



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS  
FEBRUARY/MARCH 2009  
MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 48 pages.**

**SECTION A: UNDERSTAND AND ANALYSE****CANDIDATES MUST ANSWER ONE QUESTION:****EITHER****QUESTION 1: EPIC THEATRE****OR****QUESTION 2: ABSURD THEATRE****QUESTION 1: EPIC THEATRE****(THIS QUESTION REFERS TO EITHER *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE* OR *KANNA HY KÔ HYSTOE*)****The following are suggested answers. The candidate may give other answers or examples that are valid. The examiner needs to take each candidate's experience and response into consideration.**

1.1 See the rubric and suggested answer below.

| <b>Category</b>                | <b>Mark</b>    | <b>Descriptors [Evidence]</b>  |
|--------------------------------|----------------|--|
| <b>Outstanding achievement</b> | <b>18 – 20</b> | <ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, impeccable structure</li> <li>Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts.</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Insightful, fluent, observation and knowledge authoritatively expressed</li> </ul> |
| <b>Meritorious achievement</b> | <b>16 – 17</b> | <ul style="list-style-type: none"> <li>Well organised, detailed and coherent, polished structure</li> <li>Displays a high level of competence and careful selection of facts to process information.</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge well expressed.</li> </ul>  |
| <b>Substantial achievement</b> | <b>14 – 15</b> | <ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting reading, clear statements, convincing, simple direct language.</li> <li>Supported by a selection of relevant dramatic references.</li> <li>Shows good understanding of the theme/task, some logical statements</li> </ul>  |
| <b>Adequate achievement</b>    | <b>12 – 13</b> | <ul style="list-style-type: none"> <li>Structure not always logical.</li> <li>Displays a basic understanding but tends towards mechanistic and stereotyped responses at times.</li> <li>Adequate selection of relevant "dramatic" references,</li> <li>Adequate reading but feels memorised. Not always a high level of insight.</li> </ul>  |
| <b>Moderate achievement</b>    | <b>9 -- 11</b> | <ul style="list-style-type: none"> <li>Not always organised, not logically constructed.</li> <li>Limited selection of information, poor language skills might be a contributing factor.</li> <li>Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>  |

|                               |                |   |
|-------------------------------|----------------|---|
| <b>Elementary achievement</b> | <b>06 – 08</b> | <ul style="list-style-type: none"> <li>• Rambling- no structure, limited vocabulary, little attempt to present information in an satisfactory manner , little effort made to present work in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul> |
| <b>Not achieved</b>           | <b>00 – 05</b> | <ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, in need of support. Irrelevant.</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand.</li> </ul>  |

Brecht's ideas emanated from years of experimentation and practical experience with the theatre, performers and various directors. The basic concepts on which his theory was based, reached maturity towards the end of the 1920s, but it was only in 1930 that he placed his emphasis on the idea of an epic theatre. His purpose was to distance the audience (emotionally) to enable them to see the world in which they lived more clearly. Only then would they be able to change it. Being distanced makes the audience see more clearly, rather than take their beliefs for granted. Although the term epic can be misleading, Brecht wanted to make a clear distinction between what he saw as a theatre of illusion, which he termed 'dramatic' theatre and his Epic theatre.

Brecht was therefore strongly opposed to the idea of pretence. The latter was a typical feature of Realism. He claimed that the 'old theatre' (Realism) had lost its worth, because it undermined the role of the spectator to such an extent that it reduced him to no more than a passive onlooker. He wanted his spectators to be alert and leave the theatre with an awareness that they had to consider the problems posed in the play and do something about these problems in real life.

Brecht's main purpose was to remove the 'illusion' or the 'slice-of-life' depicted and presented by Realism. In order to do so, he employed various techniques, all of which were aimed directly at consistently drawing the audience's attention to the fact that they are in a theatre instead of transporting them to a world of fantasy and make-believe.

Brecht intended to make his audience aware of the difference between what they saw on the stage and what was real. Furthermore, he wanted them to see the play as a direct comment on life which was meant to be viewed and judged in a critical way. However, Brecht was never opposed to the idea of the theatre as a source of pleasure. Instead, he felt that pleasure could be gained by taking part in a productive manner so that what is seen cannot only be judged but also applied to circumstances outside the theatre. This, however, would not be possible unless the spectator was alienated from the events of the play, according to Brecht.

Also known as the '**verfremdungseffekt**' or **alienation**, this device was designed to distance the audience from the action on the stage and to ensure that their empathy was broken so that they remained critical of events that they were watching. To illustrate this idea, the purpose of music, for instance, should not be used simply to underscore the meaning of words, but instead, to provide a noteworthy commentary on the action. An example of this appears in *Mother Courage* where the ironically bitter words of a song which speak of a character's steady moral decline are deliberately arranged to a sweet, carefree tune. The incongruity between the tune and the words compels the audience to think about the true meaning of the song. *Caucasian Chalk Circle* and *Mother Courage* have songs amongst the scenes, often telling what was to happen before it occurred (thus eliminating the emotional involvement of tension and suspense), they commented directly on the action and linked scenes. The actors might step out of character and comment to the audience or the characters might speak their thoughts to the audience. Actors might speak in the third person for e.g. when Grusha speaks to Simon she says, 'I don't understand the soldier.' Thus, through alienation, thought is provoked.

Unlike with Realism, Brecht's stage space was non specific, the painted backdrops were suggestive rather than representational, e.g. scaffolding, revolving stages, visible pipes and wiring lit by stark, white lights with scene and set changes occurred in front of the audience. Sets were simple and symbolic for e.g. a sign could represent an Inn, a piece of blue cloth – a river. Musicians remained visible, and players might sit on the stage when not involved in the action. The didactic nature of the play was reinforced by the use of slide projections, screens, titles and technical equipment. Through alienation then, the playwright intends to show everything in a fresh and unfamiliar light so that the audience is made to look critically even at what he (the audience) has previously taken for granted. Brecht's theories concerning the theatre were very different from those of the Realists. One such theory is based upon the idea that instead of dealing with current, modern-day issues in a lifelike, realistic manner, the theatre should 'make strange' the actions that are presented.

**Historification**, which refers to the use of material taken from other times or places, was one means of achieving alienation, but as opposed to the more accepted, traditional theatrical practices which portray historical subject matter in a contemporary fashion, Brecht maintained that the playwright should highlight the 'pastness' of the events by separating them from the present.

He felt that it was up to the dramatist to encourage the spectator to think that, if he or she had experienced the same conditions as those demonstrated in the play, he/she would have acted in a different way, because of the lessons learnt by watching the play. The spectators would then consider what he or she would have done to make a positive difference. With the knowledge that change is indeed possible, the audience should then be inspired to make similar valuable social improvements with regard to the current state of affairs.

Due to the fact that his plays bear much more resemblance to epic poetry than to conventional drama, Brecht preferred to call his plays **epic**. His plays are much like a typical epic poem which, traditionally is made up of alternating pieces of dialogue and narration that presents a story from the perspective of a single storyteller. This epic style, which narrates some parts of the story and merely demonstrates others, also allows for the free interchanging of time and space, connecting transitions of time and even covering entire historical periods with the use of a single sentence or short explanation. There is often a storyteller who addresses the audience directly; therefore breaking down the 'fourth wall' created in Realist theatre, for example, the Singer in *Caucasian Chalk Circle*.

According to Brecht, the greatest effect of the drama should take place outside the theatre. By encouraging the spectator to bring about social reforms in his community or environment, a play avoids becoming a pacifier and manages to take on a more important and useful role in people's lives. Brecht therefore uses alienation techniques to distance the audience from the story but still concentrate on the overall meaning.

[The play **Kanna Hy Kô Hystoe** is available in Afrikaans, the memo below is therefore in Afrikaans.]

In *Kanna Hy Kô Hystoe* (van hieraf: KHKH) kan die volgende epiese beginsels geïdentifiseer word deur voorbeelde uit die teks te noem:

- die doeblering van karakters,
- die klank- en beligtingseffekte,
- die nie-realistiese dekor,
- simultaantonele,
- invoeging van sang en vers,
- gesprek-verby-'n-gesprek,
- dialoog met die alter-ego,
- die verdeling van die handeling in sewe episodes

Die klem in KHKH val op die gebeure, die storie, die ellende en hartseer van die hele gemeenskap. Die epiese element word verder uitgebou deur Adam Small se gebruik van besonder dramatiese vertelsituasies waardeur die geweld, byvoorbeeld die verkragtings, die selfmoord van Jakob en Kietie se dood aan die gehoor oorgedra word sonder dat die handeling self fisiek uitgevoer word.

Die karakters lewer sosiale kommentaar deur die storie van hul lewens te vertel. Daar is nie psigologiese prosesse by die meeste karakters te bespeur nie, maar die storie en hul boodskap is die primêre fokus. Die teks se funksie is dus om die gehoor van 'n sosiaal-politiese situasie bewus te maak en te onderrig en nie primêr om te vermaak nie. Daar word van die gehoor verwag om betrokke te raak en 'n oordeel te maak en 'n positiewe verandering in die sosiale omstandighede te maak.

Ander elemente van die epiese teater word in KHKH geïdentifiseer en wel die elemente kenmerkend van die Middeleeuse sowel as die Moderne epiese teater.

**Middeleeuse Epiese Drama**

Die struktuur van KHKH toon 'n verwantskap met die Middeleeuse Epiese teater op die volgende maniere:

- Die vorm van die drama, veral die eksposisie (expositor ludi soos dit in die Middeleeuse drama bekend staan)
- die achronologiese opeenvolging van tonele
- en die sentreering rondom twee figure, Kanna en Makiet

Die eerste episode in KHKH begin met Jakob, die straatprediker wat die vers 'Wáár is Moses?' met kitaarbegeleiding sing. Jakob stel die verwagting van sy mense sentraal, by wyse van die Moses-lied. Hierdie verwagting funksioneer ironies in die lig van die vergeefse beroepe op Kanna.

Die verteller (stem) stel die karakters voor en gee 'n kort opsomming van die gebeure voor Kanna se vertrek en besluit: 'Hulle het vir Kanna gewag, deur die jare gewag dat hy moet huis toe kom'. Die epiese raamwerk van die drama word deur die onsigbare stem ingelei. Hierdie eksposisie wat, soos die Middeleeuse epiese teater, ná die proloog verdwyn, dui die aard van die verhaal aan, stel die karakters voor, skets hul agtergrond en verrai selfs iets van die struktuur van die drama.

**Moderne Epiese Teater**

In die Middeleeuse Epiese drama word daar duidelik onderskei tussen vertellers en akteurs. In die moderne weergawe van die epiese drama, word die vertellersfunksie (die verteller) deur een of meer van die akteurs self vervul - so ook in KHKH. Ná die proloog (Episode 1) word die neutrale, onpersoonlike vertellende Stem nie meer gehoor nie; die Stem word nou vlees in verskeie karakters en veral in twee, naamlik Makiet en Kanna. Vanaf die tweede episode begin die dramatiese handeling. Die verteller se funksie is afgehandel en die verskillende insidente word óf ingelei deur die dooie Makiet óf deur Kanna wat as't ware met die gehoor praat om die gebeurtenisse in verband te bring.

Makiet en Kanna word dus vanaf die tweede episode die sentrale ervarende karakters. (20)

(Candidates must make specific references to the epic text that they have studied)

- 1.2      1. - H  
            2. - K  
            3. - F  
            4. - A  
            5. - I  
            6. - B  
            7. - D  
            8. - E  
            9. - C  
            10. - G

(10)  
[30]

| Order level                          | Difficulty level | Percentage | Marks | Questions & marks |
|--------------------------------------|------------------|------------|-------|-------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 8     | 1.1(8)            |
| <b>Application</b>                   | Middle Order     | 40         | 12    | 1.1(12)           |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 10    | 1.2(10)           |

| LO 3 | AS 1 | AS 2 | AS 3 |
|------|------|------|------|
| 1.1  | 10   | 6    | 4    |
| 1.2  | 5    | 5    |      |

**QUESTION 2: THEATRE OF THE ABSURD**

THIS QUESTION REFERS TO EITHER ***WAITING FOR GODOT*** OR ***THE BALD SOPRANO*** OR ***BAGASIE***

The following are suggested answers. The candidate may give other answers or examples that are valid. The examiner needs to take each candidate's experience and response into consideration.

2.1 See the rubric and suggested answer below.

| Category                       | Mark           | Descriptors [Evidence]   |
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| <b>Not achieved</b>            | <b>00 – 05</b> | <ul style="list-style-type: none"> <li>Incoherent, very little work, limited skills, in need of support. Irrelevant.</li> <li>Simple phrases or words written down that candidate has learnt but does not understand.</li> </ul>   |

*The suggested answer provides a separate breakdown of the characters and style of language for easier marking. These could be presented in a more integrated manner by the candidate and not as separate aspects of the play. Mark the answer with discretion. Motivated, original answers that show own insight should be credited.*

Candidates' answer could contain any of the following generic points on characters and style of language.

