



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS  
FEBRUARY/MARCH 2010  
MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 50 pages.**

**SECTION A: UNDERSTAND AND ANALYSE****ANSWER ONE QUESTION:****QUESTION 1: EPIC THEATRE****OR****QUESTION 2: ABSURD THEATRE****QUESTION 1: EPIC THEATRE**

This question refers to *Caucasian Chalk Circle* or *Mother Courage* or *Kanna Hy Kô Hystoe*.

<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>6 – 8</b>	<ul style="list-style-type: none"> <li>• Rambling - no structure, limited vocabulary, little attempt to present information in an acceptable 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>0 – 5</b>	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, in need of support.</li> <li>• Irrelevant.</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand.</li> </ul>

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

Brecht began his work in the German theatre and much of his early writing was influenced by the Expressionists. However, he rejected their psychological or emotional explanations of man's behaviour. He went on to develop his own ideas which were Marxist in philosophy.

He believed that the old theatre had outlived its usefulness since it reduced the spectator to the role of a passive onlooker. In this type of theatre, events are fixed and unchangeable. The spectator could therefore only watch in a hypnotised and uncritical way.

Brecht wanted to make a clear distinction between what he saw as theatre of 'illusion', which he termed 'dramatic' and his Epic Theatre. He criticised Dramatic Theatre for drawing the audience into a dream world, where they empathised completely with the events of the play and in which problems were always solved. He wanted his spectators to be alert and to leave the theatre with an awareness that they had to consider the problems he had posed in the play, and to do something about these problems in reality.

While he did not dismiss emotion in life and theatre, he criticised the empathy that he believed overshadowed one's reason when watching a sentimental drama. He believed that the audience needed to maintain their critical awareness of whatever social reality was behind any emotional state. Thus he wanted the spectator to watch the play productively.

He believed that theatre should not treat contemporary matter in a life-like manner. Rather theatre should 'make strange' the actions it presents. His main aim was to entertain and educate at the same time. Therefore the spectator must be 'alienated' from the play's events.

One way of achieving this was through Historification, which means drawing material from other times and places, as well as setting the play in the distant past or a distant location away from the audience's reality. This contributes significantly to keeping the audience critical of what they are watching, while allowing them to draw parallels with the present.

An example is setting *The Caucasian Chalk Circle* among the ruins of a severely shelled Caucasian village. The dramatist should arouse in the spectator the feeling that if he had been living under the conditions shown in the play, he would have taken some positive action and would have done things differently. There is often a storyteller who addresses the audience directly, thus breaking down the 'fourth wall' created in Realist theatre. The narrator refers to changes in place and time, describes some events and shows others. An entire historical period can be covered in one sentence. Historification refers not only to the historical setting of the action, but also to the geographical setting. Often his plays include a number of locales.

Another technique used to distance the audience from what was happening on the stage was Alienation or 'verfremdungseffekt' where he deliberately calls attention to the make-believe nature of the work rather than convince the audience that what they were watching was reality. It also refers to the way that Brecht went about ensuring that his audience's empathy was suspended in order to remain critical of the events they were watching. This enabled them to view socio-political and moral issues in the play and the world in which they lived in. Brecht used all aspects of production to achieve the V-effekt, including epic structure, historification, staging and acting techniques. He used the following to create alienation:

- Narrators/actors to speak directly to the audience and the actors speak in the third person – Simon says in C.C.C "*Is the young lady saying that someone has come too late.*"
- Mechanics of the theatre are clearly visible to the audience.
- Lighting instruments are seen, and lights in auditorium are left on for the duration of the play.
- Changing of scenery in full view of audience, placing the musicians on the stage.
- Use of placards and posters; these provide a summary of the various acts in the play.
- Use of film slides/photographs/pictures and an array of projections.
- Use of a fragmentary set.
- Use of songs suspended the action and broke any continuity between dialogue and singing.
- Style of music may contradict the content of the lyrics.
- Set designer would disregard the 'fourth wall' and work with mostly a bare stage.

Brecht calls his theatre epic because he wished to distinguish his work from traditional theatre. He believed that his theatre resembled the epic poem, more than the drama of the past. The epic poem consisted of alternating sections of dialogue and narration and the entire story is presented from the viewpoint of a single storyteller. The epic poem has almost complete freedom in changing place and time, bridges great passages of time with a single sentence or a brief narrative passage. This structure allows for jumps in time, encouraging an exploration of a process and a set of events, rather than focus on an outcome. The Epic play was structured as a montage of independent incidents (episodes which are complete in themselves), which Brecht believed could 'connect dissimilars in such a way as to "shock" people into new recognitions and understandings.' Each scene was given a written sub-title and was replaced by a new one when the scene changed. In *Caucasian Chalk Circle* we have – 'The struggle for the valley', 'The noble child' etc. For Brecht, montage was an effective device to keep the audience alert and observant.

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

- doeblering van karakters,
- klank- en beligtingseffekte,
- nie-realistiese dekor,
- simultaantonele,
- invoeging van sang en vers,
- gesprek-verby-‘n-gesprek,
- dialoog met die alter-ego,
- 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 Jakop 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 sentrerings rondom twee figure, Kanna en Makiet

Die eerste episode in KHKH begin met Jakop, die straatprediker wat die vers “Wáár is Moses?” met kitaarbegeleiding sing. Jakop stel die verwagting van sy mense sentraal. 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.

(Candidates are to make specific references to the Epic text that they have studied) (20)

- 1.2 1.2.1 storyline
- 1.2.2. episodic
- 1.2.3 demonstrate
- 1.2.4 alienation
- 1.2.5 distance
- 1.2.6 objectively
- 1.2.7 lights
- 1.2.8 scenery
- 1.2.9 audience
- 1.2.10 historicification

(10)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	0	7	2.1(7)
<b>Application</b>	Middle Order	0	10	2.1(10)
<b>Knowledge and comprehension</b>	Lower Order	0	13	2.1(3) 1.2.1-1.2.10 (10)

LO 3	AS 1	AS 2	AS 3
1.1	4	12	4
1.2		10	

**[30]**

**QUESTION 2: THEATRE OF THE ABSURD**

This question refers to either *Waiting for Godot* OR *The Bald Soprano* OR *Bagasie*.

2.1 See the rubric, as well as the suggested answer, below to guide you in the marking process

Category	Mark%	Descriptors [Evidence]
<b>Outstanding achievement</b>	<b>18 – 20</b>	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, polished structure</li> <li>Supported by an exceptional high level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>Using a selection of relevant dramatic references</li> <li>Insightful, fluent, observation and knowledge powerfully expressed</li> </ul>
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<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 grasp of the instruction, some logical statements</li> </ul>
<b>Adequate achievement</b>	<b>12 – 13</b>	<ul style="list-style-type: none"> <li>Structure not necessarily logical.</li> <li>Displays a basic understanding but tends towards mechanistic and stereotyped response 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>6 – 8</b>	<ul style="list-style-type: none"> <li>Rambling - no structure, limited vocabulary, little attempt to present information in an acceptable 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>0 – 5</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 following are suggested answers. The candidate may give other answers or examples that are valid. The marker needs to take each candidate's individual experience and response into consideration.**

2.1 Absurdism was a theatrical response to the times. After the end of 1945 and World War Two, life had lost meaning and a general feeling of hopelessness and futility engulfed many people in the world. Religious faith was shaken and man found himself alone in a world without God, because suddenly all the 'unshakeable' truths that had served man for so long, were found to have no basis other than the fact that someone believed in them. The atrocities of the Second World War such as the 'extermination' of six million Jews, the dropping of the atom bomb and the subsequent destruction, left man questioning his values and beliefs.

In addition to this, absurdist playwrights were influenced by the existentialist philosophers who saw existence as illogical, pointless, arbitrary and cruel. Absurdist playwrights reflect this sense of emptiness, despair and futility in their plays through their characters, the form and structure of their plays and their, themes and settings.

The Theatre of the Absurd does not have any of the characteristics of the well made play. As far as the structure is concerned, there are no plotted crises and climaxes, no discoveries and reversals, no well rounded and fully developed characters. The plots of Absurdist plays do not adhere to the traditional structure and form. Dramatic theatre displays a unity of time, action and place; in the Theatre of the Absurd, however, unity of action, time and place is dislocated to reflect a world out of harmony. It is not logical and linear but circular and repetitious to show that life without meaning cannot have a focus or move directly towards some objective. A circular structure communicates the lack of real progress or resolution. Absurd drama is not concerned with the representation of events, the telling of a story, or the depiction of a character as much as the presentation of individuals within a situation. The structure gives the audience the experience of living life in a meaningless universe, often through following a circular pattern – as in *Waiting for Godot*.

**Themes common to Absurdist plays: The following is revealed:**

- Experience of temporality and evanescence (time)
- Sense of the tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs with the change of time (time)
- Difficulty of communication between human beings (language)
- Unending quest for reality in a world in which everything is uncertain and the borderline between dream and waking is ever shifting
- Tragic nature of all love relationships and the self deception of friendship
- Man's terror in the face of the total meaninglessness, total shapelessness of the universe and all the events of which it is composed
- Man is alone, lost in a world in which God has deserted him
- Science and reason are illusory
- Nature has reaped its revenge
- The only certainty is death, and that is but the final act of absurdity
- Communication is no longer possible



## Themes in *The Bald Prima Donna*

### Absurdity

Absurdist themes are pervasive in *The Bald Soprano*. Chief among them in Ionesco's play is the concept of the tendency of order to decay into chaos (entropy). This collapse is reflected in the speech of the characters, which, in the course of the play, becomes increasingly dysfunctional, resulting in the total breakdown of language as a viable/ effective tool of human communication.

Chaos is also conveyed by the characterisation, or, more accurately, the lack of it. Humankind is reduced to the Smiths and Martins, who, at times, behave very much like some of those dolls that issue random expressions when their recordings are activated. The Smiths and Martins are soulless and hollow remnants of characters reduced to exhibiting only a sort of anxiety about their missing or confused identities.

The remarks of the characters are often inappropriate, contradictory, or completely devoid of meaning, especially towards the end, when, as language decays into word fragments, the Martins and Smiths become almost manic in their anger. What they reveal is one of the most important absurdist themes: the modern inability of humans to relate to each other in either an authentic or honest fashion.

### 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 even be sustained past 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.

### Alienation and Loneliness

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 no longer merely threatened by machines; they have conformed to middle-class values as codified in hackneyed expressions and rigid patterns of behavior. They are too similar to have personal identities, thus it 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.

### 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 who have no discrete sense of self.

Moreover, Ionesco continually drives his characters' lack of self-awareness beyond even a simple stereotype. The Martins, for example, cannot even recognise each other as husband and wife, and have to go through a repetitive deductive process to establish their relationship. Even then their identities are called into question by what Mary discloses, leaving the audience somewhat mystified.

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 his turn, complains about women behaving like men. Throughout the play, the characters' anxieties seem to center on threats, not to their individuality, but only to their roles as determined by gender and class.

### **Time**

If language gradually loses all significance in *The Bald Soprano*, time, as measured by the Smiths' English clock, immediately becomes so erratic as to mean nothing at all. Before Mrs. Smith first speaks the clock strikes seventeen times, prompting her to announce that it is nine o'clock. Thereafter, it strikes as few as one and as many as twenty-nine times, in a random, jumbled order. Finally, according to the stage directions, it "strikes as much as it likes," as if it were an animate or sentient object, entirely out of human control.

Time in the play has lost its purpose - it no longer represents a logical sequence in a spatial dimension.

