

General

Mark allocations: Candidates need to take note of mark allocations for each question and answer accordingly.

Language use: This was extremely weak and teachers are encouraged to spend time on equipping candidates with skills to improve examination technique.

Theatre vocabulary: All candidates should learn a basic theatre vocabulary and should be provided with a list of basic theatre terminology.

Answering questions: Although candidates displayed some factual knowledge, the questions were often answered in a very abbreviated manner. They must be encouraged, wherever possible, to answer in full sentences.

Genre: Some centres reflected a thorough understanding of Realism, Poor Theatre, Absurd Theatre and Epic Theatre. However, there were centres which reflected a lack of comprehension, which jeopardized their ability to answer questions comprehensively. For example, the difference between a proscenium arch stage and an open stage.

Question 1 (Compulsory Question)

Candidates were uncertain about choral verse. They often wrote about singing. They displayed poor knowledge of the following terminology: *mime*, *improvisation*, *resonance* and *projection*. Very few candidates demonstrated an understanding of the nature and function of a proscenium-arch stage.

Question 2 Woza Albert!

In general, this question was well answered. Candidates displayed enjoyment and understanding of this play in performance. The biggest hindrance to scoring marks was a language barrier and comprehension of the question. The practice of writing short answers in class is strongly recommended.

Question 3 Horn of Sorrow and Elephant of Africa

Candidates displayed a thorough knowledge of the content of both plays, as well as an understanding of the pieces in performance, though there was occasionally some confusion concerning the two plays.

Question 4 Nothing But The Truth

Candidates displayed a knowledge of the plot of the play. However, a basic understanding of Realism as genre, as well as Theatre for Reconciliation, was lacking.

Question 5 Waiting for Godot

Very few candidates answered this question, but those who did displayed a satisfactory knowledge of the play and its symbolic meaning. There was also evidence of a thorough knowledge of Absurdism as genre.

Question 6 The Good Person Of Setzuan

Very little understanding of Epic Theatre was evident, though candidates did relatively well in the multiple-choice question.