"Theatre of the Absurd" appropriately labeled by Martin Esslin in 1961, offers the audience an existentialist point of view of the outside world and forces the audience to consider their meaning in a world where there appears to be no true order or meaning. The underlying belief of this philosophy was that nothing has a definite, specific or recognisable existence. Rather, it is based on the idea that human beings are what they make of themselves; they are determined by their actions and choices as they continue through life. According to the existentialists instead of having fixed characters, they simply exist in a bleak state of affairs. Humans, themselves are nothing. Aware of their human condition, human beings exist in a bleak world devoid of meaning. They are therefore lost, confused and all their actions are then worthless, senseless, futile and even absurd. Dramatists such as Beckett and Ionesco shared this pessimistic outlook of the human struggle. Absurdist therefore are mainly concerned with mankind's search for meaning and try to make sense of their senseless position and to come to terms with their hopeless situation. We therefore find that absurdist drama creates an environment where people are isolated. They are clown-like characters blundering their way through life because they do not know what else to do. Often the characters stay together simply because they are afraid to be alone in such an incomprehensible world e.g. Estragon and Vladimir in *Waiting for Godot*.

Unlike realism where the characters are well rounded, fully developed, psychologically convincing, the characters in The Theatre of the Absurd lack identity and are dull and uninteresting and lacks dimension. Instead of having virtues the characters are flawed and because they are not well-rounded they remain static and show no development. They come across as being repulsive, pathetic, miserable and incapable. They are emotionally empty and are representative of the human condition as defined by Theatre of the Absurd. The characters in Absurdist plays are representative of humanity, rather than an attempt to create a 'real' person on stage. Their qualities are exaggerated and the situations in which they find themselves are intensified. They have no past and we are given little indication what the future might be.

For the Absurdist playwrights, character is a vehicle for expressing their thoughts on the human condition. Beckett's characters show a mutual dependency while Ionesco's characters are described as 'social puppets'. The characters are often presented in pairs or groups based on the double acts of vaudeville or music hall comedians.



In *Waiting for Godot* for example, the two main characters, Vladimir and Estragon are tramps that spend their days reliving the past trying to make sense of their existence and even contemplate suicide as a form of escape. They are typical absurdist figures who remain detached from the audience. They essentially lack identities and their vaudeville mannerisms have more of a comic effect on the audience than a tragic one. This is observed when they contemplate hanging themselves in a discussion as to who should go first. Vladimir suggests that Estragon go first as he is lighter and therefore won't break the bough.

Absurdist characters often appear in pairs, as stated earlier representing a unity or aspects of the same person and therefore mirror images of one another. The tramps in *Waiting for Godot* rely on each other for comfort, support and most of all for meaning. They need each other to avoid living lonely and meaningless lives. They feel compelled to leave each other but at the same time compelled to stay together. They consider parting but never do and their inability to leave is another indication of the uncertainty and frustration they feel as they wait for an explanation for their existence. As an audience, we can only watch them do the same things, listen to them saying the same things and accept the fact that Godot may or may not come. Much like them we are stuck in a world where our actions dictate our survival.

Another major idea was that humans are not adept at communication and deliberately create conflict with each other through their dialogue in order to give meaning to a meaningless world. Language then acts as a barrier to communication, which in turn isolates the individual even more, thus making speech almost futile. Beckett questions the value of language believing that it has lost its ability to communicate. Ionesco shows that attempts at communication often 'disintegrate' from clichés to meaningless syllables. In keeping with the Existentialist idea that people feel isolated in a hostile world, Absurdist playwrights often focus on the inability of language to bridge the gap between the characters. Language is depersonalising, automatic and meaningless. Communication between characters may be sparse, or characters may talk at cross purposes without really influencing each other. Language then serves the function of presenting the unexpected, the bizarre and the absurd.

The following are examples of how language can be used in Absurdist plays:

- Silence is as great a means of communication as the spoken word, for example in *Waiting for Godot* there are long pauses and silences in which nothing happens.
- There are meaningless conversations and "habitual" superficial comments in which characters often engage. Language is seen as merely an escape from the tedium of life or because the silence becomes unbearable.
- New words are created to show people's attempts to communicate with one another. The attempt is doomed to fail.
- Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language. All are used to pass the time.
- A repetitious style of dialogue is used to emphasise the cyclic nature of life.

**The following applies to *THE BALD SOPRANO*****Language and meaning**

The Bald Soprano is a 'tragedy of language' dealing with the gradual loss of its communicative function into inane phrases and meaningless clichés.

Towards the end of the play the dialogue breaks into a series of non sequiturs, suggesting that rational discourse has become impossible, that relevant thought can not be sustained beyond a single sentence or two. The Martins and Smiths simply cascade through unrelated and inane phrase-book clichés before breaking into a sort of syllabic babble. Words degenerate into mere objects, thrown about like pies in a comic free-for-all.

**Characters**

Ionesco stresses both the loss of a personal identity and social and familial estrangement. His characters are alienated, not because they are sensitive beings in a hostile or impersonal world, but because they have no individuality at all. They are too similar to have personal identities, it therefore hardly matters whether, like the Smiths, they have no first names. Their alienation has everything to do with a total lack of a personal identity, which even their language inhibits them from establishing. They have simply been rendered incapable of incisive, individual thought.

The characters are anti-characters. The Smiths and Martins are entirely lacking distinct or consistent personalities; they are indistinguishable, virtually interchangeable, and essentially characterless. They speak alike, often echoing each other's phrases, as evidenced in the dialogue between the Martins. They are unable to begin and sustain meaningful discourse, for they are defined by the clichés of their class, from which they can not depart and which they never transcend. They are anti-heroes not because they are physically disabled or have weak minds or experience extraordinary bad luck, but because they have no minds at all. None of them serves as a protagonist or main character in any traditional sense.

**Identity**

At the opening of *The Bald Soprano*, Ionesco stresses the typicality of his characters in his repeated insistence that they and their surroundings are "English." The first characters encountered are named "Smith," a very common English name, also suggesting the couple's conventional nature. These are figures that have no discrete sense of self.

The only hints of a different identity are drawn along sexual and class lines and even these are deliberately blurred. While Mrs. Smith is responsible for homemaking duties, she hints about Mr. Smith's inadequacies as a male, while, he, in turn, complains about women behaving like men. Throughout the play, the characters' anxieties seem to center on threats and not on their individuality, but only to their roles as determined by gender and class.

*[The following refers to **Bagasie**. The play is only available in Afrikaans and the therefore the memo also appears only in Afrikaans.]*

## DIE KOFFER

### **Dialoog:**

Die karakters se soeke na doel in hulle bestaan wentel om onbenullighede, hetsy dit die bestuur van die doeane-kantoor is, of die soeke na dokumente of die koffer. Die dialoog wentel daarom om hierdie eenvoudige aspekte. Die karakters val mekaar in die rede of maak mekaar se sinne klaar soos by die Dame en die Heer. Hulle vergeet van hulle verlede of dat hulle alreeds dinge gesê het soos gesien kan word by die Man en Vrou. Logika is dikwels ook nie teenwoordig in die dialoog nie. Die karakters rammel getalle af, vertel eienaardige stories oor hulle reise en die dialoog kan in direkte teenstand met die handeling van die karakters ge-uiter word. As voorbeeld kan daar gekyk word na hoe die Heer en die Dame die hele tyd buig. Verder is dit ook duidelik dat baie van hierdie dialoog al soveel kere in die karakters se bestaan gesê is. Die karakters herhaal dus meganies, of selfs sonder om na te dink, die dialoog. Die dialooglyne is meestal kort en soms van 'n monolooggaard. Daarmee word bedoel dat die enkele lyne van die karakters, as hulle direk na mekaar geplaas word, 'n tipe monoloog vorm waaruit 'n akteur kan probeer om sin te maak – selfs al is die sin onsin. Daar kan ook van meerstemmige monoloogtegnieke gebruikgemaak word. Hier sal die opeenvolgende lyne van al die karakters saam 'n sekvens vorm.

Die kortlynige dialoog (stichomita) help ook om 'n dialoogritme daar te stel wat, as die stuk opgevoer word, natuurlik voorkom en natuurlike rusplekke in die dialoog vorm.

Die dialoog handel grootendeels oor die Man en Vrou se soeke na hulle koffer en die pleidooie aan die Klerk om die koffer aan hulle te oorhandig. Hierdie dialoog staan in direkte kontras met die dialoog (en selfs handeling) van die Heer en die Dame, wat op sigself heel effektief blyk te wees. Dit is net op die oppervlak so, en van die begin af is dit duidelik dat die Man en Vrou en die Heer en Dame op 'n sekere wyse verbind is. Dit word baie duidelik aan die einde waar die Heer en die Dame die plekke van die Man en die Vrou inneem. Hulle spraakpatrone word ook deur die Heer en die Dame oorgeneem.

### **Karakters**

Die karakters wat in hierdie teks voorkom is:

Man

Vrou

Klerk

Heer

Dame

Kruier

Soos gesien kan word, is die karakters eerder tipes as wat hulle individuele karakters is. Hulle besit geen name of eienskappe wat hulle uniek maak nie. Die karakters funksioneer daarom eerder op 'n allegoriese vlak om die mens voor te stel, as om spesifieke karakters voor te stel. Hulle is identiteitloos, selfs sonder naam en word net aan hul geslag of rang geken. Dit kom veral duidelik voor omdat die Man en Vrou nie dokumente het wat bewys dat hulle bestaan nie. Hulle weet nie eintlik wie hulle is nie. Dit plaas hulle in 'n konstante toestand van onsekerheid. Verder het hulle geheueverlies en kan hulle nie eers op die geskiedenis van hulle bestaan staat maak om te weet wie hulle is nie.

Die karakters – nie net die Man en die Vrou nie, maar ook die Klerk – vergeet van die gebeurtenisse wat enkele minute gelede afgespeel het.

Net soos in *Waiting for Godot*, kan hierdie karakters nie as enkele karakters gesien word nie. Hulle moet as 'n paar bestudeer word. Hulle vul mekaar aan en deel dieselfde lot. Hulle vorm 'n twee-ledigheid. Selfs die twee pare funksioneer later nie meer as enkele eenhede nie en met die verdwyning van die Man en die Vrou, is die Heer en die Dame in dieselfde lot vasgevang waarin die Man en Vrou oorspronklik vasgevang was. Die twee pare, alhoewel hulle oorspronklik heel verskillend blyk te wees, is daarom dieselfde. Hulle verteenwoordig die mensdom wat betekenis in hulle lewens soek – 'n aspek wat in al die stukke na vore kom. Die Klerk, wat ook eers as 'n individu funksioneer, besit ook hierdie eienskap. Hy kry betekenis en waarde uit die belaglikste handeling, asook uit die mag wat hy oor die ander karakters besit. Hy blyk onderdanig te wees en respek aan die Heer en die Dame te betoon – 'n parodie op die burokratiese sisteme – maar selfs dan neem hy sy werk baie belangrik op en kan die menswaardigheid wat 'n mens by 'n karakter sou verwag, nie by hom gevind word nie.

Ons kan nie praat van volronde of ontwikkelende karakters nie, veral omdat die karakters van die Teater van die Absurde nie veronderstel is om volronde karakters te wees nie. Hulle vertoon as skulpe, met geen of baie min inhoud en word daarom as karaktertipes (allegorieë) eerder as unieke karakters gesien. Die mens in sy wese is moeg en onseker, met 'n vrees vir die onbekende. Daarom hunker die Man en Vrou terug na die tyd toe hulle geweet het waar hulle vandaan kom en waarheen hulle op pad is. Hulle is vasgevang in 'n

onbekende plek en ruimte met geen kans vir ontsnapping of vordering. Hierdie aspekte is ook van belang in veral *Die Trommel*. Die Klerk, wanneer ons hom vir die eerste keer sien, se gesig is wit – amper dood soos 'n masker. Hy is daarom ook die enigste konstante en die mimiekagtige voorkoms keer ook dat ons nie 'n ouderdom aan die karakter kan plaas nie. Met die horlosie van die kantoor wat altyd op vyfuur staan, weet ons ook dat die Klerk nooit sal oud word of sterf nie. Hy word dan die dood self.

## **DIE TAS**

### **Dialog**

In hierdie teks is die dialoog die skraalste van die drie stukke. Dit is nie dat daar min dialoog is nie, maar die ritme wat in die teks ingeskryf is, punktueer eerder die stiltes. Die dialoog, saam met die sinnelose aard van wat gesê word, is alreeds 'n verbreking van die stilte – 'n stilte wat opsigself jare alreeds voortduur. Die gebrek aan kommunikasie kom ook baie duidelik in hierdie teks na vore, aangesien hierdie gebeurtenisse wat in die teks gevind is, die eerste kommunikasie is wat die karakters in jare met mekaar het. Selfs in hierdie kortstondige kommunikasieproses is daar nie eintlik effektiewe kommunikasie teenwoordig nie.

Die kommunikasie bly versteur en dit is 'n rookskerm vir die karakters se angs en onsekerheid. Die dialoog en die handeling weerspreek mekaar ook gereeld. Hulle por mekaar aan om iets te doen (soos om nader aan die tas te beweeg), maar hulle doen dit nie. Die dialoog word ook gebruik om die verskille (en ooreenkomstes) tussen die twee manlike karakters aan te dui. Hulle is albei hardkoppig en eiewys in die sin dat hulle nie na die ander een wil luister of glo nie. Elkeen glo dat hy reg is – soos byvoorbeeld met die naam van die kelnerin en met betrekking tot die inhoud van die tas wat in die restaurant agtergebly het. Die dialoog is een van die handeling van die teks en net soos die fisiese aksies, is die dialoog ook dikwels sonder betekenis of sinneloos. Die onsekerheid wat die karakters beleef word daarom ook in die onsekerheid van die dialoog weerspieël.