### **Gender Roles**

Even a reliable identity based on gender is undermined in *The Bald Soprano*. Role distinctions erode in the course of the play. Early on, Mr. Smith accuses his wife of asking stupid questions, indicating his belief that his mind is superior to hers and that her powers of reasoning are severely limited because she is a woman, an irrational "romantic." However, during the Fire Chief's visit Mr. Smith grants that his wife is more intelligent than he is, and even "much more feminine," suggesting that there is a feminine side to his character and behavior. Mrs. Smith says as much when she complains about men who use rouge on their lips and sit around all day and drink. She also suggests that Mr. Smith lacks the "salt" of the evening's soup, an oblique slur on her husband's deficient masculinity. Further, she is the more sexually aggressive of the two. She flirts with both the Fire Chief and Mr. Martin, suggesting her need to establish a sexual identity denied her by her emasculated husband.

### **Class Conflict**

The Smiths and Martins have a class-consciousness challenged by Mary, the Smiths' maid. Mary presents a threat to them because she is willful and disrespectful, and does not seem to know her place. The couples grow bad-tempered and self-righteous when, during the Fire Chief's visit, Mary requests that she be allowed to tell a story. They find her request presumptuous and inappropriate, and though Mary manages to recite her poem in honor of the Chief, she is forced off stage in the process.

**Themes in *Waiting for Godot* (candidates could mention other themes that are motivated)****The hostility of the universe**

In *Waiting for Godot*, Beckett depicts the world as a cold, passionless, silent and indifferent place of uncertainty. Within the context of the play he relates these ideas to life where the general mindset is that eventually all things must come to an end.

**Death**

The idea of death in the play is presented in a somewhat paradoxical manner: On the one hand, death is man's ultimate enemy, an end to everything, on the other hand it is his only release or means of escape from this hostile universe.

The absurdity of death is emphasised even further towards the end of Act I when Vladimir and Estragon contemplate suicide at the mere thought of having nothing better to do with themselves. The central message is introduced very early in the play by Estragon's words: 'Nothing to be done.' This implies that instead of living for today, man is constantly concerned with what will happen tomorrow, and thus it is not surprising that he wishes his life away.

**Hope**

The concept of hope appears in the fact that the two main characters who, though afraid and uncertain of their situation, are prepared to wait for someone to bring meaning and sense of purpose to their lives. The characters wait for a sign to indicate that they have been relieved from death and that there will indeed be a tomorrow.

**Loss of communication**

Due to their loss of memory, the characters are unable to converse about the past. Their attempts to cope with their situation result in the use of language and logic that is mechanical and senseless. Despite much talking, we discover that by the end of the play, they have actually said very little. The moments of silence together with utterances which have been reduced from entire sentences to single, monosyllabic words and exclamations, signify the absence rather than the presence of nature and culture.

**Physical and mental deterioration**

Both Vladimir and Estragon suffer from physical and mental ailments. This is an indication of the failure of the human body to function properly. The sad reality that they experience difficulty remembering anything, and in identifying their surroundings, makes the body appear as an unreliable machine.

**Capitalism**

The theme of capitalism, which emerges by means of undertones and implied statements, enhances the idea that worldly effects serve only to alienate man even more from the fundamental nature of his existence.

**Time and the futility of waiting**

The passing of time becomes obvious as the characters wait in anticipation upon Godot's arrival. The fact that they wait in vain, however, inevitably makes life seem as meaningless as death itself. Time holds the characters prisoner of their situation where, although it seems as if they are moving forward in time, they are, in truth, moving backwards towards death.

Lapses in time are indefinite, as the play is set in twilight. The only apparent signs of the passing of time is the tree which has grown a few leaves by the second act and the physical changes in Pozzo; who has become blind, and Lucky, who has become dumb. All of this reinforces the endlessness of waiting.

The torment and quality of waiting experienced by the characters as well as the audience, together with the constant repetition of events, is what makes time seem timeless.

### **Temas in *Bagasie***

Die menslike toestand (La condition humaine) - die nagmerrie van die sinlose word tot die uiterste gevoer :

- Die aard van die **mens se toestand**
  - Futiliteit van mens se gewag of soeke (singewing)
  - Menslike bestaan is tydelik en dood onontkombare waarheid
  - Menslike verlatenheid word vooropgestel
  - Bestaansangs word uitgebeeld in die drama
- **Aard van wêreld** waarin mens verkeer
  - Vreemdheid, onverklaarbaarheid, sinloosheid, gevaarlikheid van realiteit.
- Aard van die **mens self**
  - Mens se vrees vir homself en die onbekende
  - Mens se hunkering na geluk in die toekoms of die verlede
  - Mens is identiteitloos, kan nie kommunikeer met medemens
  - Mens ly aan geheueverlies
- **Religieuse probleem:** Die
  - Mens se soeke na sin
  - Mens se soeke na 'n God wat Hom skynbaar onbereikbaar teruggetrek het
  - Mens se vrees om verantwoording te doen vir die lewe
  - Onvolledigheid van die lewe
  - Onafwendbaarheid en leegheid van die sterwensoomblik
  - Probleem van selfverwesenliking: die mens is in 'n wêreld wat nie vir hom sin maak nie
  - Koffer/trommel/tas: vorm die middelpunte van 'n bestaanskrisis, omdat die som van 'n hele bestaan in 'n besondere bagasie saamgevat word
  - 'Probleme van ons tyd' volgens Brink, word in die triptiek aangespreek
  - 'Spel' is meer belangrik, die interpretasie ontduik die leser meestal, reflekteer/weergawe van die ingewikkeldheid van die menslike bestaan

***In die tema word iets van die moderne mens in sy eensaamheid, verwardheid en gebrek aan sekerheid en angs oorgedra.***

- tema van bagasie wat mens met hom rondra of benodig
- koffer, trommel, tas is bagasie wat die mens se lewenslot bevat en wat hy altyd met hom saamdra. Dit versinnebeeld die gevangeneskap van die moderne mens
- die wag op iets om te gebeur of iemand wat sal kom
- die leegheid en sinloosheid van die mens in sy patetiese bestaan

- vermenging van komiese en tragiese elemente
- leen sterk op allegorie (storie wat abstrakte begrip voorstel, verhalende beskrywing van onderwerp onder skyn van 'n ander)
- **Koffer:** bevat die lewensmiddele van die mens
- Twee mense soek na hul koffer. Die soektog duur al 'n leeftyd, daarom leef hulle nie meer nie; hulle soek net.
- In die koffer is al hul aardse besittings, o.a. hul dokumente en persoonskaarte.
- Nou is hulle niemand en bestaan hulle slegs voort in 'n vreemde land.
- Hulle soeke is meer as 'n soektog om hulleself te vind; dit is ook 'n soeke na 'n sin en 'n god.
- 'n Lewe lank smee hulle tevergeefs om die onbekende inhoud van die koffer en kry uiteindelik die smekers self as inhoud – hulle gaan in die koffer die dood in.
- Die absurde is geleë in die meedoenlose sinloosheid van die menslike bestaan en die gepaardgaande onrus van menswees.
- Die mens se uiteindelige paspoort vir die terugkeer tot sy oorsprong.
- ' 'n reel is 'n reel' – satiriese voorstelling van die burokratiese mens is die vertrekpunt vir die vergeefse soeke na iets wat sin aan die lewe gee.
- Die karakters is identiteitloos, 'n man en vrou besit geen dokumente om die klerk tevrede te stel nie.
- Die identiteitloosheid word onderstreep deur die herhaaldelike (ritualistiese) verwysing na papiere en geskrifte.
- Die karakters word geplaas in 'n waas van dubbelsinnigheid en onsekerheid.
- Dubbelsinnigheid word aangevul deur 'n gebrek aan geheue en dubbelsinnige familieverbande.
- Die karakterpaar – man en vrou - is nie afsonderlik volledig nie, hulle is aanvullend tot mekaar. Hulle is ontnem van individualiteit en is dus algemeen menslik
- Die aftakeling van die karakters se logika word weerspieël in die hantering van getalle en die meganiese aframmeling van besonderhede oor reise.
- **Trommel:** oorgelewerde rommel waarmee mens sy bestaan moet maak.
- Trommel kan ook vir die mens vrylating beteken.
- Dit dui ook op nuwe geboorte
- Die mens wat sy bande met sy familie (moeder) wil verbreek.
- Wil trommel verkoop met sy tradisies en singewende riglyne van voorgeslagte, net om aan die einde te besef dat hy hom nie volledig van sy verlede kan bevry nie.
- **Tas:** die simbool wat die mens tot werklike konfrontasie met sy medemens kan lei.
- Teken van angs waaroor hy weier om te praat.
- Twee hoofkarakters so volledig in hul sinlose lewens opgeneem dat 'n afwyking in hul roetine 'n eksistensiële krisis laat ontstaan.
- As 'n vreemdeling na twintig jaar se gereelde daaglikse samekomste om woordeloos te sit en dobbel, skielik 'n tas inbring, durf hulle dit uit vrees en onsekerheid oor die inhoud nie oopmaak nie.
- Hulle ervaar 'n gevoel van ontredde en verlore by die besef van verspeelde en sinlose lewens.

(20)

- 2.2 Existential philosophy states that the meaning of existence is illogical, pointless, arbitrary and cruel. The defining philosophy of Theatre of the Absurd is Existentialism. Friedrich Nietzsche, Jean-Paul Sartre and Albert Camus developed their philosophies from Existentialism. (2)
- 2.3 The Theatre of the Absurd arose in Western Europe after the end of World War 2, the horrors of the Nazi concentration camps, the failure of science to provide social solutions and destructive power of the atom bomb gave rise to doubts about reason and human beings' rationality. (3)
- 2.4 Characters of the Theatre of the Absurd are representative of humanity, rather than an attempt to create a "real" person on stage. Their qualities are often exaggerated and the situations in which they find themselves are often intensified. The audience is seldom provided with the characters' histories – they have no past and we are given little indication of what their future would be. They are judged against what they do and not what or who they are. Characters are not credible or real characters. Characters are a vehicle for expressing their thoughts on the human condition. In *Waiting for Godot*, the characters show a mutual dependency. In *The Bald Prima Donna* characters have been described as social puppets, farcical characters responding to the demands of society. (5)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	9	2.1 (7) 2.2 (2)
<b>Application</b>	Middle Order	40	12	2.1 (10) 2.4 (2)
<b>Knowledge and comprehension</b>	Lower Order	30	9	2.1 (3) 2.3 (3) 2.4 (3)

LO 3	AS 1	AS 2	AS 3
2.1	4	12	4
2.2.1	2		
2.2.2		2	
2.2.3	2		
2.2.4		4	

[30]

**TOTAL SECTION A: 30**

**SECTION B: UNDERSTAND AND ANALYSE**

**THERE ARE EIGHT QUESTIONS IN THIS SECTION.  
ANSWER ONLY TWO QUESTIONS THAT RELATE TO THE TWO PLAYS THAT  
YOU HAVE STUDIED.**

