

2010 CHIEF MARKER PUBLICATION REPORT ON MARKING

INSTRUCTIONS FOR COMPLETION

- The report on marking is a comprehensive report that will serve the following three objectives:
 - Provide an evaluation of the question paper and marking guideline.
 - Provide an in-depth analysis of the nature of learner responses, which will facilitate feedback to teaching and learning.
- This report must be completed by the **CHIEF MARKER in conjunction with the senior markers.**
- The report must be completed in detail and single word responses will not be accepted.
- Where additional space may be required, use a separate page which must be appended to this report.
- The final report must be approved and signed by the Head of Examinations in the province.
- The report must be submitted to the responsible WCED official at the marking centre.

SUBJECT	DRAMATIC ARTS	
PAPER	1	
GRADE	12	DURATION OF PAPER : 3 HOURS
PROVINCE	WESTERN CAPE	
INTERNAL MODERATOR	INA BRUCE 34 Putney Road Kenilworth Cape Town	
CHIEF MARKERS	TESSA STEYN 29 Eyton Road Claremont Cape Town 7708	H.C. RAS PRETORIUS 2 Protea Street Paarl 7646

2. COMMENTS ON SPECIFIC QUESTIONS. (SEE PART TWO QUESTION 1 AND 2 OF THIS DOCUMENT)

Question 1:

Dramatic Movement: Epic Theatre.

Play: Caucasian Chalk Circle Bertold Brecht

Candidates were very well prepared for the essay, with comprehensive knowledge of Epic Theatre. Essays were detailed and reflected knowledge of Brecht's Epic Theatre, however candidates should strive for a more integrated response to the question, with more detailed references to the play. They displayed a clear understanding of the conventions of Epic Theatre, but should apply this with reference to the play. Essay writing skills should be refined. Educators are requested facilitate the development of cognitive abilities of learners and demonstrate how critical and creative thinking processes evolve from lower to higher order levels. Candidates tend to focus on merely the plot / storyline and convention instead of higher order thinking.

Question 2:

Dramatic Movement: Theatre of the Absurd

Play: Waiting for Godot Samuel Beckett

Candidates reflect thorough knowledge of the play, the characters, themes and socio-political context. Candidates struggle to integrate these aspects with the analysis of character, language, theme and action. Further quotes and references, in context, would enrich and substantiate the candidates' points of view. Some candidates struggled with the terminology of the Theatre of the Absurd. Candidates who are non first language English speakers should be given additional teaching strategies and methodologies should support the learning. The following centre is commended for the substantial improvement in the essay question: 1317706.

<p>Question 3: Dramatic Movement: South African Theatre Play: Boesman and Lena by Athol Fugard Candidates that answered this question demonstrated creativity and an ability to engage, in a discursive manner, with current, topical issues affecting theatre and life in South Africa 2010.</p>
<p>Question 4: Dramatic Movement: South African Theatre Play: uNosilimela Credo Mutwa It is a pity that no candidates have chosen to answer this question. It points to the fact that an appreciation needs to be cultivated for Indigenous knowledge and diversity.</p>
<p>Question 5: Dramatic Movement: South African Theatre Play: Woza Albert! Percy Mtwa, Mbongeni Ngema, Barney Simon Questions were well answered throughout. Candidates display an enjoyment and understanding of the play in performance. There was sensitivity displayed towards the socio-political situations reflected in this play.</p>
<p>Question 6: Dramatic Movement: South African Theatre Play: Sophiatown Junction Avenue Theatre Company An appreciation of the socio-political history and theatrical context of the play was demonstrated in all sections of the question; from lower, to middle to higher order questions. Some candidates struggled to differentiate between theatrical and dramatic techniques. Weaker candidates apply merely lower order thinking. Candidates are encouraged to pay particular attention to the verb in the questions. This will indicate to what extent critical and creative thinking is required, for example: explain, discuss, describe.</p>
<p>Question 7: Dramatic Movement: South African Theatre Play: Nothing but the Truth John Kani Generally, this was a well answered question. In question 7.4 candidates would have benefitted from the recall, analysis and application of Stanislavsky's method, where insight was required regarding acting methods. There is evidence of an engagement with Theatre for Reconciliation and its broader relevance in candidates' personal lives and in society today. Candidates connect on an emotional level with this play. This is to be commended. Note: this a good play for candidates of all English language levels.</p>
<p>Question 8: Dramatic Movement: South African Theatre Play: Groundswell Ian Bruce Answers to this question were thorough and insightful and reflected an understanding of the characters and their roles, both in the play and in the wider South Africa; within both the historical, current and future socio-political implications. Candidates engaged positively with the questions that required creative responses. These questions gave them the opportunity to display and apply their knowledge of theatre practice, for example directorial and technical aspects. They engaged with the literary significance of the play in terms of symbols, atmosphere and mood, as created by the playwright.</p>
<p>Question 9: Dramatic Movement: South African Theatre Play: Siener in die Suburbs P.G. du Plessis This question was well answered by most centres, except by a few centres that gave the impression that the play was not even read. In these centres, answers were vague and incomplete. Action and dramatic tension are two examples of terminology that candidates did not understand. The candidates' abilities to formulate their thoughts need to be improved. Candidates must see either a video or live performance of the play to experience its visceral effect .</p>