Die karakters praat dikwels met hulself, eerder as om in sinvolle kommunikasie met die ander karakter betrokke te raak. Hulle daad is soms meer effektief as hul woorde. Dit kan gesien word in die tye wanneer hulle die drankie by die kelnerin bestel. Die handeling word soos 'n ritueel waar die aksie 'n duidelike gevolg het, maar dit is nie die geval met hulle dialoog nie. Die gevolge van die dialoog kan nie gesien word nie, omdat daar nie gevolge vir die dialoog is nie.

### **Karakters**

Die karakters wat in hierdie teks voorkom is:

Man 1

Man 2

Kelnerin

Vreemdeling

Die twee belangrikste karakters in die stuk, is Man 1 en Man 2. Net soos met die ander pare in die trilogie, kan hierdie twee karakters nie van mekaar geskei word nie. Hulle funksioneer as 'n eenheid. Die beeld van 'n muntstuk kan op hulle van toepassing wees. Hulle is die keersy van 'n munt, maar ook die teenpole van mekaar. Dit kan veral in hul voorkoms waargeneem word. Man 1 dra 'n swart pak met 'n wit hemp en swart das, terwyl Man 2 'n wit pak, met wit skoene, swart hemp en wit das dra. Die karakters is ook nie individue nie, maar eerder tipes. Hulle is identiteitloos en sonder name. Dit sluit by die ander karakters van die teks aan wat self ook identiteitloos is. Die kelnerin het 2 name – die twee name wat

die twee verskillende mans aan haar gegee het, naamlik Aphrodite en Pandora. Die teenstelling in die name is ook 'n duidelike weerspieëling van die karaktertrekke van die twee mans wat die name aan haar toeskryf. Man 1 noem die kelnerin Aphrodite – die Griekse godin van die liefde, en Man 2 noem haar Pandora, die Griekse mitologiese figuur wat deur haar nuuskierigheid alle euwel en pestilensie op die aarde vrygelaat het.

Die vreemdeling, met sy enkele verskynings, speel 'n uiters belangrike rol in die teks. Dit is deur sy handeling dat die twee karakters van Man 1 en Man 2 met mekaar begin te praat – iets wat hulle vir 20 jaar nie gedoen het nie. Dit is hy wat die tas in die restaurant kom neersit en dit is hy wat die tas dan ook weer kom haal. Sy handeling is ook absurd. Hoekom kom los hy in die eerste plek die tas in die restaurant? Hoekom praat hy nie? Hoekom trek hy sy skoene uit? Hoekom steek hy sy gesig weg? Al hierdie handeling is absurd, veral ook omdat ons nie weet wie hierdie karakter is nie. Hy probeer sy identiteit wegsteek. Dit sien ons veral in sy voorkoms. Die handeling van die vreemdeling word daarom die motoriese oomblik, die oomblik waar die bal aan die rol gesit word. Met sy laaste verdwyning, kan ons net dink dat Man 1 en Man 2 weer na hulle ou roetine sal terugkeer. Sonder die teenwoordigheid van die vreemdeling in die stuk, sou daar geen stuk gewees het nie.

'n Ander belangrike karakter wat egter nooit op die verhoog kom nie, is die Pa van die Kelnerin. Ons weet ook nie of die karakter in die eerste plek bestaan nie. Hierdie onsekerheid oor die bestaan van die karakter, is baie belangrik in die trilogie. Die Pa verteenwoordig 'n god van een of ander aard. Dit verwys na die godelike teenwoordigheid – die pa van ons almal. Ons sien hom nooit nie, maar ons moet nou maar glo dat hy wel daar is.

Daar is geen tasbare bewyse nie, behalwe vir sy 'kinders', maar selfs die kelnerin weet nie eintlik of haar pa in die kleinhuisie is of nie en of sy nog 'n pa het of nie.

## DIE TROMMEL

### Dialoog

Hierdie teks van die trilogie besit die meeste poëtiese dialoog. Die beskrywings van die Odette, alhoewel dit soms grotesk en aaklig word, besit selfs in die groteske aard daarvan, 'n roerende skoonheid.

Hierdie teks van die trilogie besit die meeste poëtiese dialoog. Die beskrywings van die Odette, alhoewel dit soms grotesk en aaklig word, besit selfs in die groteske aard daarvan 'n roerende skoonheid. Die dialoog van *Die Trommel* is daarom anders as die ander twee stukke in die trilogie, juis as gevolg van die poëtiese aard. Dit beteken egter nie dat die dialoog so ver verwyderd is dat dit nie absurde kwaliteite besit nie. Net soos met ander TvA-stukke, weerspieël die dialoog van die karakters die leegheid waarin hulle verkeer, sowel as die geestelike leegheid van die karakters. Die alledaagse dialoog word afgewissel met groteske beskrywings.

Die dialoog word ook ritualisties gebruik. Dit dui ook op die gebrek aan effektiwiteit van dialoog as kommunikasiemedium. Die dialoog beweeg in sirkels, met dieselfde elemente wat keer op keer terugkeer. Odet vra elke nou en dan: “Hoe lyk die son?” Dit is veronderstel om 'n tipe tydsaanduiding te wees, maar dit word nie so gebruik nie. Die beskrywings van Odette wat daarop volg, dui op 'n verval, 'n stelselmatige uitmekaarval van omstandighede wat in die teks voorkom. Dit moet ook as 'n afskrikmiddel vir Odet dien om nie na buite te gaan nie – om Odette nie alleen te laat nie.

Die dialoog word ook konstant in daaropvolgende dele weerspreek. Hierdie skep van onsekerheid is nog 'n tegniek om die sinnelose aard van die dialoog en die handeling – en daarom die bestaan van die verskillende karakters – absurd te maak. Hulle vergeet van vorige gesprekke, hulle vergeet van vorige dae en jare en elke dag word daar iets nuuts ervaar. Hierdie nuwe ervaring is egter nie nuut nie. Dit is al vele kere ervaar. Die besef is daarom kortstondig en bring nie ware geluk vir die karakters nie.

Nog 'n manier waarop die dialoog van *Die Trommel* verskil van die ander twee stukke in die trilogie, is dat die dialoog nie so kortlynig is soos in die ander twee stukke nie. Brink gebruik nie soveel stichomita nie, juis omdat hierdie kortlynige dialoog nie by die algemene atmosfeer van die stuk sal pas nie. Die gebrek, of eerder spaarsamige, gebruik van die kortlynige dialoog impliseer nie dat die ritme nie intern ingeskryf is nie. Brink gebruik pouses in die dialoog wat 'n ritme skep. Die afwisseling van sterk emosies in die dialooglyne tussen Odet en Odette help ook om hoogtepunte en stiltetye in die dialoog te kry.

### Karakters

Odet

Odette

Besoeker

Meisie

Net soos in elkeen van die vorige tekste is daar 'n stom karakter wat amper bloot toevallig in die teks voorkom. In *Die Trommel* is dit nie 'n uitsondering nie. Die Meisie in hierdie teks, alhoewel sy op die verhoog verskyn, is nie eintlik 'n karakter nie. Sy het geen dialoog nie. Sy stel eerder Odet se fantasie voor. Hierdie fantasie van die buitewêreld word fisies op die verhoog deur haar teenwoordigheid voorgestel. Haar enigste funksies binne die opvoering is daarom om die skoonheid in 'n verdraaide konteks te wees. Dit is ook waarom sy keer op keer in 'n ander gedaante verskyn. Sy bly nie dieselfde nie. Dit dui op die veranderlikheid van die droom, maar ook die gevaar daarvan. Odet volg haar blindelings en sy bly die hele tyd net buite sy bereik. Hy jaag 'n droom, 'n reënboog. Hy sal haar daarom ook nooit in die hande kan kry nie. Sy beeld van die buitewêreld is so verdraai dat hy homself 'n rat voor die oë draai met die droom waaraan hy glo.

Die besoeker is baie eg. Sy verskynings beteken egter nie dat 'n stabiliteit in die gebeure teweegbring is nie. Daarvoor is sy handelinge veels te wispelturig. Sy aankoms word twee keer vals aangekondig. Ons hoor net van sy teenwoordigheid deur die kloppe aan die deur. Hierdie kloppe – en sy latere verskyning – is belangrik. Dit dui daarop dat daar wél 'n 'buite' is. Odet en Odette is nie alleen of enkel in hulle bestaan nie. Hulle is net afgesonder. Hierdie afsondering word baie duidelik met die eerste verskyning van die besoeker. 'n Ander interpretasie is dat daar nié 'n buite is nie. Die buite is die dood. Die besoeker kom van 'n ander bestaan af. Hy lyk anders as Odet en Odette. Sy identiteit word ook versteek. Hy dra 'n sonbril. Ons as gehoor en die karakters kan daarom nie duidelik sien wie die persoon is nie. Die enigste belangrike aspek is dat hy anders is.

Die eerste keer wil hy nie die trommel koop nie, omdat die trommel vol rommel is en Odette wil nie toelaat dat die trommel sonder die inhoud daarvan verkoop word nie. Sy steek dus 'n stok in die speke van Odet se plan. Ons ongelukkigheid word nie net deur onself veroorsaak nie, maar ook deur die handelinge van ander mense.

Die besoeker se ander besoeke verloop min of meer op dieselfde trant. Die inhoud van die dialoog verander net. Die volgende keer wil dieselfde besoeker nie die trommel koop nie, want daar is nie genoeg goed wat saam met die trommel kom nie. Eers as Odet aanbied

dat Odette saam met die trommel verkoop word, begin die besoeker die transaksie oorweeg. Odette keer weer eens dat die transaksie beklink word, want sy wil nie haar tone verkoop nie. Die besoeker wil nie die trommel en Odette sonder haar tone hê nie. Die belaglikheid van die situasie is baie duidelik. Die belangrike transaksie val deur die mat as gevolg van iets so, normaalweg, onbelangrik soos tone aan 'n voet.

Die volgende besoek het geen dialoog nie. Ons kan duidelik uit die mimiek agterkom wat die storie is. Ons hoef nie te weet of die besoeker die trommel met of sonder inhoud wil hê nie. Die belangrike aspek is dat hy nie die trommel koop nie. Odette het weer ingemeng. Haar behoefte om Odet by haar te hou is te sterk. Odet se behoefte om van Odette af weg te kom is net so sterk. Daarom is dit veral roerend as Odette aan die einde van die stuk die trommel oorneem. Haar opoffering wat sy maak, word 'n opoffering wat sy vir die mensdom maak. Sy neem dan alle skuld op haar skouers en bly alleen agter.

Odet en Odette is weereens, soos in die ander stukke, twee kante van dieselfde munt. Hulle kan nie eintlik sonder mekaar nie. Hulle vorm 'n eenheid. Hulle vorm die eros en die tanatos – die liefdesbegeerte en die doodsbegeerte – van die menslike psige. Odette is die liefdesdrang. Daarom word sy ook al hoe jonger. Odet is die doodsdrang. Dit is hoekom hy al hoe ouer word en eendag sal sterf. Hierdie eendag is dan ook die dag wat ons nou op die verhoog sien afgespeel.

Die twee karakters kan ook nie sonder mekaar leef nie. Die weggaan van Odet sal dan ook die dood van Odette bewerkstellig. Daarom gaan lê sy op die katel saam met die geraamte van haar vader. Hierdie handeling is ook 'n aanduiding dat Odet en Odette dalk al klaar dood is. Die verbintenis tussen Odet en Odette is al van die begin van die stuk af baie duidelik. Hulle raak so verstrengel in hul slaap dat hulle tone vervleg. Hulle is nie eens meer seker of hulle hul eie tone het nie. Die verbintenis tussen Odet en Odette is ook die hoofmotiewe vir hul aksies. Hierdie handeling sal in die volgende hofie bespreek word.

(20)

- 2.2  
2.2.1 False  
2.2.2 False  
2.2.3 True  
2.2.4 False  
2.2.5 True  
2.2.6 True  
2.2.7 False  
2.2.8 True  
2.2.9 True  
2.2.10 False

(10)

| Order level                          | Difficulty level | Percentage | Marks | Questions & marks |
|--------------------------------------|------------------|------------|-------|-------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 8     | 2.1(8)            |
| <b>Application</b>                   | Middle Order     | 40         | 12    | 2.1(12)           |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 10    | 2.2(10)           |

| LO 3 | AS 1 | AS 2 | AS 3 |
|------|------|------|------|
| 2.1  | 10   | 6    | 4    |
| 2.2  | 5    | 5    |      |

**TOTAL SECTION A: 30**



**SECTION B: UNDERSTAND AND ANALYSE**

**THERE ARE EIGHT QUESTIONS IN THIS SECTION.  
CANDIDATES MUST ANSWER TWO QUESTIONS ON THE TWO PLAYS THAT  
YOU HAVE STUDIED**

**QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD**

- 3.1 Use the answer provided and the rubric below to guide you in marking the candidates' response.

In the photo Lena shows sympathy and interest in Outa. She is friendly, caring, welcoming and warm. She wishes Outa to be part of their life as some kind of an extended family. Lena represents the level-headedness that the majority of women (both Black and White) in the country have, who possess an ability to communicating with people.