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

- 3.1 (a) She yearns for conversation and to be part of Outa's thoughts.  
(b) She yearns to engage him in a conversation that might make Boesman jealous and not shut her out in future conversations.  
(c) She wants to help him (Outa) by providing his needs.  
(d) She wants to have someone she can be 'responsible for'. (5)
- 3.2 3.2.1 (a) He was telling them what his name was.  
(b) He was telling them what his praise-surname was.  
(c) He was trying to tell them to get medical help for him.  
(d) He was trying to tell them to sound the distress call for him.  
(e) He was trying to tell them from which clan he comes from, so that whatever happens to him, they must know how to bury him (for the purposes of the performance of family rituals) (3)
- 3.2.2 Any motivated answer should be accepted. Possible examples could include:  
(a) I would use appropriate gestures (possibly pointing to himself) to articulate what I want to convey.  
(b) I would use appropriate body language (show urgency to communicate) to convey more meaning.  
(c) I would use facial expressions (frowning, creased eyebrows, raised eyebrows) to show confusion (4)
- 3.2.3 (a) They might have told him which way to go (from the road they have travelled) to locate people that might have given him medical attention, and he might not have died.  
(b) They might have told him which way to go to find people with his clan name, and so he might have died in a more peaceful and dignified manner.  
(c) Boesman might have helped Outa, who in turn might have been their companion as they search for a better place (2)
- 3.3 3.3.1 (a) She treats Outa as some kind of a pet that she owns  
(b) She feeds Outa like a pet  
(c) She wants Outa to be dependent on her charity.  
(d) She sees herself as some kind of a social-Darwinist (responsible for other races)  
(e) She is torn between regarding Outa as some kind of a pet and helping him without being reprimanded by Boesman. (3)

3.3.2 Yes she does, [1 mark]

- (a) Lena treats Outa as a pet.  
 (b) Lena hopes Outa should follow them so as to exercise her dominance over him [2 marks] (3)

No she does not. [1 mark]

- (a) Lena longs for other company.  
 (b) She hopes she can strike a friendship with him.  
 (b) Lena hopes Outa should follow them so as have Outa as a 'member of their extended family [2 marks] (3)

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

Marks		Descriptor
9-10	Excellent	<p>Candidate has excellent understanding of how the</p> <ul style="list-style-type: none"> <li>• hierarchy power</li> <li>• need for survival and its influence of dominance over others</li> <li>• issues of culture disadvantage others</li> <li>• physical surroundings influence the characters' psychological make-up over issues such as gender, class, culture, costume, and economic status.</li> </ul> <p>Candidate able to reflect on, compare and evaluate the above issues using a specialised vocabulary to explain and justify issues of Class, Gender, Culture, Costume, and Economic status. Candidate is able to refer to own experience when answering the questions. Candidate demonstrates high level of insight and culture-fairness in his/her response.</p>
7-8	Good	<p>Candidate has good understanding of how the</p> <ul style="list-style-type: none"> <li>• hierarchy power</li> <li>• need for survival and its influence of dominance over others</li> <li>• issues of culture disadvantage others</li> <li>• physical surroundings influence the characters' psychological make-up over issues such as gender, class, culture, costume, and economic status.</li> </ul> <p>Candidate able to reflect on, compare and evaluate the above issues using a specialised vocabulary to explain and justify issues of Class, Gender, Culture, Costume, and Economic status. Candidate makes attempt to refer to own experience when answering the questions. Candidate demonstrates some level of insight and culture-fairness in his/her response.</p>



5-6	Average	<p>Candidate has understanding of how the</p> <ul style="list-style-type: none"> <li>• hierarchy power</li> <li>• need for survival and its influence of dominance over others</li> <li>• issues of culture disadvantage others</li> <li>• physical surroundings influence the characters' psychological make-up</li> </ul> <p>over issues such as gender, class, culture, costume, and economic status.</p> <p>Candidate able to analyse and describe the above issues using a specialised vocabulary to explain and justify issues of Class, Gender, Culture, Costume, and Economic status. Candidate not able to refer to own experience when answering the questions. Candidate presents his/her response in a culture-fair way.</p>
3-4	Elementary	<p>Candidate has some understanding of how the</p> <ul style="list-style-type: none"> <li>• hierarchy power</li> <li>• need for survival and its influence of dominance over others</li> <li>• issues of culture disadvantage others</li> <li>• physical surroundings influence the characters' psychological make-up</li> </ul> <p>over issues such as gender, class, culture, costume, and economic status.</p> <p>Candidate attempts to analyse and describe the above issues using a specialised vocabulary to explain and justify issues of Class, Gender, Culture, Costume, and Economic status. Candidate not able to make clear connection with own experience. Candidate applies knowledge in a mechanical manner unable to formulate own personal response.</p>
0-2	Weak	<p>Candidate does not have understanding of terminology used in discussing cultural performance and ritual but can connect at basic level with aspects of the quotation. Candidate attempts to describe aspects of indigenous performance but unable to using any specialised terms accurately to explain cultural performance and ritual. Candidate does not attempt to make connection with own experience. Candidate shows very little basic operational knowledge.</p>

(10)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/ Evaluation</b>	Higher Order	30	8	3.1 (4) 3.2 (4)
<b>Application</b>	Middle Order	40	13	3.4.1 (3) 3.5 (10)
<b>Knowledge and comprehension</b>	Lower Order	30	9	3.3.1 (2) 3.3.2 (2) 3.3.3 (2) 3.4.2 (3)

LO 3	AS 1	AS 2	
3.1		4	
3.2	4		
3.3	6		
3.4	6		

3.5		10	
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**[30]****QUESTION 4: uNOSILIMELA BY CREDO MUTWA**

- 4.1 4.1.1
- uNomkhubulwana: (Black) African or isiZulu culture [P.S. If they answer 'siSwati culture' instead of 'isiZulu culture' they may be marked correct because She is called 'Lomkhubulwako' or 'Lomkhubulwane' in siSwati.
  - Mary: Catholicism, Christianity or Western
  - Isis: Egyptian or African
  - Sita: Indian or Hinduism
- (4)
- 4.1.2 She gave birth to a Child that saved the world. 'Child' in this instance shall refer to the Son or Daughter. (2)
- 4.1.3 To subjugate or coerce Black people into submission Apartheid South Africa labelled African religion as backward, a sin and stupid. This caused Black people to be ashamed of associating themselves with it and adopted the more 'acceptable' Christianity. As a result the majority lost their self-worth (self-esteem and self-image) and had a low opinion of themselves. Meanwhile, White South Africa believed in the propaganda of Apartheid South Africa on African religion and regarded almost all Black people as pagans, uncultured, and not worthy of being trusted. This disadvantaged White South Africa by preventing the appreciation of the beauty of African religion. (5)
- 4.2 4.2.1 Christianity: Jesus Christ, uJesu (isiZulu), Jesu (siSwati, Sesotho) African religion: Morena (Sesotho, Sepedi, Setswana), uGuqabadele (isiZulu), Gucabadzeliwe (siSwati), uNgquphansi (isiXhosa), etc. (2)
- 4.2.2 Hastings Zolile Pieteron, Hastings Ndlovu (Any ONE of the two) (2)
- 4.2.3 Credo Mutwa projects women as important role-players in religion by giving birth to Saviours, which includes women, of the world. Whilst other religions of the world do not regard women as part of the 'Trilogy', Credo Mutwa portrays women as important role-players as leaders in religion and/or spiritual matters. (4)
- 4.3 Any substantiated answer will do, but the following may be a guideline; Firstly, God The Mother uMvelinqangi is positioned at a higher place and partially obscured, with uNosilimela at a lower place. uMvelinqangi's 'higher place' symbolises Her high Spiritual standing, whilst uNosilimela's (position) confirms her low spiritual and social statue (comparatively speaking with that of uMvelinqangi's).

Secondly, this positioning will assist with the 'staggered staging' of the play, so that all present (audience) will not have a clear view of the scene. (3)

4.4 Any substantiated answer will do, but the following may be a guideline:

- **Costume:** uMvelinqangi's costume is not the same as that of mortals such as uNosilimela. Hers (uMvelinqangi) is made out of plumage (to symbolize Her holiness). uNosilimela's is indigenous African, to symbolise her re-connectedness with her 'original' yet self-fortified state.
- **Characterisation:** uMvelinqangi's character's objective for the above scene is that of imparting indigenous African religious knowledge to the indigenous African religiously- challenged uNosilimela. Nonetheless, their characters are marked with mutual respect and intelligence.
- **Language:** Language used in this scene is simple and accessible. It is dignified and is that of a typical mother-daughter relationship.
- **Props:** All props used in this scene are marked with a high level of symbolism.
- **uDumakude's hammer:** Symbolizes the sound made by thunder and uNyawolunye's massive strides as He beckons nearer. uNyawolunye (The One-legged Progenitor) is uDumakude's (The Viking's Thor) twin image. (8)

Order level	Difficulty level	Percentage	Marks	Questions
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	7	4.1.3 (5) 4.2.2 (2)
<b>Application</b>	Middle Order	40	13	4.1.2 (2) 4.3 (3) 4.4 (8)
<b>Knowledge and comprehension</b>	Lower Order	30	10	4.1.1 (4) 4.2.1 (2) 4.2.3 (4)

LO 3	AS 1	AS 2
4.1		11
4.2	8	
4.3		3
4.4	8	

[30]

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

- 5.1 5.1.1 Percy says that Morena would be arriving on clouds. Mbongeni replies that the clouds are too hot and that Morena would fly air-conditioned. Mbongeni also wants Morena to use miracles and make bricks just as he turned the water into wine and just as he provided manna from heaven for the Israelites. In the same way they want the bricks to fall from heaven. Percy/Zuluboy says just as he made fried fish – another miracle that Jesus performed. He didn't fry the fish but that He multiplied it. The humour comes from Percy and Mbongeni wanting Morena to use the miracles from the bible to make their work load lighter. (3 x 2) (6)
- 5.1.2 The main issue is exploitation and oppression of workers. Percy and Mbongeni work hard and for long hours with little pay. They are treated badly by their employer, Baas Kom who threatens to fire them every time they disagree with him or complain about their working conditions. Their employer threatens them by saying that there are hundreds of people looking for jobs so they should be grateful for the job that they have. The employer does not afford them basic human/worker rights. Another issue highlighted is the irony of although they make thousands of bricks, they do not live in proper homes – they say they live in sardine tins. (5)
- 5.1.3 The characters are not fully developed or well rounded. They are stereotypes or character types. They are representative and are loosely based on people who were either observed or interviewed by the creators on the streets of Soweto or Johannesburg. They are convincing because the creators observed people going about their day to day business or in their own familiar surroundings. The creators took note of their habits, mannerisms, the way they spoke and the way they walked. They then incorporated this into their characters. They also gained valuable insight through the interview processes which they used to create their characters. For example, the toothless old man and the way he threaded the needle, the meat seller and the way he swatted the flies etc (6)
- 5.1.4 At a wedding in Cana in Galilee, the hosts ran out of wine and Mary Jesus' mother asked Jesus to help. He asked for buckets of water which he then turned into wine. When the Israelites were freed by Moses from Pharaoh, they left Egypt and were in the desert. They complained that they didn't have food. So Moses prayed and God sent them manna/bread from heaven. Mbongeni and Percy want Morena to perform similar

type of miracles to help ease their pain and suffering. They also wanted free bricks to fall from heaven. (3)

5.2 A subjective answer is required. Either could be accepted.

Reading – When reading the play one gets a clear picture and understanding of the issues and the characters. A play can be read at leisure. You can make notes as you read for textual analysis. You can always go back and check details.

Performance – When watching there is the excitement of direct engagement with the performers. Characters and issues come alive on stage. The singing and dancing add to the vibrancy of the play which is lacking when one reads. It is also interesting to observe the two actors perform a variety of roles and see how they manage to do so without allowing the audience to become bored

Marks		Descriptor
4-5	Good	Candidate demonstrates a high level of critical, reflexive and creative thinking and insight into the difference between a script and a performance and good knowledge of the play.
2-3	Average	Candidate applies essential knowledge of the play and is able to explain a difference between a script and a performance.
0-1	Weak	Candidate demonstrates some basic knowledge of the play and is not able to explain any clear difference between a script and a performance.

