kostuums armoedige en hawelose mensse weerspieël. Dit lyk asof hulle lae kiere oor mekaar aanhet omdat hulle nérens 'n plek het om hul kiere te hou nie en hulle ook so aantrek vir beskerming teen die weer. Die kiere lyk in 'n goeie toestand. Beide karakters lyk nie so erg armoedig op die prentjie nie.

OF – Hulle mag sê dat die karakters te goed aangetrekk is. Boesman en Lena behoort baie ou en stukkende kiere te dra/ Lena se rok behoort te groot vir haar te wees. Sy behoort ook 'n doek op haar kop te hê. Hulle kostuums behoort hulle lae stand en uiters te armoede aan te dui. Die toneelteks suggereer dat Boesman 'n ou geskeurde sportbaadjie en 'n ou hemp aanhet.

Die karakters is ook minder belas met dinge wat hul rondra as wat die teks impliseer. Rekwisiete is te min omdat die teks suggereer dat hulle stukke sinkplaat dra wat hulle gebruik om hulle pondok mee te bou. Boesman behoort 'n matras, kookgereedskap, bokse ens te dra. Kandidaat kan sê dat almal geskik is.

(6)

Aanvaar die kandidaat se antwoord as dit goed deur verwysing na die teks gemotiveer word. Gebaseer op die inligting wat die teks gee, sal die meeste kandidate 'Nee' antwoord. Die foto wys 'n partye wat redelik vreedzaam hande vashou terwyl die toneelteks die misbruik van hul verhouding uitlig – Boesman wat Lena slaan omdat sy die lee bottels breek terwyl dit in werklikheid hyself is wat dit gebreek het; Lena wat vir Outa haar knusplekke wys; Lena wat haar knusplekke tel. Boesman mishandel haar verbaal, spot haar en veroorsaak dat sy haarself bevragsaagteken; hy verwarloos haar en weer vir lang periodes om met haar te praat. Op geen tydstip sien ons regtig 'n partye wat aan mekaar verbonde is soos in die foto nie. Boonop lyk die karakters in die foto nie so versaan deur die lewe soos Boesman en Lena in die teks is nie. Party kandidate mag dalk die akteurs in die foto identifiseer (Angela Bassett en Danny Glover) en sê dat hulle nie van Suid-Afrika afkomstig is nie en daarom nie gepas sal wees om Boesman en Lena akkuraat voor te stel nie. Aanvaar 'Ja' as die kandidaat 'n goed gemotiveerde antwoord gee.

(5)

Lena probeer deurgaans sin van haar lewe maak en sy probeer haar situasie verstaan. EERSTENS deur te probeer uitwerk waar sy is en waarandaan sy kom. Die kandidaat kan die Bybelse verwysing bespreek. Lena sal hou van 'n ander identiteit of om haar situasie te verander. Sy het al na so baie plekke geloop en sy probeer die regte volgorde van plekke onthou omdat dit haar sal help om duidelikhed en rigting te kry. Sy probeer ook haar ervaring te kwantifiseer deur die hoeveelheid knusplekke op haar liggaam te tel. Elke knusplek het 'n storie. Sy probeer deur haar gesprekke met Outa haar lewe herbou. Sy gebruik hom as 'n klankbord omdat hy haar nie oordeel nie; hy luister net na haar. Sy herroep haar aantal kinders wat doodgebore is, die hond wat sy nie kon gehad het nie en die tye toe Boesman nie so vol haat was nie. Wanneer Outa haar naam sê, gee sy erkenning dat sy lewend is en haar bewussyn van haarself word volkome as sy met hom 'n band smee. Wanneer Outa sterf besef Lena finaal dat sy selfwaardige en beheer het en sy sê 'Ek is Lena' en sy het haar krag weer terug.

(4)

Lena kan gelei word om die reël 'Wie's jy?' redelik aggressief te sê. Sy kan nader aan Boesman beweeg wanneer sy praat. Boesman – sy lag kan stadig wegsterf of hy kan halfpad ophou lag, terwyl hy frons of Lena kwaai en nors aankyk omdat hy nie wie hy regtig is wil kontroleer nie. Aanvaar kandidaat se antwoorde indien dit goed gestaat word.

(4)

Fugard gebruik 'n mengsel van Afrikaanse en Engelse spreektaal/dialek om die taal van die bruin mense van Port Elizabeth akkuraat voor te stel. Boesman en Lena praat Afrikaans wat deurspek is met Engelse frases en idioome. Dit is omgangstaal, gespreksaal, alledaagse taal waarmee die gehoor bekend sou wees.

(3)

3.5

Boesman haat wie hy is en wat hy geword het – 'n armoedige dronkaard wat geen plek van sy eie besit nie. Hy is gevul met selfhaat en afkeer in homself asook haat vir die regering wat hom verlaag het tot 'vuilgoed'. Die gevolg is dat hy geen mag of beheer oor enigiets het nie en hy voel ontman. Die enigste persoon wat hy kan beheer en mag oor uitoefen is Lena. Sy is sy 'staansak', iemand wat aan sy bly ongeag hoe sleg hy haar behandel. Alhoewel hy dit nie sal erken nie, het Boesman vir Lena nodig om betekenis aan sy lewe te gee. Soos Fugard se, was sy 'sy lewe ... tasbaar en naby genoeg om geslaan, bespot, en die ergste van alles, benodig te word.' Hy haal sy frustrasies en bitterheid op Lena uit en alhoewel hy haar wil verlaat, doen hy dit nie omdat hy in werklikheid niemand anders het nie. Dit is duidelik waarmeembaar wanneer Lena toenadering tot Outa toon. Boesman word baie jaloes en kwaad. Die feit dat Lena 'n verbintenis met iemand anders gemaak het, maak Boesman bang omdat hy baie weerloos en alleen voel. Hy reageer op die enigste manier wat hy ken – deur geweld. Alhoewel Boesman vir Lena nodig het, wys hy dit op die teenoorgestelde manier deur sy oorheersing en sy beheer oor haar.