On the other hand, Boesman in the photo shows disdain, coldness, hostility, rejection, uninterested and uninviting. He views Outa with suspicion and a rival for the attention he gets from Lena. Boesman represents the view of the apartheid regime who always viewed Black people with suspicion and hostility. (6)

| Marks |           | Descriptor   |
|-------|-----------|--|
| 6     | Very Good | Candidate clearly understands how to compare the relationship between Lena and Outa with that of the attitude of Boesman towards Outa. Candidate discusses this relationship connecting it to the characters of the play. Candidate is able to construct an argument around the topic and uses clear appropriate examples.                                     |
| 4 - 5 | Good      | Candidate understands how to compare the relationship between Lena and Outa with that of the attitude of Boesman towards Outa. Candidate is able to construct an argument around the topic connecting it to the characters of the play, and uses concrete examples.  |
| 2 - 3 | Average   | Candidate does not understand how to compare the relationship between Lena and Outa with that of the attitude of Boesman towards Outa. Candidate explains using simple examples or writes generally around the topic answering by chance rather than design.   |
| 0 - 1 | Weak      | Candidate makes generalised statements. Candidate explains something about the relationship between Lena and Outa but does not know how to connect it with that of the attitude of Boesman towards Outa. Candidate does not use any examples, and uses phrases like "Boesman / Lena / Outa knows what to do...". Candidate lacks ability to support any ideas. |

(6)

- 3.2 Use the answer provided and the rubric below to guide you in marking the response. Allow for creative, individual responses, motivated from the text.

The costumes used in the play highlight the poor, oppressed socio-economic circumstances of the characters they find themselves in. It is costume that will enhance the actor's performances as it also helps him or her in getting into and out of character. Through the use of this type of costume the audience also understands the political, social and economic background of the play. The use of these costume positions the play within the context of poor theatre where the actors were not allowed the luxury of changing costume nor the wearing of any make-up. Through this type of costume all spectacle and glamour around costume is removed. The actor has to rely on his or her energy, with the exception of a couple of props, such as the wine bottles that Boesman will constantly drink from. The bottles also become entrenched within the context of the play because it forms part of the bone of contention between the actors which becomes the subject of emotional, verbal and physical abuse. Outa's walking stick is an important prop that informs the audience that he is old, sick and that not all is well with him. (6)

| Marks |           | Descriptor   |
|-------|-----------|--|
| 6     | Very Good | Candidate clearly understands the use of costume and props to convey meaning in the play. Candidate discusses the use of costume and props and connects it to the characters of the play. Candidate is able to construct an argument around the topic and uses clear appropriate examples. |
| 4 - 5 | Good      | Candidate understands the use of costume and props to convey meaning in the play. Candidate is able to construct an argument around the topic connecting it to the characters of the play, and uses concrete examples.   |
| 2 - 3 | Average   | Candidate does not understand the use of costume and props to convey meaning in the play. Candidate explains using simple examples or writes generally around the topic answering by chance rather than design.  |
| 0 - 1 | Weak      | Candidate makes general statements. Candidate explains something about costume and props. Candidate does not use any examples, and uses phrases like "Boesman / Lena / Outa are not dressed nice...". Candidate lacks ability to support any ideas.  |

(6)

- 3.3 Outa's character in the play reflects the results of the repressive apartheid conditions where the Black majority became faceless and their voices not heard. Outa's character is enigmatic with no one knowing who his actual name is. This means that his identity is questionable. In the context of the country's majority (Black population), their identity became questionable and disregarded. (3)

- 3.4 Lena's welcoming: I am Lena. This is my man, Boesman [refer to line 1]  
(Back to the old man....she pushes forward a box.) It's warm by the fire [line 14]  
...uncorking one of her bottles of water... [refer to lines 17-18]

Boesman's rejection: Shake his hand! Fancy *Hotnot* like you. [refer to line 2]

*Hamba* (Go away) [refer to line 12]

To hell! He doesn't belong to us [refer to line 22]

(4)

- 3.5 Use the answer provided and the rubric below to guide you in marking the response. Answer according to candidate's choice, but the following may be a guideline;

The fact that "The old man murmurs something in isiXhosa" (refer to line 4) suggests that he did communicate with Boesman and Lena. The fact that he sat down when Lena ordered him to, "sit!" (line 15) suggests that he can understand English when they do not understand his indigenous language. In their ignorance of the indigenous language, Boesman and Lena misunderstood and could not understand what Outa wanted to communicate. They made assumptions about what Outa wanted to say and assumed that he either wants something from them or is deaf (refer to lines 6, 15, and 18-19). Though Lena is sympathetic and caring towards Outa, she is also sucked into the system of looking down upon indigenous languages as 'kaffir tale' (refer to line 11), which is an attitude that made many Black South Africans despise and feel ashamed to be associated with their Indigenous languages. Indigenous languages play a crucial role in the new South Africa as they restore lost pride and positive self-esteem which will positively contribute to nation-building. Indigenous languages are rich in symbolism and non-oral narratives that can immensely contribute to the subject of *Dramatic Arts*.

| Marks |           | Descriptor   |
|-------|-----------|--|
| 7     | Very Good | Candidate clearly understands how this misunderstanding of the indigenous language might have disadvantaged Boesman and Lena in understanding what Outa wanted to communicate to them before passing away. Candidate is able to make connections to the role indigenous languages play, particularly in the new South Africa. Candidate is able to construct an argument around the topic and uses clear appropriate examples.           |
| 5 - 6 | Good      | Candidate understands how this misunderstanding of the indigenous language might have disadvantaged Boesman and Lena in understanding what Outa wanted to communicate to them before passing away. Candidate is able to explain the role indigenous languages play, particularly in the new South Africa. Candidate is able to construct an argument around the topic and uses concrete examples.  |
| 3 - 4 | Average   | Candidate does not understand fully how this misunderstanding of the indigenous language might have disadvantaged Boesman and Lena in understanding what Outa wanted to communicate to them before passing away. Candidate only makes simple examples or writes generally around the topic answering by chance rather than design.   |
| 0 - 2 | Weak      | Candidate makes general statements. Candidate explains something about how this misunderstanding of the indigenous language might have disadvantaged Boesman and Lena in understanding what Outa wanted to communicate to them before passing away. Candidate cannot make connections of the role of languages in the new South Africa and uses phrases like "languages are important...". Candidate lacks ability to support any ideas. |

(7)

3.6 Answer according to candidate's choice, but the following may be a guideline;

### VOLUME

It is the strength and force or intensity of sound, not merely loudness. Playing the character of Lena, she would use volume to communicate with Boesman and/or Outa. Lena uses soft and loud volume alternatively to coax Outa to talk. In line 2, Boesman would use a loud volume to demonstrate his aggression and sarcasm.

### PITCH

This is how high or low the note of the voice is. This would suit Lena well as she switches from emotions of anger to sadness as she battles for her emotions to be taken into consideration. In line 7, Lena might use a lower pitch to show her interest. In line 22 Boesman might speak with a high pitch to show his anger.

### TONE

Tone is the emotional quality carried by the manner in which words are spoken. Though Outa is not understood by the duo, he communicates in his indigenous language nonetheless. A submissive tone as one element of speech would suit his character well. Boesman might use a mocking, impatient tone, while Lena might use a more sympathetic tone.

### PACE

This the rate in which the words are spoken. The rapid pace would suit the character of Lena, but a slow one would suit Boesman's. In lines 13 -19 Lena may speak with a slower pace as she is tenderly addressing Outa. In line 22 Boesman might speak with a faster pace to show his aggression.

### PAUSE

This is how the sentences are divided into meaningful groups. Pauses also helps to convey inner thought processes and used to emphasise certain words or ideas. Boesman might make a pause in line 2, before "How do you do, darling" to emphasise what he wants to say. In lines 14 and 15 Lena might use pauses as she is waiting for a response from Outa.

(4)

| Order level                          | Difficulty level | Percentage | Marks | Questions     |
|--------------------------------------|------------------|------------|-------|---------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 9     | 3.1, 3.3, 3.6 |
| <b>Application</b>                   | Middle Order     | 40         | 13    | 3.5, 3.2, 3.6 |
| <b>Knowledge comprehension and</b>   | Lower Order      | 30         | 8     | 3.3, 3.4      |

|     | LO 3 |      |      |  |
|-----|------|------|------|--|
|     | AS 1 | AS 2 | AS 3 |  |
| 3.1 | 4    |      | 3    |  |
| 3.2 |      | 3    |      |  |
| 3.3 |      |      | 5    |  |
| 3.4 |      | 4    |      |  |
| 3.5 |      | 7    |      |  |
| 3.6 | 4    |      |      |  |

[30]

**QUESTION 4 uNOSILIMELA BY CREDO MUTWA**

The following is a guideline. The candidates bring their own experience and opinions to the answers and recognition must be given to that.

4.1

4.1.1

The storyteller takes the place of the ancestors. She or he introduces the play, characters and narrates the story as a whole. The storyteller also gives an overview of the characters and the places spoken about in the play and also gives a summary of the play. (2)

4.1.2 Answer according to candidate's choice, but the following may be a guideline;

Centre stage.

Reason: This allows the storyteller to have a view and see from all angles and to be in the hearing distance of every member of the audience. Traditionally the storyteller has always been positioned in the middle of the stage next to the hearth for the same reasons listed above. This position, also, does not alienate any member of the audience as the storyteller will not be seen as advantaging a certain section of the audience. (3)

4.1.3

Members of the audience who might not be speaking any of the indigenos languages, used in the play, will understand what the episodes are about. The storyteller has access to all the characters in the play (including God's and the ancestors'), therefore the audience will eventually have access to the thoughts of God and the ancestors. (2)

4.1.4 Use the answer provided and the rubric below to guide you in marking the response.

| Marks |           | Descriptor   |
|-------|-----------|--|
| 7 - 8 | Very Good | Candidate clearly understands the elements of speech and how these elements function. He/she connects these elements to characterisation and characters (the storyteller) in the play. Candidate is able to construct an argument around the topic and uses clear appropriate examples.          |
| 5 - 6 | Good      | Candidate understands the elements of speech and how these elements function. He/she explains the connections between these elements and the characterisation and characters in the play (the storyteller). Candidate is able to explain the topic and uses concrete examples.                   |
| 3 - 4 | Average   | Candidate does not understand fully how the elements of speech. He/she uses simple examples or writes generally around the topic answering by chance rather than design.   |
| 0 - 2 | Weak      | Candidate makes general statements. Candidate vaguely discusses the elements of speech, but does not really understand how to connect it to the character of the storyteller. Uses phrases like "the storyteller knows what she or he has to do". He/she lacks the ability to support any ideas. |

(8)

- 4.2 uMagadlemzini knows that a clay pot / calabash symbolises the womb of a woman, therefore, if it is overturned it infers a miscarriage. It also symbolises that all is not well in the homestead or that the homestead is engulfed by tragedy. Due to the fact that a clay pot / calabash symbolises the womb of a woman, an overturned claypot means that the cyclic re-birth embodied through a woman's body has been intervened with or has been broken. (3)
- 4.3 uNosilimela is an intelligent character and she rebels against set rules and standards. Her life character is tragic and set up against the forces of nature. She is hurt as she is has to deal with tragic issues in her life, e.g. she loses a lover and suffers a miscarriage. She is uprooted from her people, suffers the same fate when she moves from the rural to the urban areas, she moves from one urban area to the next whilst experiencing the most humiliating experiences ever suffered particularly by a princess. (4)
- 4.4. No one can be justified in treating any other person, irrespective of gender, the way uNaMdozolwana does to uNosilimela. uNaMdozolwana dislikes uNosilimela with a passion. The fact that uNaMdozolwana is a woman should have made her the first person to support, rally behind and understand the pain of losing an unborn child and a lover. However, uNaMdozolwana is the first to ill-treat uNosilimela and irritates her (uNosilimela) to a point of laying her hands on her (uNaMdozolwana). It is interesting to note that the name 'uNaMdozolwana' is taken from the indigenous name 'umdozolwana' which means 'mosquito'. That should explain why she irritates uNosilimela to a point of her losing it. (4)
- 4.5 Mark according to candidate's choice, but the following may be a guideline;

The circular staging of this play resembles a a journey into the indigenous African culture which will educate the audience as to how people engaged with one another. This play will also introduce the audience to a unique type of staging which should help them understand and appreciate the beauty of the Indigenous African Theatre. The storyteller is positioned centre stage.