(5)

5.3 Firstly it offered entertainment which township residents were deprived of. A play of this sort: poor theatre and a small cast with minimal set requirements was cheap and township residents could afford it. The play dealt with serious issues in a light hearted manner. It was more enjoyable for an audience to watch. The creators also used this type of play to educate the masses of people about the injustices, oppression and apartheid laws such as pass laws. This was beneficial to the audience as many were illiterate. By watching these plays the audience could become empowered in their lives and try to make changes wherever possible. (5)

Marks		Descriptor
4-5	Good	Candidate is able to reflect on, compare and evaluate how an audience in the 1980's in SA would benefit from the performance of <i>Woza Albert!</i> ; using a specialised vocabulary to explain and justify the representation of values and of human experience.

2-3	Average	Candidate is able to analyse how an audience in the 1980's in SA would benefit from the performance of <i>Woza Albert!</i> ; using specialised terms in some instances to describe the representation of values and some aspects of human experience.
0-1	Weak	Candidate describes limited aspects of how an audience in the 1980's in SA would benefit from the performance of <i>Woza Albert!</i> ; using inadequate or inappropriate terminology and showing little ability to reflect on or evaluate representation of values and human experience.

(5)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/ Evaluation</b>	Higher Order	30	9	5.1.1 (2) 5.1.2 (1) 5.1.3 (2) 5.2 (2) 5.3 (2)
<b>Application</b>	Middle Order	40	12	5.1.1(2) 5.1.2(2) 5.1.3(2) 5.1.4(2) 5.2 (2) 5.3 (2)
<b>Knowledge and comprehension</b>	Lower Order	30	9	5.1.1(2) 5.1.2(2) 5.1.3(2) 5.1.4(1) 5.2 (1); 5.3(1)

LO 3	AS 1	AS 2	AS 3
5.1	6		
5.1.1	5		
5.1.2		6	
5.1.3		3	
5.2	5		
5.3.			5

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

- 6.1 6.1.1 Yes would be the most acceptable answer. Candidates must support this with examples from the text. Crime and violence were a reality of urban life and culture. Poverty, misery and lawlessness led to the growth of many gangs. Township youth were unable to find jobs, this led to the formation of gangs - who operated in Sophiatown. They were the

## NSC – Memorandum

Berliners (who were largely concerned with small-scale crime), the Gestapos (who spent much of their time defending their territory), the Americans (who were the flashiest and most well known of gangs in Sophiatown). These gangs terrorised the people of Sophiatown and each other. Gangs operated from the city bus terminus which was used by Sophiatown residents. Mingus belonged to the Americans and they stole goods from the railways. They did not steal from the people of Sophiatown, rather they sold stolen goods to sell them very cheaply. In an incident in the play Mingus talks about how he with his 'boys' walked into the Ritz, just like Styles from the American movies, holds out his hat and all the patrons have to put their valuables into the hat. It seemed that the police didn't care much about the crime – especially between the gangs and the residents because the District Commandant turned down a request by the people to have an inquiry into the matter. The police did however carry out raids where they confiscated stolen goods and alcohol.

(Accept other valid examples and candidates responses)

Marks		Descriptor
6	Excellent	Candidate is able to identify, analyse and interpret the content and context of <i>Sophiatown</i> with evidence of research.
4-5	Good	Candidate is able to identify, analyse the content and context of <i>Sophiatown</i> .
2-3	Average	Candidate is able to identify with some analysis the content and context of <i>Sophiatown</i> .
0-1	Weak	Candidate shows little or no ability to identify and describe the content and context of <i>Sophiatown</i> .

(6)

6.1.2 Mingus (1)

6.1.3 When Princess complains that she is not happy with Ruth living there, Mingus gets violent with her and says, "Shaddup, or I'll have to cut your spinal off! I didn't bring you from your shack to complain." Mingus and his gang walk into the Ritz and threaten the patrons to hand over all their valuable possessions. He becomes very abusive when the G-men come to remove them from their homes. He threatens Ruth.  
(Accept other valid examples) (4)

6.2 6.2.1 He is a journalist for Drum magazine (2)

6.2.2 Jakes is the narrator as well as a character in the play. He was educated and referred to as an 'intellectual' or 'situation' – by Mingus and the others in Sophiatown who were not educated. Mingus is illiterate as demonstrated in the beginning of the play when he asks Jakes to write him a love letter. Jakes is the voice of

reason. He is responsible for bringing Ruth to Sophiatown. She goes to Jakes when she is scared and afraid especially of Mingus. Jakes does an honest living, Mingus steals and robs. Jakes is more rational and calm, Mingus is more aggressive. Mingus reflects the gangsterism and violence in Sophiatown while Jakes represents the cultured aspect of life.

(Accept other valid response)

(3 x 2) (6)

6.3 6.3.1 Accept valid responses. Jakes is always well groomed so he would dress according to the fashion of the 1950's -a suit and a tie with a hat and smart shoes. He represents the 'intellectuals' of the time. People in the streets recognise the "intellectuals" very easily by the way they dress.

(Accept other valid responses)

(3)

6.3.2 A subjective answer is required. Some might say to the side of the stage because that was his area in the house. Others might say back away from the other characters because he was always typing.

(Accept candidates' response and motivation – no specific marks to be awarded for the diagram itself)

(3)

6.4 It went against the government's apartheid policy – a policy of divide and rule. If the government separated people according to racial lines then it would make it easier to enforce their laws because separation caused distrust among the races. So black people and white people meeting in Sophiatown posed a threat to the government's separate development policy. The spirit of vibrancy and unity among all the people presented a problem to the apartheid government who were trying to relocate people to different areas. Sophiatown was a melting pot of cultures where black and white bohemians mingled freely in pursuit of their art (jazz music, the love of writing and poetry, the intellectual debates and discussions). All this definitely caused the government to rethink its strategies, hence the early forced removals.

Marks		Descriptor
4-5	Good	Candidate demonstrates a high level of critical, reflexive and creative thinking and insight into the meeting of blacks and whites in Sophiatown in the 1950's. The explanation shows good knowledge and is culturally fair.
2-3	Average	Candidate applies essential knowledge of the play and is able to explain the issues around the meeting of blacks and whites in Sophiatown in the 1950's. The explanation shows some knowledge and tends to be culturally fair.
0-1	Weak	Candidate demonstrates some basic knowledge of the play and is not able to explain clearly the issues around the meeting of blacks and whites in Sophiatown in the 1950's. The explanation shows little knowledge.

(5)

Order level	Difficulty level	Percentage	Marks	Questions & marks
Analysis/Synthesis/Evaluation	Higher	30	9	6.1(2); 6.1.3(2); 6.2.2



	Order			(2); 6.4(3)
<b>Application</b>	Middle Order	40	12	6.1(2); 6.1.3(2); 6.2.2(2); 6.3.1(2); 6.3.2(2); 6.4(2)
<b>Knowledge and comprehension</b>	Lower Order	30	9	6.1(2); 6.1.2(1); 6.2.1(2); 6.2.2(2); 6.3.1(1); 6.3.2(1)

LO 3	AS 1	AS 2	AS 3
6.1.1	6		
6.1.2 6.1.3		5	
6.2.1 6.2.2			8
6.3.1 6.3.2		6	5

**[30]****QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI**

- 7.1 Siphso has not had contact with his brother (Mandisa's father) for some years. He cannot see his brother's body as it has been cremated and the photograph reminds him of what his brother looked like. (2)
- 7.2 At the start of the play Siphso is disappointed that he has not been appointed to the promotion post he had hoped for. He was angry at the way life dealt with him, he felt he had played by the rules and others, especially his brother, had not. He felt that he received no reward despite his hard work and dedication. He had always done what others expected of him. At this stage he is far more positive – he is taking his future into his own hands and choosing what he wants to do. He is positive and happy despite the challenging task he has set himself of taking the library to poorer communities. He has forgiven his brother and accepted himself as he is. (5)
- 7.3 Historically in terms of a time frame the play was written after Apartheid had ended. Siphso, a black person in South Africa, is not battling Apartheid but personal relationships against the backdrop of Post-Apartheid SA. One of his battles is with his own past and his feelings, the other is how he can find a sense of purpose in the changing SA where a younger Black person has been given the job he aspired to. He eventually chooses to use his energy to further the education of the Black community by creating Libraries where there were none in the past because of Apartheid. The focus of the play is not to change society, as many apartheid plays wanted to do, but to investigate the dilemma of a middle class everyman figure against the changing landscape of his country. (5)
- 7.4 Choose any TWO from the following list but do not ignore any other answer a candidate might give if it is reasonable. Three marks for each feature.

- Set:** The set is realistic or selected realism. The environment is a living area and kitchen of a small township house. The set is either a box set or fragmented box set clearly representing two rooms. The audience is expected to accept that it is the home of the characters on stage.
- Cast size:** The small cast of three is typical of a realistic play where each character is created in detail. Each actor acts as only one character on stage throughout the play.
- Themes and issues:** The themes and issues are personal and about the psychological truth, relationships and dilemmas of a main character (Sipho). He eventually comes to an understanding of his own shortcomings and changes his life. This is typical of realism and its focus on an individual's social and environmental reality rather than on a storyline.
- Time frame:** The time frame is less than 48 hours and attempts to capture time on stage as if it is happening in real time. There is unity of time.
- Language:** Used by the characters is colloquial. It mimics the real speech of the income group, social class and education of the characters. The only difference is that English is used throughout when it is likely that Sipho and his daughter would speak an African language to each other when Mandisa was not there.
- Style of performance:** The actors would be expected to attempt to capture reality on stage probably following Stanislavski's system of intellectual understanding of the role, internalizing of the feelings of the character and physical mannerisms that create the role realistically on stage

(6)

7.5 Use rubric provided to assist in marking the question.

Marks		Descriptor
10-12	Excellent	Candidate clearly understands the statement and can relate specific examples from the play to the statement. Candidate deals with all three areas of the statement – that the play is a portrait (intimate picture of a person's life), deals with the ordinary lower middle class characters in an extra ordinary time in SA's history and an extra ordinary relationship/conflict between brothers.

8-9	Good	Candidate understands the statement and can relate clear examples from the play to the statement. Candidate probably deals with two of the three areas of the statement – that the play is a portrait (intimate picture of a person's life), deals with the ordinary lower middle class characters in an extra ordinary time in SA's history and an extra ordinary relationship/conflict between brothers.
6-7	Average	Candidate understands the statement at a simple level. Tends to re state the topic but is able to give some examples. Candidate deals with two of the three areas of the statement – that the play is a portrait (intimate picture of a person's life), deals with the ordinary lower middle class characters in an extra ordinary time in SA's history and an extra ordinary relationship/conflict between brothers. Often in the form of statements rather than cohesive paragraphs.
4-5	Elementary	Candidate able to give some examples but depends mainly on story without connection to topic except by chance. Short statements made rather than cohesive paragraphs.
0-3	Weak	Candidate gives basic description of storyline (This is accurate). Lacks ability beyond that to connect with a discussion of the statement. Short comments made rather than cohesive paragraphs.