Question 10:

Dramatic Movement: South African Theatre

Play: Mis/Missing Reza de Wet

Questions were clear, although there was confusion between the characters and the required descriptions of each: Miem, Gertie, etc. Weaker students found it difficult to distinguish between 10.1 and 10.2. Answers duplicated similar concepts and content. Examiners are requested to design more contrasting questions in order to elicit more varied responses in candidates' answers. As this is an Afrikaans first language prescribed play, most Afrikaans candidates did well.

Question 11:

Focus: Voice and Body development

English poem: Prayer to the Hunting Star, Canopus (translation from the San X-nanni)

In general, candidates were given the opportunity to apply theoretical aspects of the subject in a practical manner, but did not fully utilize this, in terms of attention to detail. Candidates seemed to lack the confidence to apply creative and individual opinions. Educators to pay attention to the development of candidates' ability to express in writing, their theoretical knowledge, and to apply this in a practical context. Candidates are encouraged to be bolder in their responses to questions and learn to justify their answers from their theoretical knowledge bank. Make a statement, give an explanation, supported by an example. Trust your instincts and ability.

Question 12:

Focus: Voice and Body development

Candidates are encouraged to be bold and creative in their opinions and innovative in their answers, which also should be grounded in their understanding of the theory and practical aspects of performance, for example: directing, staging and the capabilities of theatre space. Candidates are encouraged to become more practically involved in theatre-making exercises, which will inform their understanding and the quality of their answers. A substantial number of candidates omitted question 12.4.–12.8. Candidates must be taught to read questions and sources carefully, in order to answer comprehensively and complete the questions.

Terminology such as 'performance material' was sometimes difficult for candidates.

Educators are required to focus on techniques, elements and characteristics and facilitate the improvement in the writing of these answers. Questions are instruments to unlock skills, knowledge and attitudinal components of candidates and candidates are encouraged to demonstrate specific theoretical and practical knowledge in their answers. Educators are required to teach learners to analyse a question in terms of the core knowledge required and the subject matter being covered.

Question 13:

13.1: Live Performance

Most candidates answered this question. These answers were disappointing, as candidates did not take the opportunity to include detailed knowledge on practitioners, plays and texts and most candidates mentioned their own experience without the attention to detail for the analysis of their own experiences in drama.

13.2: Media Studies

A substantial number of candidates attempted to answer this question, without evidence of much understanding of the theory of media studies. Most candidates discussed films they have watched, without analysing these in relation to the quote. Answers must be motivated by theoretical knowledge. Candidates are discouraged to answer this question if they have not studied film. Superficial answers will not be of benefit to candidates. Sound skills and knowledge are required.

13.3: Cultural Performance

Those candidates who answered did not understand the term cultural performance (ritual, ceremonies) and discussed theatrical performances. Candidates also do not have a sound understanding and knowledge of cultural performances. Educators must guard their candidates not to answer this question, unless they have substantial knowledge of ritual and ceremonies.