This allows him/her to have a clear view and see from all angles and to be in the hearing distance of every member of the audience. Traditionally the storyteller has always been positioned in the middle of the stage next to the hearth for the same reasons listed above. This position, also, does not alienate any member of the audience as the storyteller will not be seen as advantaging a certain section of the audience. (4)

| Order level                          | Difficulty level | Percentage | Marks | Questions                |
|--------------------------------------|------------------|------------|-------|--------------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 8     | 4.1.4, 4.4               |
| <b>Application</b>                   | Middle Order     | 40         | 13    | 4.1.2, 4.1.3, 4.1.4, 4.4 |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 9     | 4.1.1, 4.2, 4.3, 4.5     |

| LO3 | AS 1 | AS 2 | AS 3 |
|-----|------|------|------|
| 4.1 | 15   |      |      |
| 4.2 |      | 3    |      |
| 4.3 |      | 4    |      |
| 4.4 | 4    |      |      |
| 4.5 |      |      | 4    |

**[30]**

**QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

- 5.1 The set is sparse. It consists of two open ended tea chests which serve multiple purposes, for example, a train, the meat vendor's table and a lorry. There is also a wooden rail on which clothes, that the actors will use for their transformations are hung. The actors are bare-chested. They could wear track suit bottoms and running shoes. Around each actors neck is half a squash ball painted pink or a clown's nose to represent a white man. As the play consists of twenty six short scenes and only two actors, it would be impossible to have elaborate sets and costumes. Elaborate sets would be too cumbersome to move around and venues were small. So it would be difficult to move it around. Changing into different costumes would be too time consuming and would restrict the continuity of the action on stage. Another important consideration was the lack of finances and resources so stages were usually bare and minimalistic similar to Grotowski's Poor theatre elements. Actors had to make do with whatever they had, such as half a squash ball to represent white characters. (8)
- 5.2.
- 5.2.1 The barber is very excited at the news that Morena is in South Africa. He expects Morena to build him a barber shop in a very big shopping centre in Johannesburg with white tiles, mirrors on the walls. Also to provide him with customers with long hair. (3)
- 5.2.2 Auntie Dudu would be very happy to see Morena in South Africa because then all the people in South Africa would be very happy and throw lots of parties. This will be very good for her as she would find lots of good food in the bins she and her family would eat well. (3)
- 5.3 The following are some examples of physical techniques used in the play. Candidates may give examples of how **techniques necessary to do mime** were used. Mime techniques could include: showing weight, shape and size in developing a character or establishing a scene. Below are some examples, accept other valid responses.  
In the opening scene they use their bodies to become a jazz band and then move quickly into becoming an audience. While Mbongeni stands applauding, Percy puts on his pink nose quickly. Both actors mime standing beside each other at a train window watching adjoining trains go past. There is a flurry of their faces as the train goes past. At Coronation brick yard the actors mime pushing a truck and starting a machine. They also mime one arm bandit machines, carrying rifles and flying a helicopter. There is also the he physical transformation from one character to the next, even into animals (pigeons) or inanimate objects (slot machines) and the big explosion.

Other **physical skills** could include: agility, versatility, ability to use physical characterization.

**Vocal performance skills** include verbal and vocal dynamics. Some examples include becoming an instrumental jazz band using their mouths to create sounds of the saxophone, flute, drums, bongos, trumpets etc. Then the actors suddenly transform into the audience. Siren turns into train sounds. The actors make the sounds of a lorry revving or car sounds. Songs transform into train sounds. Make motor and machine sounds. Chant while trying to push a truck.

**(Accept other valid responses)**

(6)

- 5.4  
5.4.1 Refers to short scenes linked together by dialogue, narration, songs and verbal dynamics. (2)
- 5.4.2 The episodic technique was used as an epic method to distance/alienate the audience and prevent them from becoming too emotionally involved. This would ensure that the meaning and message of the play have an impact on the audience. In this way the creators of the play could address a variety of issues facing black people at the time. The episodic structure also allows for jumps in time, place and action making it easier for the two actors to move from one scene to the other rapidly. (3)
- 5.5 A subjective answer is required. Accept valid responses by candidates. The following is an example. In scene one we are introduced to Percy who is representing a policeman, he asks Mbongeni for his pass. This scene highlights the important issue of pass laws. The humour is created by the way Mbongeni tries to inch his way off the stage, his manner and attitude towards the policeman and the way he addresses the policeman. For example he says, my constable, my Lieutenant, my Captain, my Colonel, my Brigadier etc. The demeaning manner and the language in which Percy addresses Mbongeni would create humour for example he says, "Hey! Beautiful audience, hey? Beautiful musician, né? Okay, now let see how beautiful his pass book is! (To appalled Mbongeni) Your pass!" (5)

| Order level                          | Difficulty level | Percentage | Marks | Questions & marks   |
|--------------------------------------|------------------|------------|-------|---|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 9     | 5.1(2), 5.3(3), 5.4.1(1), 5.4.2(1), 5.5(2)                    |
| <b>Application</b>                   | Middle Order     | 40         | 12    | 5.1(2), 5.2.1(1), 5.2.2(1), 5.3.(2) 5.4.1(1), 5.4.2(2) 5.5(3) |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 9     | 5.1(4), 5.2.1(1), 5.2.2(1), 5.3.(2) 5.4.1(1)                  |



| LO 3  | AS 1 | AS 2 | AS 3 |
|-------|------|------|------|
| 5.1   | 2    | 2    | 4    |
| 5.2.1 |      |      | 3    |
| 5.2.2 |      | 3    |      |
| 5.3.  | 6    |      |      |
| 5.4.1 | 2    |      |      |
| 5.4.2 | 3    |      |      |
| 5.5   | 1    | 2    | 2    |

**[30]****QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY**

- 6.1 Crime and violence were an important reality of urban life and culture. The poverty, misery, violence and lawlessness of the city led to the creation of many gangs. In Sophiatown in the 1950's crime was a daily reality. A black man could land in jail for not having a pass. To be called a criminal was not a great insult. Gangsters were city bred and initially relied on their wits rather than violence to manipulate the white system. As conditions in the townships worsened they turned to robbery, muggings and violent crimes. Tsotsis or gangsters were small time criminals who often had respectable jobs during the day but at night and weekends they resorted to picking pockets to supplement their income. Some of the well known gangs in Sophiatown were the Berliners, Gestapo and Americans. Mingus belongs to the Americans. All gangs were involved in turf wars, robbery, racketeering. As Mingus says they were well armed. His gang was one of the flashiest and most well known gangs in Sophiatown. They were known as "African Robin Hoods" because they robbed goods from the railways and white people and sold them to the people in the township at very cheap prices. Belonging to a gang provided people like Mingus with a very strong sense of identity and they were a real challenge to the police and authorities who found them difficult to control. Hiding from the police was something all the people in Sophiatown were very familiar with. It was part of their daily experience because even if they were not criminals, police would often ask for their pass. (6)
- 6.2.1 Knives and Guns (2)
- 6.2.2 Mingus was a gangster and a violent person. He is aggressive and does not hesitate to use his weapons. His scars prove that he has been involved in criminal activity and fighting or as he says, 'wars' He is arrogant, shrewd and very tough, A no – nonsense kind of a guy. (3)
- 6.2.3 Mingus is very rude to Ruth and to women in general. He is arrogant and thinks that he can have any woman he wants at any time; he does not respect them. He feels that if he buys them things, he owns them and that they must do as they are told. He is aggressive towards women and often violent as seen in his relationship with Princess. He thinks nothing of being verbally abusive to both Princess and Ruth and uses his 'power' to threaten and bully them. (4)

- 6.3 The main reason that it was the best of times was because Sophiatown was a freehold suburb, unlike other black townships in South Africa. Black people could actually own their own land and were allowed to build their own houses and could rent it out to tenants if they so wished. It was also a place where all races were allowed to mix and move freely because they had freedom of movement. All race groups were allowed to own businesses and most thrived. It was almost as if apartheid did not exist here. According to Es'kia Mphahlele , " what made Sophiatown so special was the freedom of spirit amongst the people who lived there. They didn't feel constrained by boundaries and it showed their easy going lifestyle." A reason for this as well was that it was the only black township that was not surrounded by a fence as other townships.

Since Sophiatown was a freehold suburb shebeens and dance halls flourished. Life here was vibrant and exciting. The introduction of jazz, the gramophone and radio to Sophiatown impacted positively because it led to local groups such as The Manhattan Brothers, The Jazz Maniacs and The Gay Gaieties being formed. It was in this culture that Dolly Rathebe and Miriam Makeba gained popularity. African artists blended indigenous music with American musical elements to form a new street music called the Kwela. This was a very creative time in our history and many now famous musicians started initially performing in Sophiatown in the 1950s.

It was also colourful and vibrant. It was linked with a flourishing period of creativity in writing (Drum magazine) music, politics and intellectual activity. There was a lively culture of parties and music, American Jazz and the birth of kwela, evenings at the Odin or Balansky cinemas.

It was the worst of times because of the forced removals.

When the Nationalist government came into power they hated Sophiatown because it stood for everything they believed was wrong with South Africa and the state decided that Sophiatown had to be destroyed. The Resettlement Board instructed the land owners of Sophiatown to sell their properties but the residents refused to do so. In 1955 the government announced a date for evictions. This angered the people who formed pockets of resistance. However the government moved in four days earlier than the date they set. This was a shock tactic because they knew that the people would be resistant and not move. As soon as the people heard of this they started to move their furniture and belongings to the schools and community halls. So without warning heavily armed police and the government's demolition teams moved into Sophiatown and forced people out of their homes. Many people did not get a chance to pack properly or say goodbye to family, neighbours and friends.

(Accept other valid responses by candidates)

(15)

| Marks  |           | Descriptor  |
|--------|-----------|---|
| 12 -15 | Very Good | Candidate clearly understands how the source material and the play relate to the statement. He/she includes a discussion on the best of times and the worst of times and explains the effect it had on all characters. In his/her answer concrete examples are given that relate to Can Themba's statement. |
| 9 -11  | Good      | Candidate understands how the source material relates to statement He/she includes concrete examples and explains the effect it had on all characters.  |
| 4 - 8  | Average   | Candidate tends to tell the story of the play. He/she may use the source material and relate to the best of times /worst of times but often ignores them. He/she includes some examples but is fragmented in response often using lists or phrases to explain instead of a paragraph.                       |
| 0 - 4  | Weak      | Candidate either tells the story of the play or uses lists or phrases to explain his/her ideas.<br>He/she generally ignores the source material and the play.<br>Answer is fragmented and superficial.  |

| Order level                          | Difficulty level | Percentage | Marks | Questions & marks                   |
|--------------------------------------|------------------|------------|-------|-------------------------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 8     | 6.1(2), 6.2.3(1), 6.3(5)            |
| <b>Application</b>                   | Middle Order     | 40         | 12    | 6.1 (2), 6.2.2(3), 6.2.3(2), 6.3(5) |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 10    | 6.1 (2) 6.2.1(2), 6.2.2(1), ,6.3(5) |

| LO 3  | AS 1 | AS 2 | AS 3 |
|-------|------|------|------|
| 6.1   |      |      | 5    |
| 6.2.1 | 2    |      |      |
| 6.2.2 | 2    | 2    |      |
| 6.2.3 |      | 4    |      |
| 6.3   | 6    | 5    | 4    |

**[30]**

**QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI**

- 7.1 They are father and daughter (possibly uncle and niece because of the affair between Siphos wife and his brother) (2)
- 7.2 Siphos has told her that Themba is his brother and he left the country as a political exile. He was a ladies' man. He says very little about the man. (3)
- 7.3 Thando has a father who adores her, Grandfather who clearly showed her affection, a boyfriend with whom she shares a good relationship. Her Mother, though, has been absent since she was a toddler. Siphos is close to his daughter and she loves him very much but the secret he hides stands between them. His parents apparently favoured his brother Themba and made Siphos feel less loved. His father was not one for outward signs of affection. Siphos wife (Thandos mother) had an affair over many years with Themba and this betrayal is difficult for Siphos to recover from. (8)
- 7.4 Siphos is definitely trying to avoid Thandos questions. When asked a question he replies with a question (line 6, line 22), He makes final and abrupt statements that do not encourage a conversation (line 4 and line 8), Many of his replies are in short staccato sentences trying to end the conversation about his brother (line 6 line 8 line 10). He speaks loudly (not in his nature) in line 28 to try to end the conversation and he says in line 28 'leave it at that'. (4)
- 7.5 The content is below but the candidates will answer in a variety of ways. Use the rubric as a tool to assist in the marking. The issue of truth and reconciliation is portrayed both on a public level and a personal level. Siphos has been in competition and conflict with his brother since they were young. He has been betrayed by his brother's affair with his wife and struggles to talk about his feelings of loss. He faces the fact that he is too old to be appointed to the chief Librarian. He eventually comes to terms with his situation and accepts what he cannot change and creates a new challenge for his personal future at work and at home.

| Marks  |           | Descriptor   |
|--------|-----------|--|
| 10 -13 | Excellent | Candidate clearly understands the statement and can relate issues in the play to the statement. Candidate is able to construct a discussion using the storyline and the characters' dilemmas as a basis. Reference in detail to the private conflict and the betrayal that Siphos experiences. |
| 8 - 9  | Good      | Candidate understands the statement and can relate issues in the play to the statement. Candidate is able to explain using the storyline and the characters' dilemma's as a basis. Reference to the private conflict and the betrayal that Siphos experiences.                                 |
| 6 - 7  | Average   | Candidate uses the statement to explain the storyline and Siphos circumstances. Does refer to examples of the private conflict and the betrayal that Siphos experiences.He/she has some concrete examples but is not always able to write holistically around the topic.                       |

|       |            |  |
|-------|------------|--|
| 4 – 5 | Elementary | Candidate explains the basic storyline. Does refer to examples of Siphó's experiences. He/she has some examples but is not able to support statements. |
| 0 - 3 | Weak       | Candidate gives a basic description of the storyline, but lacks ability to connect with a discussion of the statement.                                 |

(13)

| Order level                          | Difficulty level | Percentage | Marks | Questions & marks      |
|--------------------------------------|------------------|------------|-------|------------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 9     | 7.4(2), 7.5(7)         |
| <b>Application</b>                   | Middle Order     | 40         | 12    | 7.3(4), 7.4(2), 7.5(6) |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 9     | 7.1(2), 7.2(3), 7.3(4) |

| LO 3 | AS 1    | AS 2    | AS 3    |
|------|---------|---------|---------|
| 7.1  |         | 2 marks |         |
| 7.2  |         | 3 marks |         |
| 7.3  | 4 marks | 4 marks |         |
| 7.4  |         | 5 marks |         |
| 7.5  | 4 marks | 4 marks | 4 marks |