(12)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	9	7.2 (3) 7.3 (1) 7.5 (5)
<b>Application</b>	Middle Order	40	12	7.2 (2) 7.3 (2) 7.4 (4) 7.5 (4)
<b>Knowledge and comprehension</b>	Lower Order	30	9	7.1 (2) 7.3 (2) 7.4 (2) 7.5 (3)

LO 3	AS 1	AS 2	AS 3
7.1	2		

7.2	5		
7.3		5	
7.4	6		
7.5	4	4	4

**[30]****QUESTION 8: GROUNDSWELL BY IAN BRUCE**

- 8.1      8.1.1      Give credit to an appropriate and motivated answer. A possible answer could be:  
The play is a realistic. The staging would therefore follow realistic conventions. The characters' actions and gestures will be true to life and motivated.

Here follows a possible example, candidates should be rewarded for creativity and motivated answers.

At the start of the extract, Johan could be placed stage right, Thami far stage left and Smith could be placed approximately centre stage. Johan could move in to centre stage when he addresses Smith in an energetic and even threatening manner. His gestures are big and demonstrative, especially on lines 17, 19 and 21 to 24. On line 9 Johan might move quite close to Smith as if he urgently wants to teach him a lesson. Johan may not be in one place throughout the scene and may be moving about while he delivers his dialogue. He may be using expressive and demonstrative gestures to ensure that he drives his point home. Smith may stay seated throughout the scene. He could form a contrast to Johan's high energy delivery and stay reasonably calm. His delivery is very direct and strong. He may stand up and walk away on line 20, as if he does not want to be part of the confrontation with Johan any more. Thami forms a stark contrast to Johan and even Smith, by observing silently and cautiously.

Marks		Descriptor
7 - 8	Excellent	Candidate clearly understands the appropriate staging conventions of the play. Clear and motivated examples are used to substantiate the answer. Candidate deals with all aspects – characters' positions, movements and gestures. Candidate demonstrates a high level of critical and creative thinking, insight and knowledge.
5 - 6	Good	Candidate understands the appropriate staging conventions of the play and can relate clear examples from the play. Candidate probably deals with two of the three requirements – characters' positions, movements and gestures.

		Candidate demonstrates critical and creative thinking, insight and knowledge.
3 - 4	Average	Candidate understands the appropriate staging conventions of the play at a basic level. Candidate deals with one of the three requirements – characters' positions, movements and gestures. Often in the form of statements rather than cohesive paragraphs. Candidate applies basic insight and knowledge.
0-2	Weak	Candidate demonstrates very limited or no understanding of the appropriate staging conventions of the play and gives no examples. Short statements made rather than cohesive paragraphs. Shows very little operational knowledge.

(8)

- 8.1.2 Smith has wealth; he has a house, a car – everything that goes with a healthy financial situation. What he seems to have lost, after 1994, is the meaning of it all: his family has dispersed and his long-held personal ambitions have been brought up short. He does not understand the things he has been asked to accept. This is what has driven him out of his home into the unknown, in search of something to distract him from his life's emptiness. Yet he clings, angrily, to the echoes of his lost life. When he is confronted by Johan, he becomes increasingly upset and disturbed. He is of the opinion that he has also contributed and supported the struggle for freedom in South Africa. He list the ways in which he has supported the struggle in an increasingly intense and urgent manner. The character may increase his tempo as he lists the way in which he was part of the Struggle. His address is sincere, direct and honest.

Marks		Descriptor
7-8	Excellent	Candidate has excellent understanding of the character of Smith. Candidate is able to give sound advice with regard to characterisation using a specialised vocabulary. Candidate demonstrates high level of insight, creativity and culture-fairness in his/her response.
5-6	Average	Candidate has an understanding of the character of Smith and can apply it at a basic level to the extract. Candidate able to give sound advice with regard to characterisation using a specialised vocabulary. Candidate presents his/her response with insight.

3-4	Elementary	Candidate has some understanding of the character of Smith and can apply it at a basic level to the extract but does not connect it effectively to the extract. Candidate applies knowledge in a mechanical manner and is unable to formulate own personal response.
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0-2	Weak	Candidate does not have an understanding of the character of Smith. Candidate does not attempt to make a connection with own extract. Candidate shows very little basic operational knowledge.
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(8)

8.1.3 Give credit to a motivated answer. A possible answer could be:

- (a) Smith delivers the line by making an exasperated pause, he is and in disbelief. He takes a breath. After the pause, he says 'good heavens' The pause gives weight to the words and emphasises his disbelief at Johan's statement. (2)
- (b) Johan wants to emphasise his role and experience during the Apartheid years. He had first hand experience and did not stay at a safe distance as Smith. He wants to add weight to his word and emphasise the "I". (2)

8.1.4 **Smith** is not prepared to embrace a new meaning by joining Johan and Thami. He is not prepared to invest anything further into anything, except his own search for enjoyment, his reward to himself for his life's hard work. He does not admit to any guilt for the past. When Johan confronts him with the notion that by helping Thami he could gain redemption, he denies any need for such a thing.

**To Johan**, Smith's appearance is providential. Smith, the visitor, the traveller, is to Johan – at first anyway – a means to an end. Smith's arrival comes at an unlikely time of the year and at a junction when Johan senses Thami's enthusiasm for their scheme is waning, and his confidence in his own ability to provide the means is weakening. Smith is the missing part of the scheme – the investor. As Johan gets to know him, however, he gradually recognises in Smith the world that betrayed and rejected him. The more Smith dodges Johan and Thami's appeal, the more intensely Johan goes after him. The demand for investment gradually changes into a demand for compensation, for pay back. Finally Johan is ready to use any means to achieve Smith's contribution.

**For Thami**, the relationship with Johan is not about any need he might have of Johan's friendship. It has more to do with patiently seeking opportunities to achieve what he envisaged when he left his family and came to the diamond coast. Any chance to break out of the grip of poverty must be explored. Thami goes along with Johan's diamond-mine plans, but only to a point. To him it is a possibility, an opportunity to stay alive, but there are other options. Thami supports Johan's appeals to Smith for investment; he is ready even to accept that Smith may owe him some sort of compensation. He is willing to go along with Johan, but not at any cost. To stop Johan from going too far, though, he is forced to reveal his true opinion of the future Johan has envisaged for him. To get what he wants, he does not need Johan, and what he envisages for himself does not include Johan.

5-6	Outstanding	Candidate discusses the three characters with regard to purpose, relationship and attitude at a sophisticated level. Uses
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		specific examples from the text to back up answer. Candidate demonstrates a high level of critical, reflexive and creative thinking, insight, knowledge and culture fairness.
3-4	Moderate	Candidate able to explain three characters with regard to purpose, relationship and attitude in a comprehensive manner, but only uses some examples to back up answer. Candidate applies in a culture-fair way essential knowledge and culture fairness.
0-2	Elementary/ not achieved	Candidate makes vague points about the characters. Correct by chance rather than design. Often fragmented. Candidate shows very little basic operational knowledge.

(6)

- 8.2 Yes, The Oxford dictionary defines *Ground-swell* as a deep swell or heavy rolling of the sea, the result of a distant storm or seismic disturbance.

*Groundswell* is the play's title and we can assume that it plays an important role in preparing us for what we will encounter in the play, it provides clues to the main themes.

It suggests the sea element of the play's natural setting; a coastal village, where the sea strongly influences the atmosphere and the activities of the people. The idea of a groundswell has been chosen by the playwright, because it suits the mood of the play: an unsettled surface suggesting the influence of a something unseen and disturbing. This also, as an emotional metaphor, can be said to hint at the unresolved issues, the issues of identity and the guilt that disturb the interactions of the characters.

(4)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	8	8.1.3 (2) 8.1.4 (2) 8.2 (4)
<b>Application</b>	Middle Order	40	12	8.1.1 (8) 8.1.3 (2) 8.1.4 (2)
<b>Knowledge and comprehension</b>	Lower Order	30	10	8.1.2 (8) 8.1.4 (2)

LO 3	AS 1	AS 2	AS 3
8.1.1	4	4	
8.1.2	4	4	
8.1.3		4	
8.1.4		3	3
8.2			4

**[30]**

### QUESTION 9: *SIENER IN DIE SUBURBS* BY PG DU PLESSIS

## 9.1 9.1.1

Die uitwerking van die sosiale en ekonomiese agtergrond op die karakters word duidelik gesien deur die probleme wat ontstaan uit die verhoudinge tussen mense. Volgens Tiemie is daar twee groepe mense: diegene in die Suburbs, en diegene buite die Suburbs, anderkant die spoor – die ‘dandies’ by Tiemie se werk. Hierdie mense weet nie wat in die suburbs aangaan nie.

Die mense in die suburbs se lewens bestaan uit ‘dwarsklappe en kleintjies’ en mans wat dronk by die huis aankom. In die suburbs word ‘n vrou in ‘n semi gestop vir die uitsluitlike doel om daar kinders te kry. In die suburbs is daar sterk klasbewustheid. Die subkultuur van die suburbs bestaan uit twee dele: dié waarin Tiemie, Ma, Giel, Tjokkie, Fé en Albertus beweeg en die onderste ‘tang’ wêreld van Sybil en Jakes.

Geldsug word baie sterk by Giel gesien. In sy geldsug steek iets van die maatskaplike strewe om beter as die mense te wees. Wanneer hy verwys na die moontlikheid dat hy ‘n groot bedrag geld kan wen, sê hy dat hy dan ver bo hulle verhewe sal kan wees.

Tiemie is in opstand teen haar verstikkende omgewing. Haar mense is sosiale uitgeworpenes en dit voel vir haar asof hulle nie bestaan in die denke van die gemeenskap nie.

Jakes voel minderwaardig teenoor die ‘dandies’ by Tiemie se werk. Hy word deur Tjokkie uitgeskel as ‘n ‘tang en ‘n nobody’. Hy word beskou as nie goed genoeg vir Tiemie nie ten spyte van Tiemie se ma se losse sedes. Jakes wil ‘klas’ kry deur met ‘n meisie van stand te trou. Hy soek ‘n ‘klas’ ma vir sy kinders.

<b>Punte</b>		<b>Beskrywer</b>
9-10	Uitstekend	Antwoord is gefokus, die kandidaat ken en verstaan die die sosio-politiese agtergrond en hoe dit in die karakters weerpieël word. Antwoord is goed gestruktureerd. In die bespreking, toon die kandidaat insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks.
7-8	Goed	Kandidaat gee ‘n volledige beskrywing van die sosio-politiese agtergrond en hoe dit in die karakters weerpieël word. Antwoord toon ‘n mate van kreatiwiteit en insig. Kandidaat toon goeie begrip, voorbeelde uit die teks om te motiveer.
5-6	Bevredigend	Kandidaat gee ‘n basiese beskrywing van die sosio-politiese agtergrond en hoe dit in die karakters weerpieël word maar kort inligting in die antwoord. Die belangrikste aspekte van die temas word wel bespreek, maar die antwoord kort diepte. Min voorbeelde uit die teks.
3-4	Elementêr	Die kandidaat gee ‘n baie kortlikse beskrywing van die sosio-politiese agtergrond, maar verduidelik nie werklik hoe dit in die karakters weerpieël word nie; kernidees kom kort. Die kandidaat toon ‘n gebrek aan visualisering en kreatiwiteit.
0-2	Swak	Min of geen poging om die vraag te beantwoord. Kandidaat verstaan nie die vraag nie.