PUNTE	3.5	BESKRYWER
7-8	Bale goed	Kandidaat is in staat om duidelik en op die punt te antwoord en verwys na mishandeling en hoe Boesman vir Lena in die toneelstuk behandel. Hy/sy kyk ook sorgvuldig na die redes hoekom Boesman is soos hy is. Hy/sy gebruik voorbeelde uit die toneelstuk. Die kandidaat demonstreef 'n uitstekende begrip van die kompleksiteit van 'n situasie waar daar mishandeling voorkom.
5-6	Goed	Kandidaat verwys na mishandeling en die manier waarop Boesman vir Lena in die toneelstuk behandel. Die kandidaat demonstreef begrip van situasies waarin daar mishandeling voorkom, maar motiveer nie altyd stellings wat gemaak is nie.
3-4	Gemiddeld	Kandidaat verduidelik mishandeling en dat Boesman daarvoor skuldig is, maar brel nie uit op hierdie feit nie. Gee 'n paar eenvoudige voorbeelde uit die toneelstuk.
0-2	Swak	Kandidaat is geneig om 'n algemene stelling oor mishandeling te maak (korrek in die lig van die toneelstuk en die situasie) en hoe sleg dit is Of se dat Boesman vir Lena slaan (een punt).

**VRAAG 4: UNOSILMELA DEUR CREDO MUTWA**

Hierdie memo is nie in Afrikaans vertaal nie, aangesien die drama slegs in Engels beskikbaar is. 4.1 The hand that strikes the mother is cursed throughout the land! (line 12)

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)

(8)  
[30]

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 befalls him/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.

• Whist on his knees he would raise both hands to symbolise submission

• Whist on his knees and raising his hands, periodically clasp the palms of his hands as a symbol of requesting mercy on behalf of his daughter

• Though uMagadlemzini is a king, this reaction will portray show him according the almost respect and venerating the Spirit of uNamkhubulwana as the Supreme Progenitor.

• 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

• Whist 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 asks for forgiveness and more importantly, requests 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.

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

4.4

In this play, Mutwa uses IDlozi (similar 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 award a max 2 marks.

Examples from the play to be credited.

Kopiereg voorbehou

Blaai om asselblief

(6)

[30]  
(8)

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 demonstrates an understanding of uNosimela but 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.

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

- This play portrays Credo Mutwa as a prophet. 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

**VRAAG 5: WOZA ALBERTI DEUR PERCY MTWA, MBONGENI NGEMA EN BARNNEY SIMON**

*Hierdie memo is nie in Afrikaans vertaal nie, aangesien die drama siegs in Engels beskikbaar is.*

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 candidate's 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)

5.3 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 workshopped 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.

(2)

5.4 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.
- Not enough funds for props.
- The play is also satirical

(6)

An answer to this question will be the candidates 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 nor 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.

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 own soundscapes, 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)
  - Examples from the play will be accepted

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.
0-3	Weak	Candidate tends to make generalised statements

about Grodowski and/or Woza Alberti. They are accurate but not clearly connected to question.		
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(10) [30]

**VRAAG 6: SOPHIATOWN DEUR JUNCTION AVENUE TEATERGESELSKAP**  
*Hierdie memo is nie in Afrikaans vertaal nie, aangesien die drama slegs in Engels beskikbaar is.*  
**QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATER COMPANY**

(1) 6.1 Princess, Mingus' new girlfriend.

(2) 6.2 Jakes is a journalist and has a way with words but more importantly Mingus does not know how to read and write

(5) 6.3 The description is very suitable because Fahfee is very good with numbers. His name came from the Chinese game called fahfee - 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 Fahfee talks about numbers and collecting bets from various people, Fahfee 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?'

(4) 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.

(4) 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) 6.6 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.

(6) 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.



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 candidates original responses if well substantiated.

6.7

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.

(8)  
[30]

**VRAAG 7: NOTHING BUT THE TRUTH DEUR JOHN KANI**

*Hierdie memo is nie in Afrikaans vertaal nie, aangesien die drama siegs in Engels beskikbaar is.*

7.1 Siphso 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 Themba through his study which Themba took five years to complete instead of the normal three years. Which meant that Siphso had to continue supporting him. In the end Themba did not even get a job which frustrated Siphso 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.

7.2 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. Siphso 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.

7.3 This is a realistic play and the set would represent a township home. An adapted box set would be most appropriate. The set would have a living area and a kitchen so it would be easy for Siphso 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.

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

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

(3) trying to put a stop to it.

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> .
0-2	Weak	Candidate tends to make a generalised statement about Siphos and what happens to him. Storyline driven.

(10) [30]

## VRAAG 8: GRONDSWELL DEUR IAN BRUCE

Hierdie memo is nie in Afrikaans vertaal nie, aangesien die drama slegs in Engels beskikbaar is.

- 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

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.

Blaai om asseblief

Kopiereg voorbehou