**[30]**

**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

- 8.1 Some suggested answers follow but use the rubric to assist with levels. Johan wants a farm to share with Thami. He is hoping to make Thami successful and thereby get rid of his guilt over a past event. He wants to be a part of Thami's life and assumes that Thami wants that too. Thami uses passive resistance. He does not agree with Johan but simply does not enter into a discussion about the future until this scene. He has got on with his life and is less of a dreamer and more pragmatic. His desire is a small piece of land where he can do subsistence farming and have a good family life.

| Marks |           | Descriptor   |
|-------|-----------|--|
| 7 - 8 | Very good | Candidate is able to answer clearly and directly referring to both characters and their aspirations. He/she links his/her discussion to Source A. The candidate focuses on the contrast between Johan's desire to be a part of a family with a huge farm and Thami's humbler need for a small piece of land just enough for him and his family to cope with. |
| 4 - 6 | Average   | Candidate explains both characters' goals. The answer is sound giving some detail. Candidate is less concerned with motive but looks at what is said.  |
| 1 - 3 | Weak      | Candidate writes a few sentences briefly stating things like Johan wants to love with Thami, Thami wants a small farm. Often just uses phrases from the sources.   |

(8)

- 8.2 The style of writing suggests a realistic play. The characters appear fully developed with a past life that affects their present life. The dialogue is written to mimic real conversations between people. The words and phrases each character uses is typical of where they come from. Candidate may use examples from the text to support answer. (4)
- 8.3 The '*my*' shows that the playwright wants the word emphasised in some way. Thami in one word makes it clear that Johan is not a part of his future. Johan had expected that the two of them were going to be together he now realises that because he is white and from another culture, Thami rejects him as a friend. There are many ways of putting this but the focus should be on how the '*my*' changes everything. (3)
- 8.4 This is open ended and the candidates may use their own life experience to answer. Naturally the candidates' opinion must be supported by reference to the play text.

| Marks   |           | Descriptor   |
|---------|-----------|--|
| 11 - 15 | Very Good | Candidate discusses playwright's intention clearly with close reference to the text. Candidate refers to content, message and style of play in answer.   |
| 8 - 10  | Good      | Candidate discusses playwright's intention with some reference to the text. Candidate refers to one of the following: content, message or style of play in answer. (probably message) Answer shows candidate understands play well but not the more sophisticated understones. |
| 4 – 7   | Average   | Candidate discusses what happens in play. Candidate refers to one of the following: Answer shows candidate understands the storyline of the play and can comment on the action. Lacks ability to focus on playwright's intention. May do it by accident.                       |
| 0 - 3   | Weak      | Candidate does not have clear idea of the storyline of the play but makes simple comments about moments of action. Probably linked to the sources rather than the play as a whole. Lacks ability to focus on playwright's intention.   |

15)

| Order level                          | Difficulty level | Percentage | Marks | Questions & marks               |
|--------------------------------------|------------------|------------|-------|---------------------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 10    | 8.4(10)                         |
| <b>Application</b>                   | Middle Order     | 40         | 11    | 8.1(2), 8.2(3), 8.3(3), 8.4 (3) |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 9     | 8.1(6), 8.2(1), 8.4 (2)         |

| LO 3 | AS 1     | AS 2    | AS 3    |
|------|----------|---------|---------|
| 8.1  |          | 8 marks |         |
| 8.2  |          | 4 marks | 3 marks |
| 8.3  |          |         | 5 marks |
| 8.4  |          |         |         |
| 8.5  | 10 marks |         |         |

**[30]**

**VRAAG 9: SIENER IN DIE SUBURBS DEUR PG DU PLESSIS**

- 9.1 Die tema van die liefde is die futiele gegryp na geluk en ontsnapping uit 'n troostelose situasie. Dit word geklee in verskillende liefdesverhoudings:
- 9.1.1 Fé en Tjokkie  
Fé het Tjokkie lief. Sy glo sy verstaan hom. Sy wil graag 'n baba van hom verwag. Giel sê ook dat Fé 'vrek oor Tjokkie'. Tjokkie voel dat Fé hom nie werklik verstaan nie. Tjokkie is van mening dat sy talent (om te sien) mooi is en hy eerder daaraan moet vashou – dit is belangriker vir hom as sy verhouding met Fé. Hierdie liefde wat Fé koester vir Tjokkie is dus in 'n groot mate onbeantwoorde liefde. (2)
- 9.1.2 Ma en Tjokkie en Tiemie  
Ma het haar kinders lief. Sy sal nooit vir Tjokkie ter wille van haar laat sien nie – sy weet die sienery maak hom seer. Sy probeer hom beskerm teen Giel en Jakes en vermaan hulle gereeld om hom te los.  
Ma het ook vir Tiemie lief, sy glo sy het haar goed grootgemaak. Sy droom daarvan dat Tiemie kan wegkom van die suburbs en gelukkig sal wees. Ma se dubbele standaarde maak haar liefde vir haar kinders meer kompleks. Sy het 'n sekere stel standaarde vir haarself en 'n ander stel standaarde vir haar dogter. Sy veroorsaak pyn vir haar kinders oor haar 'losbandige' lewensstyl. Tiemie verduur baie beledigings en verwyte. Ma se sedeloosheid lei daartoe dat haar kinders haar verwerp. Tjokkie sê dat hy liewer by die skool gespot word oor sy klere as oor sy ma. (6)
- 9.1.3 Tiemie en Tjokkie  
Tjokkie het 'n sagte plek vir sy suster, Tiemie. Hy hoop dat sy dit sal regry om uit die Suburbs te ontsnap. Hy is baie bitter wanneer hy hoor dat sy Jakes se kind verwag. Dit is asof sy hom persoonlik teleurgestel het. (2)
- 9.1.4 Jakes en Tiemie  
Jakes sê hy is 'bok vir love'. Hy beweer dat hy vir Tiemie omgee. Die liefde gaan vir Jakes eerder daaroor dat hy soos 'n man voel wanneer hy en Tiemie intiem verkeer. Die liefde verseker ook dat hy klas het en sorg dus dat hy opgehef kan word uit sy 'low class' bestaan. Jakes wil 'n kind hê om te bewys dat hy ' 'n regte man is'. Hy wil hê dat sy kind kan opkyk na hom, hy kies Tiemie as ma vir sy 'laaitie', want Tiemie het klas volgens hom. Tiemie as mens is dus minder belangrik vir hom. (4)
- 9.2.1 Die handeling vind plaas in 'n suburb agterplaas waar Tjokkie, die 'siener' aan 'n stukkende motor werk. Sy suster, Tiemie, raak in die 'moeilike' met Jakes, 'n aggressiewe 'tang'. Tiemie weier om met Jakes te trou omdat sy uit die 'low class' wêreld wil wegkom. Haar ma leef in sonde saam met Giel en is onwillig om te trou, want dan verloor sy die oorlogspensioen wat sy ontvang na haar man se verdwyning in die Noorde. Giel speel die perde en is diep in die skuld. Hy verkwansel muurtekste om geld te maak. Tjokkie word gedwing om te sien deurdat Jakes en Giel die domkrag van die motor losdraai en hom onder die motor vasdruk. Hulle kry hom met die 'block–n–tackle' agter die kraag beet en hys om van onder die motor uit. Onder die invloed van dagga wat hulle op hom afdwing, moet hy sien: of Tiemie werklik verwagend is, of 'oorlede pa' sal terugkeer, watter perd sal wen. Wat Tjokkie sien, word die spil waarom die



verloop van die handeling draai – hy sien dat Tiemie by iemand anders geslaap het, dat 'oorlede pa' gaan terugkeer en watter perd wat sal wen. As hy die regte wenner (die vaal perd) voorspel, weet Jakes dat Tiemie ontrou was. Dit lei tot haar dood, sy word skynbaar deur Jakes vermoor, tot Giel se verlatting vanweë sy skielike 'finansiële sekuriteit' en Tjokkie se selfmoord deurdat hy die domkrag losdraai sodat die motor hom platdruk – en tot Ma se besef dat daar altyd bloed aan die liefde is.

(4)

| Vraag Punte |            | Beskrywer  |
|-------------|------------|--|
| 4           | Uitstekend | Die kandidaat bespreek die handeling volledig en sistematies. Dit is duidelik dat die kandidaat 'n goeie kennis van die drama het. |
| 2 - 3       | Gemiddeld  | Die kandidaat het 'n beperkte begrip van die handeling. Al die aspekte word nie bespreek nie.                                      |
| 0 - 1       | Swak       | Die kandidaat het baie min of geen kennis van die handeling. Die kandidaat verstaan nie die vraag nie.                             |

9.2.2 Die kandidaat behoort Realisme te noem. (1)

9.2.3 Indien die kandidaat 'n ander styl in 2.2 noem, moet dit deur die gebruik van die stel gemotiveer word.

Die kandidaat moet 'n beskrywing van die stel gee. Hieronder is die essensiële stelstukke. Gee krediet vir oorspronklikheid of 'n artistieke benadering wat deur die teks en styl gemotiveer kan word.

Volgens 'n Realistiese inkleding weerspieël die stel 'n agterplaas in die suburbs op 'n lewensgetroue manier. Dit beeld 'n speël na die werklikheid.

Die volgende is 'n voorbeeld:

Verhoog regs: agterdeur met stoepie, teen die muur moontlik 'n hoenderhok, wasgoeddraad.

Verhoog links: enkelgarage met verweerde houtdeure. Op die garage kom die woorde geverf voor: DO NOT PARK IN FRONT OF THE GATE.

Die garagedeur is oop. 'n 1948- Buick sonder wiele, opgedomkrag met 'n nuwe rooi, hidrouliese domkrag, staan in die rigting van die gehoor. Aan die balk agter die deur hang die katrol waarmee die enjin vroeër uitgelig is. Voor teen 'n muur is 'n werkbank, oliedrom daaronder. Op die werkbank is die enjin van die Buick wat vroeër uitmekaargehaal is.

(5)

| Punte |            | Beskrywer   |
|-------|------------|---|
| 4 - 5 | Uitstekend | Die kandidaat bespreek die stel volledig en korrek volgens styl van die aanbieding.   |
| 2 - 3 | Gemiddeld  | Die kandidaat het 'n beperkte begrip van die stel volgens styl van die aanbieding. Al die aspekte word nie bespreek nie.          |
| 0 - 1 | Swak       | Die kandidaat het baie min of geen kennis van die stel volgens styl van die aanbieding. Die kandidaat verstaan nie die vraag nie. |

- 9.2.4 Kandidaat sal heel moontlik Stanislavski se metode beskryf omdat die spel realisties van aard is. Gee krediet vir toepalike antwoorde wat gemotiveer word. Om die rol van die karakters te vertolk, moet die akteurs gebruik maak van die **'emosionele geheue'**. Die akteur dink terug aan 'n tyd toe sy/hy dieselfde emosies as hierdie karakters gevoel het. Gebruik hierdie gevoel in die opvoering van die toneel. Of gebruik die **'magic if'** waar die akteur nie dieselfde gevoel ervaar het nie, maar verbeel dan hoe dit moet voel deur te sê, 'Wat as ek so behandel was? Wat as dit met my gebeur het? Wat sou ek doen?'

Die akteurs moet goed verstaan wat hul doel, houding, bydrae en status tot mekaar is in die drama.

Stanislavski se sisteem kan ook soos volg beskryf word deur candidate:

### **Die Sisteem:**

- Handeling het 'n doel
  - Hoekom doen ek dit? Wat is die rede vir elke handeling op die verhoog?
- Magic 'if' / Magiese 'asof'
  - Help jou om in die rol te glo – dit is asof...wat sou ek doen?
  - 'Leef in die situasie' en reageer op 'n manier wat die werklikheid uitspeel/uitbeeld.
- Gegewe omstandighede: wat die akteur op die verhoog sien, is werklik:
  - Hoe pas hierdie toneel in die res van die intrigue?
  - Die tyd en plek van die toneel
  - Wat is die motivering vir die handeling?
  - Hoe voel die karakter oor die handeling? Wast is sy/haar houding?
  - Die stel, kostuums, rekwisiete wat in die toneel gebruik word
  - Die beligting, klank wat gebruik word
- Verbeelding
 

Glo in die karakter, maak seker dat jy 'n duidelike prentjie, 'n gedetailleerde geskiedenis van die karakter het. Vra die volgende vrae:

  - Wie is my karakter?
  - Hoe oud is my karakter?
  - Waar het my karakter vandaan gekom?
  - Wat wil my karakter hê, waarom wil hy/sy dit hê?
  - Waarheen gaan my karakter?
  - Wat sal my karakter doen wanneer hy/sy daar kom?
- Sirkels van aandag
  - Help om jou te laat ontspan en fokus
  - Dink aan 'n klippie wat jy in 'n poel water gooi
  - Daar is golfies wat uitwaarts sirkel
  - Fokus jou aandag op die kleinste 'sirkel' watr jou omring
  - Verbreed jou aandag stadig om uiteindelik op alle areas en aspekte te fokus
- Eenhede en doelstellings
  - Deel die drama in kleiner eenhede van handeling, elk word deur sy eie doelstelling gedefinieer
  - Definieer die doelstellings deur 'n werkwoord
- Super-objective (oorheersende doelwit) / hoof-doelstelling en deurlopende handeling
  - Die hoof- en oorkoepelende doelstelling van die drama
  - Wat die protagonis wil bereik teen die einde van die drama
  - Die sekondêre doelstelling bou op tot die oorkoepelende en holofdoelstelling