(10)



## 9.1.2 Temas in die drama:

- Die futiele (tevergeefse) gegryp na geluk en die ontsnapping uit 'n troostelose situasie.
- Hierdie hunkering na geluk word uitgespeel in verskillende liefdesverhoudings: Tiemie en Jakes, Ma en Giel, asook ouer-kind verhoudings tussen Ma en Tjokkie en Tiemie, die broer-suster verhouding tussen Tiemie en Tjokkie.
- Klasbewustheid: die klem val op menslike probleme en die verhoudings tussen mense wat uitgespeel word in die sterk klasbewustheid. Die subkultuur van die suburbs bestaan uit twee dele, dié waarin Tiemie, Ma, Giel, Tjokkie, Fé en Albertus beweeg en die 'tang' wêreld van Jakes en Sybill.
- Giel se geldsug is ook 'n belangrike tema in die drama waarmee 'n gehoor kan identifiseer. Dit verbeeld ook sy strewe om beter as ander mense te wees. Giel verset hom teen enige verantwoordelikheid.
- Die idee van 'moeilikheid' is 'n sterk tema in die drama – die karakters se magtelose vasgevangenheid in hul neerdrukkende omstandighede waaruit hulle nie kan ontsnap nie: armoede, drankmisbruik, 'n gevoel van minderwaardigheid

Punte		Beskrywer
7-8	Goed	Antwoord is gefokus, die kandidaat ken en verstaan die temas in die drama en verduidelik dit op 'n omvattende manier. Antwoord is goed gestruktureerd. In die bespreking, toon die kandidaat insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks.
5-6	Bevredigend	Kandidaat gee 'n duidelike verduideliking van die temas in die drama. Antwoord toon 'n mate van kreatiwiteit en insig en daar word in 'n mindere mate verwys na die temas. Kandidaat gebruik voorbeelde uit die teks om te motiveer.
3-4	Elementêr	Die kandidaat gee 'n baie kortlikse verduideliking van die temas. Die kandidaat toon 'n gebrek aan visualisering en kreatiwiteit.
0-2	Swak	Min of geen poging om die vraag te beantwoord. Kandidaat verstaan nie die vraag nie.

(8)

9.2 Die drama is realisties van aard en daarom sal die akteur hom- of haarself voorberei vir 'n lewensgetroue en emosioneel oortuigende vertolking. Die akteur sal Stanislavski se metode gebruik om hierdie karakter te vertolk. Die kandidaat kan enige karakter bespreek en dit toepas op Stanislavski se metode. Die metode moet bespreek word en verbind word met die karakter.

**Stanislavski se 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 intrige?
  - Die tyd en plek van die toneel
  - Wat is die motivering vir die handeling?
  - Hoe voel die karakter oor die handeling? Wat is sy/haar houding daarteenoor?
  - 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 om die gegewe omstandighede te ondersoek:

- 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' wat jou omring
  - Verbreed jou aandag stadig om uiteindelik op alle areas en aspekte te fokus
- Eenhede en doelstellings
  - Deel die drama op 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 hoofdoelstelling
- 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

Karakterbeskrywings van karakters wat bespreek sou kon word:

- Giel:
- Verset hom teen sy finansiële dilemma – hy speel die perde en verkwansel muurtekste en spreuke
  - Hy leef vir geld, maar omdat hy dobbel op perde het hy altyd finansiële probleme
  - Hy is afhanklik van ander vir blyplek en leefruimte
  - Hy wil graag verlos wees van sy afhanklikheid van Ma en wil hê Tjokkie moet sien om hom uit sy finansiële probleme te help.
  - Hy is skynheilig – hy beweer sy sentimentele tekste kan ‘opgebreekte huise’ regmaak, maar hy is eintlik ‘n opportunist wat net wil geld maak.
  - Giel verseker Ma dat hy haar liefhet, maar dit gaan net oor sy liefde vir homself. Hy bly slegs by Ma solank hy finansiëel daarby baat
- Jakes:
- Hy is die antagonis in die drama.
  - Hy verteenwoordig nog ‘n laer groep in die subkultuur van die suburbs
  - Hy kry Vrydae geld waarmee hy drank koop
  - Hy is bekend vir sy losse sedes, hy is sinies – hy vra “Wat het ‘n man in die lewe behalwe juice en love?”
  - Hy is gewelddadig en aggressief. Hy martel Tjokkie genadeloos.
  - Sy pa was nooit werklik ‘n ouerfiguur vir hom nie.
  - Hy was getroud met Sybil toe hy agtien was. Hy is wantrouig en voel minderwaardig omdat Sybil nie kon swanger raak nie en hy daarvoor gespot is.
  - Hy versonder hom teen sy doellose bestaan deur met Tiemie te wil trou omdat sy ‘klas’ is.
- Tiemie:
- Mooi, intelligent met ‘n goeie werk.
  - Sy kry dit nie reg om te ontvlug nie, sy raak verstik in haar eie sensualiteit
  - Sy ly ook, soos haar ma, aan haar vleeslikheid
  - Sy het die potensiaal om uit die semi’s se triestigheid los te kom
- Ma:
- Ma het haar kinders lief.
  - Ma se dubbele standarde maak haar liefde vir haar kinders meer kompleks.
  - Sy het ‘n sekere stel standarde vir haarself en ‘n ander stel standarde vir haar dogter.
  - 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 wegom van die suburbs en gelukkig sal wees.
- Sy veroorsaak pyn vir haar kinders oor haar 'losbandige' lewenstyl. Tiemie verduur baie beledigings en verwyte. Ma se sedeloosheid lei daartoe dat haar kinders haar verwerp. Tjokkie sê dat hy liever by die skool gespot word oor sy klere as oor sy ma.

- Tjokkie:
- Die protagonis in die drama
  - Hy 'loop straight'
  - Hy is die enigste karakter wat besliste morele waardes het
  - Hy verag die ongebonde sensualiteit van sy ma en suster
  - Hy het 'n bonatuurlike gawe waarop die ander hul hoop vestig vir uitkoms uit hul neerdrukkende situasie
  - Hy staan as *outsider* buite die groep
  - Hy kry geen oomblik rus nie, want almal wil hê hy moet sien en so hul moeilikhede oplos

Punte		Beskrywer
11-12	Uitstekend	Antwoord is gefokus, die kandidaat ken en verstaan die die karaktereienskappe van die genoemde karakter baie goed en en gee 'n omvattende beskrywing. Antwoord is goed gestruktureerd. In die bespreking, toon die kandidaat insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks.
8-10	Goed	Kandidaat gee 'n volledige beskrywing van die karaktereienskappe die genoemde karakter. Antwoord toon 'n mate van kreatiwiteit en insig. Kandidaat toon goeie begrip, voorbeelde uit die teks om te motiveer.
6-7	Bevredigend	Kandidaat gee 'n basiese beskrywing van die genoemde karakter, maar kort inligting in die antwoord. Die belangrikste aspekte van die karakters word wel bespreek, maar die antwoord kort diepte. Min voorbeelde uit die teks.
4-5	Elementêr	Die kandidaat gee 'n baie kortlikse beskrywing van die genoemde karakter, maar kernidees kom kort. Die kandidaat toon 'n gebrek aan visualisering en kreatiwiteit.
0-3	Swak	Min of geen poging om die vraag te beantwoord. Kandidaat verstaan nie die vraag nie.

(12)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	9	9.2 (9)
<b>Application</b>	Middle Order	40	12	9.1.1 (5) 9.1.2 (4) 9.2 (3)
<b>Knowledge and comprehension</b>	Lower Order	30	9	9.1.1 (5) 9.1.2 (4)

LO 3	AS 1	AS 2	AS 3
9.1.1	5	5	
9.1.2	4	4	
9.2.1	4	4	4

[30]

**QUESTION 10: MISSING BY REZA DE WET**

- 10.1 10.1.1
- *Missing* has an eclectic nature, in other words it is not purely realistic, but contains a mixture of styles.
  - The realistic approach of the text is a comforting starting point for the audience.
  - The audience is then taken on an exploration to a world of speculation and imagination (where every person houses a clown or wizard inside himself/herself and where transformation is natural and acceptable).
  - It therefore displays a realistic surface. Each play has a well-known and nearly stereotypical genre – it forms a structural base.
  - The surface realism should not necessarily be accepted as the guideline in the presentation of the play.
  - The recognition of the dramatic form (genre) already creates an expectation with the reader, and can influence the audience.
  - There are elements in the text that are not purely realistic, for example the images like the circus, the seremonial aspects of the Catholic Church (this mist, the white dress).

(4)

10.1.2 **The candidate may discuss any three of the following images or metaphors:**

1. **The title, *Missing*:**

1.1 Manure (Afrikaans *mis*) as fertiliser. Meisie and Miem makes a living from the manure they sell to farmers. The manure is also Meisie's biggest frustration, because she complains to Konstabel that the manure smells badly en attracts flies. She uses it as the reason why no boyfrineds come to visit her. She plants roses in front of her bedroom window to expel the smell. The manure can also indicate fertility. Miem says it is early spring and everyone wants to work their land. Meisie grows to freedom as a flower out of this manure.

1.2 Mist can also be condensation – something that prevents you from seeing clearly. It is symbolic of Miem and Gertie's inability to see reality. They live in their own small world where everything is a threat to them and if they don't understand something (like the disappearance of the girls), they quickly invent their own interpretation. They are blind to the facts/reality like one that peers through mist at something.

1.3 The expression: '*You're missing the point*' can be applied here. Miem and Gertie is wrong when they think the girls are murdered. They are wrong when they think they can remove the 'evil' that they are afraid of by barring windows and doors. They are also wrong when they believe that the Konstabel will keep them safe. It is about the misinterpretation of situations.

1.4 It can also indicate the earthly everyday, even 'farmerness' The bucket that dumps human excrement is symbolic of this. It contaminates their entire existence.

1.5 Mist can also refer to holy communion (Roman Catholic Mist) If we look at Miesie's first communion dress, the meaning becomes clear. After her first communion she is accepted as an adult at the church and she can participate in the communion – she is therefore an adult in the eyes of the Church. Ironically her mother does not see her that way. The purity symbolised by the white dress, is also evident here. It can suggest a wedding, which in itself is the start of a new life. Holy communion is the start of a new life for the christian (the death and rising of Christ and life for us). It may be good to look at Miem's reference that her husband, Gabriël "went up". It is almost like ascension. The reference that she doesn't believe he will desert them if something goes wrong is also interesting.

## 2. Refence to flowers:

There are many references to flowers, such as roses, rose bushes, the smell of flowers, etc. It also indicates Meisie as a flower emerging from the *mis* (manure). Meisie fights against the bad smell of the manure by planting roses under her window. This is symbolic of her sexual awakening (that hold the promise of fertility), her virginal innocence. She holds the promise of sexual fertilisation. Miem says it's early spring and the people need manure for planting.

## 3. Eclipse of the sun:

Konstabel's bizarre telling of the eclipse of the sun accompanies the howling of the wind, the fall of fruit like hail and flowers that fly away. It is very mysterious and is presented as an unreal dream – a type of ghostliness or fairytale. While you read you get the idea that something abnormal is happening, while it is in fact a normal event in nature that got a magical quality in the mouth of Konstabel. It reflects a threat.

We normally associate the sun with light and life. Sexually it represents the male. Apollo is the male sun god and Artemis is the female moon god (Greek mythology). During an eclipse of the sun, the moon moves in front of the sun (as Konstabel tells it).

The moon and darkness is therefore related and on a symbolic level the moon as female element therefore relates to darkness – the dark world of the subconscious, that which we cannot measure with our waking minds.

The sun as rational male (the one that thinks and acts) is symbolically reconciled with the irrational, dark, female side. Meisie dances out into the dark world in the end. It indicates her reconciliation between irrational (moon, female) and rational (sun, male). She therefore moves from Miem's rational world to Konstabel's (as magical clown) irrational circus-like dream world. The fact that the man is the thinker come to the fore, while the young girl is the dreamer that sees webs moving under the water.

Konstabel's blindness disappears in the night/dark when he become a clown. Miem's nearsightedness is symbolic of her spiritual blindness. Konstabel can see in the day when the sun shines, but it is symbolic of the male in him and he is not completely human. Only at night, when the female light of the moon shines, can he see, because he becomes a complete human being with the female. It is a mixing of the male and female light, like the eclipse of the sun.

Miem is also blind in the male light. The light in her house is artificial, and therefore she cannot see properly and stays nearsighted. The moon is symbolic of the softer, blue, mystical light, the female light – not harsh like the light of the man.

#### **4. White first communion dress:**

According to tradition, the young girls wore white dresses when they are accepted as members of the church. The white dress that Meisie wears gets a religious connotation. She enters a liberating act. In this liberating act, Konstabel can be seen as a type of holy priest that leads his victims into dark, hidden secrets.

The white dress can also suggest a wedding dress. She is the fertile young girl that becomes a flower. It also suggests her sexual virginity. The moon as female symbol is also linked to fertility.

#### **5. Image of aunt Hannie**

Konstabel's image of his aunt Hannie is idealised: long, golden, wavy hair, she's tall and slender. The image of aunt Hannie as dancer corresponds to Meisie as transformed, dancing girl in the end. Both have a magical dream quality. Hannie becomes an icon/idol, the perfect Venus. We see how Gertie reacts to this story. Gertie finds the woman that she can never be – desirable, beautiful, sexual. Gertie fails to play the role to the end, because Miem enters the room and Gertie runs out. Meisie later completes it when she leaves the house while dancing.

**6. Freaks at the circus:**

Gertie pretends to be conservative, to dislike the circus, but she goes to the circus and when Miem confronts her about it (shocked that she would do such a thing), she has an explanation ready. Even though Miem pretends that she doesn't want to know anything about the circus, she encourages Gertie to tell of the freaks she saw – just so that Meisie can be satisfied about how she looks, because she always complains. However, this is only an excuse to hide her dishonesty. She also needs the outside world. The evil is also a part of her, even if she tries to keep it away.

The little man, mermaid, Tall Man, Bearded Woman, Apeperson, Fattest Woman and Man full of Bumps are all symbols of the supernatural or the absurdity of human existence. These alienated people find a home in the circus as a metaphor for the dream world. In society they are banned freaks that everyone hates. In the circus they become rare showpieces/strange phenomena. Here they also become magical figures in the magical world.

**7. Meisie's recollection of the girl and the wizard at the circus:**

Something that interested Meisie at the circus, is the wizard and the girl (his assistant). She tells Konstabel of the experience. Meisie finds the experience frightening and as a fascinating magical show where play and reality melts together into a dream world where the impossible becomes possible. (The trickery involved links to the idea of blindness). The wizard's tricks only work as he approaches the girl in a merciless way and 'heals' her again. He therefore becomes a symbol of Konstabel as clown who entices Meisie away in a cruel way to free her as a person.

<b>Marks</b>		<b>Indicator</b>
11-12	Exceleent	Answer is focussed, the candidate has an excellent knowledge and understanding of images and metaphors and can link it to the quotation. The candidate gives a detailed description of the images and metaphors. Is is structured well. In the discussion, the candidate shows understanding and creativity, motivated by examples from the text.
8-10	Good	Candidate gives a complete description of images and metaphors and can link it to the quotation. Answer shows some creativity and understanding. Candidate shows good understanding, examples from the text to motivate.
6-7	Satisfactory	Candidate gives a basic description of images and metaphors, but cannot link it to the quotation. The answer lacks depth. Few examples from the text.
4-5	Elementary	The candidate gives a very short description of the images and metaphors, but core ideas are missing. The candidate shows a lack of visualising and creativity.
0-3	Poor	Little or no attempt to answer the question. Candidate does not understand the question.

(12)



10.2 She is fat, middle-aged, with a braid over her head. She is diabetic and has water on her knees. One can admire Miem that she keeps the pretends under such difficult circumstances. Her husband distanced himself quite conveniently and she and Meisie must sell manure to make a living. She stays loyal to him, however.

She creates the impression of a strong woman, evil and dominating. She manipulates Meisie in a subtle way: she will become sick again and blames her because she was never the same again after Meisie was "naughty" and slipped out the previous time.

Her lack of selfunderstanding costs her her daughter, because she talks of the other two girls that are gone. The one's father was so dominating and the other's mother had imaginary illnesses. All the while, she is guilty of both, but she does not realise that she smothers her daughter with it.

One of Miem's most important characteristics is her narrow-mindedness. She is very conservative (sexually and spiritually) and believes in a naive way that a murderer returns each year to kill a girl.

She is also a typical, friendly Afrikaner woman and very polite to her guests, Gertie and Konstabel.

If we look at what she says to Gertie, we can deduce that she is very frank. When Gertie wants to do exercises to warm up, she quickly puts her in her place with "ag no, Gertie, there is a time and place for everything".

Despite her being so conservative, she has a false morality. She pretends to be something that she is not. Note how she tries to sell Meisie to Konstabel by saying how broad her hips are. The subtext here is that Meisie will be able to have children – something that was very important to the previous generation of Afrikaner. Someone that is really as narrow-minded as her will not 'sell' her daughter to a stranger in such a way. She would want to see Meisie married according to traditional conventions. The talk of the corset would also fit in here.

This hypocrisy of Calvinism also appears when she asks about the creatures at the circus. She supposedly want to know nothing about the circus, but asks about it greedily, under the cover that she does it so that Meisie can stop complaining about her appearance and that she can learn thankfulness. She uses her daughter's eagerness to hear what she actually wanted to hear. Her neurotic fear of the 'evil' that will come over them stands directly opposite her strong personality.

Furthermore, Miem – who is so 'chaste' – sits with sexual frustrations. She admits openly to Konstabel, who is a stranger, that her 'feelings' are awakened by the mighty presence of a man in the house. Her husband has been in the attic for a long time, and even though she is conservative, she is still human.

Miem therefore appears to be the matriach of the family (in the absence of the patriach). With her rigid conventions she dominates Meisie – and in a way also Gertie when she reprimands her for going to the circus. One wonders to what degree her dominating conduct is responsible for Gabriël fleeing.

She represents the strict Calvinistic and social system of a part of the Afrikaner society. She functions as a witch exorcist against evil. She is an ironic figure. One initially sees her as the protector of her daughter, but she is actually very evil. She is figuratiely blind. Here we can note her near-sightedness (can't get the thread through the eye of the needle). Her blindness leads to the oppression of Meisie. In the end what she feared, happens: Meisie leaves her. Konstabel, who she trusted, becomes the traitor. She was too blind to see it, because her fear of evil keeps her from recognising the evil that she is really confronted with.

Marks		Indicator
9-10	Exceleent	Answer is focussed, the candidate knows and understands the characteristics of Miem very well and gives a detailed description of the nature and function of the character. Answer is structured well. In the discussion, the candidate shows insight and creativity, motivated by examples from the text.
7-8	Good	Candidate givs a detailed description of the characteristics of Miem. Answer shows some creativity and insight when the nature and function of the character is discussed. Candidate shows good understanding, examples from the text to motivate.
5-6	Satisfactory	Candidate gives a basic description of the character, Miem, but lacks information in the answer. The most important aspects of the nature and function of the characters are discussed, but the answer lacks depth. Few examples from the text.
3-4	Elementary	The candidate gives a very short description of the character Miem, but core ideas are missing. The candidate shows a lack of visualising and creativity.
0-2	Poor	Little or no attempt to answer the question. Candidate does not understand the question.

(10)

- 10.3 The candidate may answer *Yes* or *No*. Give credit for an answer that is properly motivated and refers to examples in the text.

Possible answers:

*No*, the text is limited to a small social and cultural group, the Afrikaner, and more specifically the group of Afrikaners that are strictly dogmatic and lives with a distorted image of Calvinism. The example of Miem as the protector of morals that keeps her duaghter prisoner in a limiting world of rules and threats, speaks only to a certain group and is no longer relevant to a modern SA audience. Even though the text was translated into English, it speaks more to the South African and especially the social issues of the 30s.

Yes, the text speaks to any South African (or international) audience. The issues that are handled reach past a language or cultural group. The issues and themes in the drama is universal by nature, issues like imprisonment and liberation appears in all societies. Here it is about the distorted and dogmatic preservation of Calvinistic values, but it could refer to any cultural and religious group. The theme of dominance (suchs Miem dominating her duaghter), the need for liberation (Meisie with her wish for a better life), the theme of frustration and a limited future (Gertie) speaks to any member of the audience. The play is mainly about individual liberation – this theme is universal. The member of the audience is confronted with himself/herself en looks at his/her own liberation process (whatever form it may take).

(4)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	8	10.1.2 (6) 10.3 (2)
<b>Application</b>	Middle Order	40	13	10.1.2 (6) 10.2.1 (5) 10.3 (2)
<b>Knowledge and comprehension</b>	Lower Order	30	9	10.1.1 (4) 10.2.1 (5)

LO 3	AS 1	AS 2	AS 3
10.1.1		4	
10.1.2	4	8	
10.2.1	6	4	
10.3.			4

[30]

**TOTAL SECTION B: 60**

**SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE****QUESTION 11**

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

11.1 The maidens are frightened they will be eaten so are pleading with the Cannibal. They might also be begging. They are trying to be convincing as they are desperate to escape even if it means sacrificing one of their sisters. The maiden in line 11 is quite firm and determined as she has realized her only escape is to trick others to die. (4)

11.2 Lines 12 – 15. This is the most probable interpretation but take into consideration each candidate's response and the support he/she offers to the argument provided.

**Pace:** The actor acting as the cannibal begins quickly responding to the maiden's promises saying 'Good, because if it does,' then he slows down to torment and threaten her saying 'I will enjoy you first, my lovely – and your flesh... like sugar fruit.' 'Do not fail me... lead me to you.' Faster and gloatingly. Then slowly and clearly so that the maidens and the audience understand 'You can never escape me. Never!' Then quickly and dismissively 'Now, go!'

**Pause:** The actor uses pause to break between faster and slower paced phrases and to emphasise dramatically what might happen if the maidens disobey him. eg he pauses between 'sweet and' then the word 'succulent' it makes the maidens wait fearfully for what he might say and look at each other in horror when they realize he is serious about eating them. Another example of the dramatic pause is between 'the necklaces you wear' and 'will always lead me to you' so that the maidens know they have no change to escape. Pause is also used at punctuation points as sense pauses. Eg the dash (-), exclamation mark (!) will be longer than a comma (,) pause. (4 x 2) (8)

11.3 The cast member 6 might have been any character so he/she would have to change his/her tone to that of a neutral narrator – conveying information with expression and energy without a particular character's quality. The narrator is a storyteller and tells the audience what the maidens had to do. (3)

Order level	Difficulty level	Percentage	Marks	Questions
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	4	11.1 (1) 11.2 (2) 11.3 (1)
<b>Application</b>	Middle Order	40	6	11.1 (1) 11.2 (4) 11.3 (1)
<b>Knowledge and comprehension</b>	Lower Order	30	5	11.1 (2) 11.2 (2)

11.3 (1)

	LO 1	
LO 3	AS 1	AS 2
11.1		4
11.2		6
11.3		5

**[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 learners to refer to but may often answer beyond the sources.

12.1 One mark allocated to the dance/movement form (eg ballet, hip-hop, tap, modern, Spanish, gum boot etc)

Marks		Descriptor
6-7	Good	Candidate understands what the dance form entails and is able to discuss how it is suitable for performance from an audience appreciation aspect and how it is an important dance style from the point of the performers. The Candidate is also able to explain the value of the dance as a tool of communication. Candidate demonstrates excellent technical proficiency in the chosen dance form.
3-5	Average	Candidate can explain what the dance form looks like. He/she is able to discuss how it is suitable for performance from an audience appreciation aspect and can make some comment on the dance style from the point of the performers. Candidate demonstrates some technical proficiency in the chosen dance form.
0-2	Weak	Candidate can explain partly what the dance form looks like. Often relies more on a description of costume than the dance itself. Answer simplistic.