- Emosionele geheue
  - Gebruik en delf in jou eie ervarings en emosies
  - Tempo-ritme in beweging
  - Handeling het altyd beweging, tempo en 'n spesifieke ritme.
  - Teenstrydige ritmes kan spanning skep ('n gespanne karakter teenoor 'n kalm karakter)
  - Kan ook dramatiese konflik binne 'n karakter veroorsaak ('n gespanne karakter probeer om dit van ander weg te steek)
  - Lei tot subteks van die karakter en die drama
- Metode van fisiese handeling
  - Werk fisies aan die teks
  - Gebruik improvisasie as 'n manier om te verstaan – groter diepte en begrip

(6)

| <b>Punte</b> |            | <b>Beskrywer</b>   |
|--------------|------------|--|
| 5 - 6        | uitstekend | Kandidaat beantwoord die vraag direk en op 'n duidelike manier. 'n Volledige en gedetailleerde bespreking van die karaktervoorbereiding wat toepaslik is tot die styl van die produksie. |
| 3 - 4        | gemiddeld  | Kandidaat gee 'n beperkte bespreking van die karaktervoorbereiding wat toepaslik is tot die styl van die produksie. Daar is gapings in die antwoord wat kennis betref.                   |
| 0 - 2        | swak       | Kandidaat maak veralgemenings, maak nie duidelike verbinding met enige karaktervoorbereiding, maar maak 'n stelling of twee oor die karakters.   |

| <b>Order level</b>                   | <b>Difficulty level</b> | <b>Percentage</b> | <b>Marks</b> | <b>Questions &amp; marks</b>          |
|--------------------------------------|-------------------------|-------------------|--------------|---------------------------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order            | 30                | 9            | 9.1 (9)                               |
| <b>Application</b>                   | Middle Order            | 40                | 13           | 9.1 (5)<br>9.2.3 (2)<br>9.2.4 (6)     |
| <b>Knowledge and comprehension</b>   | Lower Order             | 30                | 8            | 9.2.1 (4),<br>9.2.2 (1),<br>9.2.3 (3) |

| <b>LO 3</b> | <b>AS 1</b> | <b>AS 2</b> | <b>AS 3</b> |
|-------------|-------------|-------------|-------------|
| 9.1         |             | 14 marks    |             |
| 9.2.1       | 4 marks     |             |             |
| 9.2.2       | 1 marks     |             |             |
| 9.2.3       |             |             | 5 marks     |
| 9.2.4       |             | 6 marks     |             |

**[30]**

**VRAAG 10: MISSING BY REZA DE WET**10.1.1 Mis as **fertilizer**

Mis can also mean **mistiness/fogginess**

The expression “**Jy het dit mis**” (you are mistaken).

Mis can also refer to **Holy Communion (“Roomse Mis”)**.

Mis can also point to what is earthy-banal, even boorish. The pale that spills human excretion, is symbolic of this. (4)

10.1.2 Mis as **fertilizer** is most conspicuous meaning. Meisie and Miem make a living by selling the manure to the farmers. But the manure also seems to be a great frustration for Meisie, because she complains to Konstabel that it smells terrible and attracts flies. According to her, this is the reason why she does not have any boyfriends. She plants roses in front of her bedroom window in order to disguise the smell of the manure. The manure can also imply fertility. Miem, for instance, says that because it is early spring, all people want to cultivate their soil. As a flower, Meisie grows to liberation from this manure.

Mis can also mean **mistiness/fogginess** – something that prevents one to see clearly. This is symbolic of the inability of Miem and Gertie to see the reality. They live in their own constrictive little world in which everything poses a threat to them, and if there is something that they do not understand (like the disappearance of the girls), they soon interpret it in their own way. They are blind to everything but the facts/realities, just like someone who stares at something through the mistiness.

The expression “**Jy het dit mis**” (you are mistaken) can be applicable in this case. Both Miem and Gertie are mistaken when they think that the other girls were murdered. They are also mistaken when they think that, by bolting doors and windows, they can really exorcise the “evil” that terrifies them so much. They are mistaken when they think Konstabel will really protect them. It is about a “mis verstaan” (misunderstanding) of matters.

Mis can also point to what is earthy-banal, even boorish. The pale that spills human excretion, is symbolic of this. It contaminates their entire world of existence.

Mis can also refer to **Holy Communion (“Roomse Mis”)**. The meaning of Meisie’s confirmation dress is relevant. After her confirmation, the church accepts her as a grown-up, and she is allowed to participate in the Holy Communion. She is now regarded as an adult in the eyes of the church. Ironically, her mother does not see it in the same way. The pureness suggested by the white dress may point to marriage, which, in itself, is the beginning of a new life. For the Christian, Holy Communion is the beginning of a new life (the death and resurrection of Christ, and life for us). Perhaps it is sensible to reflect now on Miem’s saying that her husband, Gabriël, “opgegaan het” (ascended). This gives the impression of some type of ascension. Interesting, too, is the reference that she believes he will not let them down, should something go wrong. (8)

| <b>Marks</b> |           | <b>Descriptor</b>   |
|--------------|-----------|---|
| 6 - 8        | Excellent | The candidate demonstrates an excellent understanding of how the title contributes to the dramatic tension. The answer is clear and direct. Reference is made to examples from the text. The candidate displays insight.          |
| 3 – 5        | Average   | The candidate demonstrates a limited to good understanding of how the title contributes to the dramatic tension. The answer shows basic knowledge, but lacks insight and creativity. For 3 marks: answer is simplistic and basic. |
| 0 - 2        | Weak      | The candidate's answer is a generalisation, with vague reference to the question. Some reference to required answer, without any examples from the play.  |

10.2.1 Gertie pretends to be narrow-minded, conservative, and to have a dislike of the circus. However, she goes to the circus and is ready with an excuse when she is confronted by Miem (who is very much shocked that Gertie could dare to do something like that). Although Miem pretends that she will not hear of it, she encourages Gertie to tell her about the clowning she saw – only to make Meisie satisfied with her appearance, because she complains all the time. This, however, is only an excuse to hide her hypocrisy. She has just as much a longing for the outside world. In other words, the evil is just as much part of her also, even if she tries to exorcise it in this manner.

Meisie's memories of the girl and the magician at the circus:

At the circus, the magician and the girl (his assistant) fascinated Meisie. She tells Konstabel of this experience. For her it was something frightening, and fascinating. She experienced it as a magical spectacle in which play and reality, by means of skilful optic delusion, merge into a dream world in which the impossible becomes possible. (This optic delusion again, links up with the idea of blindness.) The magician's conjuring can work only if he handles the girl in a merciless way, and "mends" again afterwards. He, therefore, becomes symbolic of Konstabel as the clown, luring Meisie away in a cruel manner to make her a liberated person. (8)

| <b>Marks</b> |           | <b>Descriptor</b>   |
|--------------|-----------|---|
| 6 - 8        | Excellent | The candidate demonstrates an excellent understanding of the female characters' reaction to the circus. The answer is clear with examples from the play to motivate. Candidate displays insight.                          |
| 3 - 5        | Average   | The candidate shows a limited to good understanding of the female characters' reaction to the circus. The answer shows basic knowledge, but lacks insight and creativity. The answer is simplistic and basic for 3 marks. |
| 0 - 2        | Weak      | The candidate's answer is a generalization, with vague reference to the question. Some reference to required answer, without any examples from the play   |

10.3.1 The play is set in the Depression years when the Afrikaner experienced extreme poverty. We hear Miem telling how they lost their farm, and about their present precarious existence on the small holding. She and Meisie sell manure to the farmers in bags that they made from hessian. We get this information from what Miem tells Konstabel. It is due to the Depression that Gabriël remains sitting in the loft. This is his way of liberation/escapement.

Another important aspect of time is the exact time mentioned, namely **31 August. It is the evening before 1 September – spring day. Spring implies new life, beginning, growth.** The fact that both previous mysterious disappearances occurred during the same night, implies that those girls were liberated from their oppressive existence, and then advanced towards a new way of living. Meisie, for example, leaves the house, all the way dancing in her white confirmation dress. In other words, she starts a new way of living. White suggests innocence and pureness; at the same time it is associated with a wedding dress – which in itself also implies new life. There are numerous references to flowers and growth. The trees are budding already, and the people need manure because they want to start planting

**Night:** It is quite significant that the chain of events takes place during the evening and later that night at 12:00 – the evil hour of the night. However, it is also the time of the magic world. In this connection, one could refer to Cinderella whose coach and horses would change/transform at 12:00 precisely – and so it fits in with the idea of a fairylike landscape. (8)

| Marks |           | Descriptor   |
|-------|-----------|--|
| 6 - 8 | Excellent | The candidate demonstrates an excellent understanding of how the time period contributes to the meaning of the play. The answer is clear with examples from the play to motivate. Candidate displays insight.                          |
| 3 - 5 | Average   | The candidate shows a limited to good understanding of how the time period contributes to the meaning of the play. The answer shows basic knowledge, but lacks insight and creativity. The answer is simplistic and basic for 3 marks. |
| 0- 2  | Weak      | The candidate's answer is a generalisation, with vague reference to the question. Some reference to required answer, without any examples from the play.   |

10.3.2 The message is universal and contains the same value and meaning for audience beyond time. In Missing the main theme deals with **exorcism** (where people live in fear of things) and **liberation** (where people get rid of their fears and narrow-mindedness). It is concerned with an individual liberation, rather than a social liberation. The plays address the general audience, because each individual can identify with the problems. Individuals are confronted with themselves during the painful liberation process. (2)

| Order level                          | Difficulty level | Percentage | Marks | Questions & marks         |
|--------------------------------------|------------------|------------|-------|---------------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 10    | 10.1.2 (8);<br>10.3.2 (2) |
| <b>Application</b>                   | Middle Order     | 40         | 12    | 10.2.1 (8);<br>10.3.1 (4) |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 8     | 10.1.1 (4),<br>10.3.1 (4) |

| LO 3   | AS 1    | AS 2    | AS 3    |
|--------|---------|---------|---------|
| 10.1.1 |         | 4 marks |         |
| 10.1.2 | 8 marks |         |         |
| 10.2.1 |         | 8 marks |         |
| 10.3.1 |         |         | 8 marks |
| 10.3.2 |         | 2 marks |         |

**[30]****TOTAL SECTION B: 60**

**SECTION C: SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**

**QUESTIONS 11 AND 12 ARE COMPULSORY.  
QUESTION 13 OFFERS A CHOICE OF ONE OF THREE QUESTIONS.**

**QUESTION 11**

The following are suggestions. The candidates bring their own experience and opinions to the answers and recognition must be given to creative and motivated answers.

- 11.1 Two words that describe tone need to be written down. Examples are given but answers should not be limited to those that follow: thoughtful, reflective, dreamlike, sad, calm, sorrowful, resigned. (2)
- 11.2 Soft/low volume as the poet is describing rain and uses the word 'soft' so it cannot be loud and disturbing. (2)
- 11.3 Each word has a strong 'e' or 'a' sound. I would get the group to **draw out** the 'e' and a sounds to 'eee' and 'aaa' especially the 'ea' and 'ee' in 'leak seeks' both would have an 'eeee' sound. I would also have some members saying the eeee sound behind the other voices to add to the focus on the vowels. The consonant 'k' and 'ks' must be stressed and sharp to contrast with the vowel sounds - this will also exaggerate the vowel sounds. (4)
- 11.4 Pace 2 marks, Pause 2 marks. Eg answer: The pace would be slow overall speeding up a bit on 'to the brim full' and very measured on 'by the fixed shape of its space'. The poet is thoughtful and remembering past events that well up in him. The very slow part shows he is sad he cannot change things. Pause would occur strongly where the dash (-) is as the poet has indicated through punctuation where he wants a pause. (4)
- 11.5 Vocal dynamics would be the sound of rain created by the group with their bodies (clicking, rubbing hands together, patting the ground) line 15 the 'wail' would be a group member (not too loudly) mimicing a wail of a siren in the distance, then complete silence in effects for the last line (line 16) to provide a contrast. Vocal dynamics using the actual words to create effects, extending the vowel sound in 'rain', 'siren' could be 'siiiiiiren' creating the noise of the siren in the word itself. Some learners may simply refer to sound effects in general and that must be marked accordingly. (3)



| Order level                   | Difficulty level | Percentage | Marks | Questions                 |
|-------------------------------|------------------|------------|-------|---------------------------|
| Analysis/Synthesis/Evaluation | Higher Order     | 30         | 4     | 11.3(4)                   |
| Application                   | Middle Order     | 40         | 6     | 11.2(2), 11.4(2), 11.5(2) |
| Knowledge and comprehension   | Lower Order      | 30         | 5     | 11.1(2), 11.4(2), 11.5(1) |

|      | LO 1 |      |
|------|------|------|
| LO 3 | AS 1 | AS 2 |
| 11.1 |      | 2    |
| 11.2 |      | 2    |
| 11.3 |      | 4    |
| 11.4 |      | 4    |
| 11.5 |      | 3    |

[15]

**QUESTION 12**

The following are suggestions. The candidates bring their own experience and opinions to the answers and recognition must be given to that. The sources are there for the candidates to refer to, but may often answer (in a motivated and reasonable manner) beyond the sources.