(7)

12.2 An all African dance event is exciting as it means South Africans are given the chance to show what they are capable of and the range of different styles of dance/movement coming out of SA. It is relevant to our communities. This does not mean all black African but all South African.

Marks		Descriptor
3	Good	Candidate understands the value of a poster as a tool for advertising a

		performance. He/she can refer to the size of the lettering, the dates (clearly shown) and information about where the production is to be held. The creative aspect is presented through the candidates own response to the words coming from the dancers body mimicking lines that show the body is in motion. Candidate demonstrates a high level of critical and creative thinking.
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2	Average	Candidate can explain the value of a poster as a tool for advertising a performance. He/she refers to at least one of the following: the size of the lettering, the dates (clearly shown) and information about where the production is to be held. The candidate is unlikely to refer to the creative aspect of the poster. Candidate demonstrates some level of critical and creative thinking.
0-1	Weak	Candidate cannot explain the value of a poster as a tool for advertising a performance. He/she refers very vaguely to something on the poster to support answer. Answer simplistic.

(3)

12.3 The answer should be that it is likely to attract an audience but some acknowledgement must be given to the Candidate who answers in the negative as long as it is supported by a logical, coherent argument. (one mark)

(5)

12.4 12.4.1 Candidate must describe the context (background and circumstances) of the individual item. In the answer explain the environment the character speaking comes from and the situation that character is in that leads to the words the character is speaking.

(3)

12.4.2 Candidate must describe the process followed for performance. This could be a structured method (eg Stanislavski) or a process the school/teacher set up to assist the candidate in preparing the piece for performance.

Marks		Descriptor
7-8	Very Good	Candidate describes the process in detail from the selection through rehearsal to the final performance giving specific examples of each stage. The answer shows a clear understanding that performance is a logical process not just a product and that hard work and theory go hand in hand with creativity. Candidate demonstrates a high level of critical, insightful and creative thinking when analysing the process.
5-6	Sound	Candidate describes the process from the selection through rehearsal to the final performance giving examples of each stage. The answer shows an understanding that performance is a process not just a product. Candidate demonstrates a some level of critical, insightful and creative thinking when analysing the process

## NSC – Memorandum

3-4	Average	Candidate describes some of the process but focuses how the piece was performed in more detail. The rehearsal process was dealt with in a general manner. Candidate demonstrates a some level of creative thinking when analysing the process
0-2	Weak	Candidate makes statements about what he/she did in a very simplistic manner. Obvious statements are made – eg 'I had to learn the words and decide where to stand on stage'. Candidate has obviously performed an item but is relying on superficial statements that could apply to any performance.

(8)

12.4.3 This evaluation should include a discussion of what aspects of the individual piece could be improved upon and what went well.

Marks		Descriptor
4	Very Good	Candidate uses appropriate terminology to explain the success of the piece and how changes could be made to improve on the piece. Specific concrete examples are given to support candidate's answers. Candidate demonstrates a high level of reflexive thinking and subject performance knowledge.
3	Sound	Candidate explains the success of the piece and how changes could be made to improve on the piece. Examples are given to support candidate's answers but these are not always clear. Candidate demonstrates some level of reflexive thinking and subject performance knowledge.
2	Average	Candidate explains the success of the piece and how changes could be made to improve on the piece. Examples not given. Candidate demonstrates some level of subject performance knowledge.
1	Weak	Candidate makes statement about the piece. Correct often by chance than design. Examples not given.

(4)

Order level	Difficulty level	Percentage	Marks	Questions & marks
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	9	12.1 (3) 12.2 (1) 12.3 (1) 12.4.2 (2) 12.4.3 (2)
<b>Application</b>	Middle Order	40	12	12.1 (3) 12.2 (1) 12.3 (2) 12.4.1 (2) 12.4.2 (3) 12.4.3 (1)
<b>Knowledge and comprehension</b>	Lower Order	30	9	12.1 (1) 12.2 (1) 12.3 (2) 12.4.1 (1)

				12.4.2 (3) 12.4.3 (1)
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	LO 1		LO 4			
	AS 1	AS 2	AS 1	AS 2	AS 3	AS 4
12.1	4			3		
12.2				3		
12.3	2				3	
12.4.1		3				
12.4.2		2			4	2
12.4.3						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.

## 13.1

Marks		Descriptor
12-15	Excellent	Candidate has excellent understanding of theatrical terminology and can apply it to the quotation. Candidate able to reflect on, compare and evaluate live performance using a specialised vocabulary to explain and justify the representation of values and of human experience in the changing South African theatre. Candidate is able to refer to own experience when answering the questions. Candidate demonstrates high level of insight and culture-fairness in response.
9-11	Good	Candidate has good understanding of theatrical terminology and can apply it to the quotation. Candidate able to reflect on, compare and evaluate live performance using a specialised vocabulary to explain the representation of values and of human experience in the changing South African theatre. Candidate makes attempt to refer to own experience when answering the questions. Candidate demonstrates some level of insight and culture-fairness in response.
6-8	Average	Candidate has understanding of theatrical terminology and can apply it at a basic level to the quotation. Candidate able to analyse and describe live performance using a specialised vocabulary to describe the representation of values and of some human experience in the changing South African theatre. Candidate not able to make clear links with own experience. Candidate presents response in a culture-fair way
4-5	Elementary	Candidate has some understanding of theatrical terminology but writes about terminology as separate from the quotation.. Candidate attempts to describe aspects of live performance using very few specialised terms to explain partially the changing South African theatre. Candidate not able to make clear connection with own experience. Candidate applies knowledge in a mechanical manner unable to formulate own personal response.
0-3	Weak	Candidate does not have understanding of theatrical terminology but can connect at basic level with aspects of the quotation. Candidate attempts to describe aspects of live performance but unable to using any



	specialised terms accurately to explain the changing South African theatre. Candidate does not attempt to make connection with own experience. Candidate shows little basic operational knowledge.
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Order level	Difficulty level	Percentage	Marks	Questions
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	4	13.1
<b>Application</b>	Middle Order	40	6	13.1
<b>Knowledge and comprehension</b>	Lower Order	30	5	13.1

LO 4				
	AS 1	AS 2	AS 3	AS 4
13.1	15			

(Overlaps with other LO4 areas)

[15]

### 13.2

Marks		Descriptor
12-15	Excellent	Candidate has excellent understanding of theatrical/film terminology and can apply it to the quotation. Candidate able to reflect on, compare and evaluate film using a specialised vocabulary to explain and justify the representation of values and of human experience in the changing South African film industry. Candidate is able to refer to own experience when answering the questions. Candidate demonstrates high level of insight and culture-fairness in response.
9-11	Good	Candidate has good understanding of theatrical/film terminology and can apply it to the quotation. Candidate able to reflect on, compare and evaluate film using a specialised vocabulary to explain the representation of values and of human experience in the changing South African film industry. Candidate makes attempt to refer to own experience when answering the questions. Candidate demonstrates some level of insight and culture-fairness in response.
6-8	Average	Candidate has understanding of theatrical/film terminology and can apply it at a basic level to the quotation. Candidate able to analyse and describe film using a specialised vocabulary to describe the representation of values and of some human experience in the changing South African film industry. Candidate not able to make clear connection with own experience. Candidate presents his/her response in a culture-fair way.
4-5	Elementary	Candidate has some understanding of theatrical/film terminology but writes about terminology as separate from the quotation. Candidate attempts to describe aspects of film using very few specialised terms to explain partially the changing South African film industry. Candidate not able to make clear connection with own experience. Candidate applies knowledge in a mechanical manner unable to formulate own personal response.
0-3	Weak	Candidate does not have understanding of theatrical/film terminology but can connect at basic level with aspects of the quotation. Candidate

	attempts to describe aspects of film but unable to using any specialised terms accurately to explain the changing South African film industry. Candidate does not attempt to make connection with own experience. Candidate shows very little basic operational knowledge.
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Order level	Difficulty level	Percentage	Marks	Questions
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	4	13.2
<b>Application</b>	Middle Order	40	6	13.2
<b>Knowledge and comprehension</b>	Lower Order	30	5	13.2

	LO 4			
	AS 1	AS 2	AS 3	AS 4
13.2	15			

(Overlaps with other LO4 areas)

[15]

### 13.3

Marks		Descriptor
12-15	Excellent	Candidate has excellent understanding of terminology used in discussing cultural performance and ritual and can apply it to the quotation. Candidate able to reflect on, compare and evaluate indigenous performance using a specialised vocabulary to explain and justify the representation of values and of human experience in cultural performance and ritual. Candidate is able to refer to own experience when answering the questions. Candidate demonstrates high level of insight and culture-fairness in response.
9-11	Good	Candidate has good understanding of terminology used in discussing cultural performance and ritual and can apply it to the quotation. Candidate able to reflect on, compare and evaluate indigenous performance using a specialised vocabulary to explain the representation of values and of human experience in cultural performance and ritual. Candidate makes attempt to refer to own experience when answering the questions. Candidate demonstrates some level of insight and culture-fairness in response.
6-8	Average	Candidate has understanding of terminology used in discussing cultural performance and ritual and can apply it at a basic level to the quotation. Candidate able to analyse and describe indigenous performance using a specialised vocabulary to describe the representation of values and of some human experience in cultural performance and ritual. Candidate not able to make clear connection with own experience but presents response in a culture-fair way.
4-5	Elementary	Candidate has some understanding of terminology used in discussing cultural performance and ritual but writes about terminology as separate from the quotation. Candidate attempts to describe aspects of indigenous performance using very few specialised terms to explain partially cultural performance and ritual. Candidate not able to make clear connection with own experience. Candidate applies knowledge in a mechanical manner unable to formulate own personal response.

## NSC – Memorandum

0-3	Weak	Candidate does not have understanding of terminology used in discussing cultural performance and ritual but can connect at basic level with aspects of the quotation. Candidate attempts to describe aspects of indigenous performance but unable to using any specialised terms accurately to explain cultural performance and ritual. Candidate does not attempt to make connection with own experience. Candidate shows little basic operational knowledge.
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Order level	Difficulty level	Percentage	Marks	Questions
<b>Analysis/Synthesis/Evaluation</b>	Higher Order	30	4	13.3
<b>Application</b>	Middle Order	40	6	13.3
<b>Knowledge and comprehension</b>	Lower Order	30	5	13.3

	<b>LO 4</b>			
	<b>AS 1</b>	<b>AS 2</b>	<b>AS 3</b>	<b>AS 4</b>
13.3	15			

(Overlaps with other LO4 areas)

[15]

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