- 12.1 The mask gives a clear expression to represent the character's emotions and type of personality, the actor is free to concentrate on physical aspects of performance, the actor can play more than one role (facilitated by another mask), some of the creation of the character comes from the mask, masks allow actors to physically hide themselves. This often delivers better performance as the actor becomes free to express him-/herself through the mask. (4)
- 12.2 Any three logical disadvantages. The mask can block projection of the actor's voice unless he/she uses a half mask, and this would make the actor inaudible. The mask hides the actors own facial expression that would often add to the role. Masks can be big and clumsy and a great deal of rehearsal time is needed to work smoothly with the masks. Some masks can frighten audience members (eg children). Actors need to be respectful of the masks as they are an age old tradition – if treated with disrespect they do not work well as performance tools. (6)
- 12.3 Answer must include two exercises focused on improving the physical control, co-ordination, flexibility and strength. 4 marks per exercise. Any dance/movement related activity would be suitable.

| Marks |           | Descriptor   |
|-------|-----------|--|
| 7 - 8 | Very Good | Candidate describes two exercises in enough detail to allow a fellow learner to do the exercise from the description. Often (but not always) these candidates mention why the exercise is suitable.                |
| 5 - 6 | Good      | Candidate describes two exercises some detail. Often (but not always) one is very well explained and the other rather briefly. The candidate is more mechanical about the description than the very good category. |
| 3 - 4 | Average   | Candidate describes two exercises briefly. The candidate simply writes down a warm up exercise but it is clear that no detail is given and the candidate does not really understand why the exercise is necessary. |
| 0 - 2 | Weak      | Candidate unable to give detail of exercises just give basic statement. eg I would roll my head from side to side.   |

(8)

- 12.4 Candidates use the physical theatre / movement practitioner he/she has studied to support a discussion of the importance of the development of physical skills in the actor. He/she could use a specialised movement practitioner (eg Laban), a theatre practitioner with a special interest in the body (eg Grotowski) or even a mime specialist (eg Marceau).

| Marks   |           | Descriptor   |
|---------|-----------|--|
| 10 - 12 | Excellent | Candidate clearly understands the importance of developing physical skills and can link a movement practitioner to the discussion. Candidate is able to construct an argument supporting the need for physical training and uses examples from own experience. |
| 8 - 9   | Good      | Candidate understands the importance of developing physical skills but does not necessarily link a movement practitioner to the discussion. Candidate is able to explain the need for physical training and probably uses examples from own experience.        |
| 6 - 7   | Average   | Candidate explains that developing physical skills are important but does not necessarily link a movement practitioner to the discussion. Candidate is able to explain some examples of physical training and might use simple examples from own experience.   |

|       |            |   |
|-------|------------|---|
| 4 – 5 | Elementary | Candidate makes statements explaining that developing physical skills are important but does not link to a movement practitioner. Candidate is able to explain an example of physical training probably fairly similar to the answer in 12.3 and might use a simple example from own experience.  |
| 0 - 3 | Weak       | Candidate makes vague statement about physical skills and that they are important but does not link to a movement practitioner. Candidate might try to explain an example of physical training similar to the answer in 12.3.<br>Lacks ability to connect with the sense of the question but has a comment on the physical nature of performance in a vague manner. |

(12)

| Order level                   | Difficulty level | Percentage | Marks | Questions & marks         |
|-------------------------------|------------------|------------|-------|---------------------------|
| Analysis/Synthesis/Evaluation | Higher Order     | 30         | 8     | 12.3(2), 12.4(6)          |
| Application                   | Middle Order     | 40         | 13    | 12.2(3), 12.3(4), 12.4(6) |
| Knowledge and comprehension   | Lower Order      | 30         | 9     | 12.1(4), 12.2(3), 12.3(2) |

|      | LO 1 |      | LO 4 |      |      |      |
|------|------|------|------|------|------|------|
|      | AS 1 | AS 2 | AS 1 | AS 2 | AS 3 | AS 4 |
| 12.1 |      |      |      | 4    |      |      |
| 12.2 |      |      |      | 4    | 2    |      |
| 12.3 | 8    |      |      |      |      |      |
| 12.4 | 8    |      |      |      |      | 4    |

[30]

**QUESTION 13**

The following are suggestions. The candidates bring their own experience and opinions to the answers and recognition must be given to that.

**QUESTION 13.1**

13.1.1 The director begins with ideas from a concept or a script. The director has to make choices that influence the overall presentation of the performance such as the purpose, the staging space, the audience and the financial issues that limit certain aspects of the production. The director has a strongly interpretative position. The director may use creative interpretation to radically change the script and performance. (4)

13.1.2 Candidates own opinion supported by reasons. eg Yes a school production needs a designer because the play requires a creative eye to make a cohesive whole or No a designer would be expensive and time consuming. Financial implications may prevent using the services of a designer. A designer is often too expensive for a school production. Parents are forgiving of school productions and just want to see their children in stage. (3)

13.1.3 Open ended question. Use rubric and look carefully that candidate's response uses dramatic knowledge.

13.1.4

| Marks |           | Descriptor   |
|-------|-----------|--|
| 7 - 8 | Very Good | Candidate clearly understands the phrase 'ownership over the material' and discusses this connecting it to productions seen, plays studied or own performance experience. Candidate is able to construct an argument around the topic and uses clear appropriate examples. |
| 5 - 6 | Good      | Candidate understands the phrase 'ownership over the material' and discusses this connecting it to dramatic experiences. Candidate is able to explain the topic and uses concrete examples.  |
| 3 - 4 | Average   | Candidate uses phrase 'ownership over the material' without understanding it fully. Candidate explains some dramatic experiences using simple examples.  |
| 0 - 2 | Weak      | Candidate uses phrase 'ownership over the material' without understanding it. Might get some marks almost 'by chance' by writing about his/her performance experience. He/she lacks the ability to support any ideas.  |

(8)

| Order level                   | Difficulty level | Percentage | Marks | Questions                       |
|-------------------------------|------------------|------------|-------|---------------------------------|
| Analysis/Synthesis/Evaluation | Higher Order     | 30         | 4     | 13.1.3(4)                       |
| Application                   | Middle Order     | 40         | 6     | 13.1.1(2), 13.1.2(2), 13.1.3(2) |
| Knowledge and comprehension   | Lower Order      | 30         | 5     | 13.1.1(2), 13.1.2(1), 13.1.3(2) |

|        | LO 4 |      |      |      |
|--------|------|------|------|------|
|        | AS 1 | AS 2 | AS 3 | AS 4 |
| 13.1.1 | 4    |      |      |      |
| 13.1.2 |      | 3    |      |      |
| 13.1.3 | 4    |      | 2    | 2    |

[15]

**QUESTION 13.2**

13.2.1 The sound technician is essential because he/she sets the levels at which the various voices are recorded. Some actors have louder voices than others and these need to be balanced in the studio. Any ambient noise (eg dog barking in distance, moving props) needs to be controlled or done away with depending on the needs of the production. Extra sound effects or music might need to be introduced to create the environment of the media performance. In some media certain actors' voices are dubbed because they prove unsuitable. (5)

## 13.2.2

| Marks |           | Descriptor  |
|-------|-----------|---|
| 8 -10 | Very Good | Candidate clearly understands how the technical and creative team is part of the making of the media production and discusses this connecting it to productions seen, plays studied or own performance experience. Candidate is able to construct an argument around the topic and uses clear appropriate examples. |
| 6 - 7 | Good      | Candidate understands how the technical and creative team is part of the making of the media production and explains this connecting it to productions seen. Candidate is able to explain the topic and uses concrete examples.   |

|       |         |  |
|-------|---------|--|
| 4 – 5 | Average | Candidate does not understand fully what the technical and creative teams add to the media production. Candidate explains some situations using simple examples or writes generally around the topic answering by chance rather than design.                 |
| 0 - 3 | Weak    | Candidate makes general statements about the jobs that these teams do but does not demonstrate understanding. Uses phrases like the lighting technician is important so we can see what the actors are doing. He/she lacks the ability to support any ideas. |

(10)

| Order level                          | Difficulty level | Percentage | Marks | Questions            |
|--------------------------------------|------------------|------------|-------|----------------------|
| <b>Analysis/Synthesis/Evaluation</b> | Higher Order     | 30         | 4     | 13.2.2(4)            |
| <b>Application</b>                   | Middle Order     | 40         | 6     | 13.2.1(3), 13.2.2(3) |
| <b>Knowledge and comprehension</b>   | Lower Order      | 30         | 5     | 13.2.1(2), 13.2.2(3) |

|        | LO 4 |      |      |      |
|--------|------|------|------|------|
|        | AS 1 | AS 2 | AS 3 | AS 4 |
| 13.2.1 | 3    | 2    |      |      |
| 13.2.2 | 6    |      |      | 4    |

[15]

**QUESTION 13.3**

The following is a guideline. The candidates bring their own experience and opinions to the answers and recognition must be given to that.

13.3.1 Eg *Umemulo* (amaZulu), *Umhlomyane* (amaZulu), *Ukuthomba* (amaZulu), *intonjane* (amaXhosa), *Komeng* (Basotho), *Vhusha* (VhaVenda), *Kutfonjiswa* (emaSwati), *Ichude* (amaNdebele). Also accept other ceremonies from other cultures such as the barmitzvah, christening, holy communion, etc. (1)

13.3.2 Any TWO examples. **Costume** is used to reflect the stage and state of the performance. **Props and symbols** reflect non-oral narratives e.g. the spear in umemulo symbolises that the pubescent is prepared to fight the challenges she might meet in this new stage. The **Seclusion structure** (e.g. seclusion hut) is part of the 'set' which is destroyed after the ceremony; The **space** between the seclusion hut and the space of the final performance is used symbolically to explain the concept of 'coming out' of a certain stage and 'moving in' to another, it symbolises a journey. **Language** that the participants use is formal 'theatrical' language; there is a passive approach to physical language. (4)

## 13.3.3 Use the answer provided and the rubric below to guide you in marking the response.

The hierarchy of participatory directorship will be (but may not be limited to): Depending on the gender of the pubescent; the overall organisation of the ceremony is controlled by the Supreme Progenitor/God. She/He delegates duties to ancestors (human's emissaries). Ancestors then delegate elders in the community (the Grandmother – irrespective of the gender, the child assumes a main role) who choose, depending on the gender of the pubescent, eldest brother or sister/ head boy or girl [e.g. *izingqwele* or *amaqhikiza* (amaZulu)] tasked to watch over him/her and offer direction and advice on what to do and how to do it.

Before seclusion, depending on gender, the maternal uncle often directs the performance.

Within the seclusion structure there is also a hierarchy of directorship such as, but not limited to, *ingcibi* (amaXhosa), *gobela* (emaSwati) etc.

The pubescent goes into the seclusion structure with other co-actors (e.g. *izimpelesi* (amaZulu) those that accompany her/supporting cast) There will be the head boy or headgirl amongst them who will act as a link between the elder assigned to the seclusion structure and the pubescent. The elder reports to the mother who directs proceedings and reports to the Grandmother.

When the pubescent comes out of seclusion into *eshashalazini* performance space directorship is assumed by the father of the pubescent. The father assumes directorship until the end of the performance. He directs the performance on behalf of the King of the area. The King is under the directorship of the royal Grandmother/Queen-Mother who falls under the directorship of the royal ancestors and back to God/appropriate Supreme Progenitor. [e.g. uNomkhubulwana (God's Princess), Mvelincanti (emaSwati) – 'Supreme Progenitor that came first'). Also accept directorship of the priest, rabbi, elder, imam, etc. if it applies to the candidate's choice of ceremony.

| Marks |           | Descriptor  |
|-------|-----------|---|
| 8 -10 | Very Good | Candidate clearly understands how a figure/s takes on the 'directorship' role. Discusses this connecting it to at least one indigenous ceremony he/she has experienced/learnt about. Candidate is able to construct an argument around the topic and uses clear appropriate examples. |
| 6 - 7 | Good      | Candidate understands how a figure/s takes on the 'directorship' role. Explains it connecting it to one indigenous ceremony he/she has experienced/learnt about. Candidate is able to explain the topic and uses concrete examples.   |

|       |         |  |
|-------|---------|--|
| 4 - 5 | Average | Candidate does not understand fully how a figure/s takes on the 'directorship' role. Candidate explains an indigenous ceremony using simple examples or writes generally around the topic answering by chance rather than design.  |
| 0 - 3 | Weak    | Candidate makes general statements. Candidate explains something about an indigenous ceremony but does not fully understand how a figure/s takes on the 'directorship' role . Uses phrases like the participants know what they have to do. He/she lacks the ability to support any ideas. |

(10)

[15]

| Order level                   | Difficulty level | Percentage | Marks | Questions |
|-------------------------------|------------------|------------|-------|-----------|
| Analysis/Synthesis/Evaluation | Higher Order     | 30         | 4     | 13.3.2    |
| Application                   | Middle Order     | 40         | 10    | 13.3.3    |
| Knowledge and comprehension   | Lower Order      | 30         | 1     | 13.3.1    |

| LO 4   |      |      |      |      |
|--------|------|------|------|------|
|        | AS 1 | AS 2 | AS 3 | AS 4 |
| 13.3.1 | 1    |      |      |      |
| 13.3.2 | 2    | 1    | 1    |      |
| 13.3.3 | 5    | 2    | 2    | 1    |

**TOTAL SECTION C: 60****GRAND TOTAL: 150**