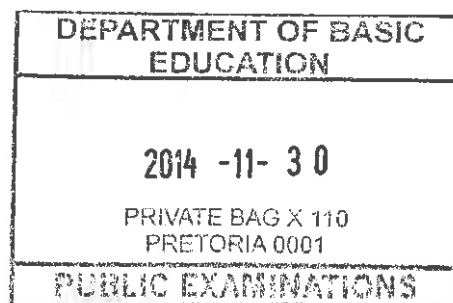


**GENERAL NOTES TO MARKERS**

1. As a marker make short comments why a point was marked up or down if the memorandum does not give a clear guideline and the marker has to use own discretion.
2. Tick clearly to indicate the learning point achieved. Markers should engage actively with the answer.
3. Chief markers to facilitate the criteria and level descriptors of rubrics with markers.
4. During the marking process, have regular rounds of consultation to ensure marking is standardised.
5. In the case where a candidate writes more than the suggested number of words – do not penalise (e.g. essay question).
6. The memo discussion forum before marking commences, cannot sufficiently predict all responses. Provincial markers need to take this into account, be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
7. Spend the first day to unpack the quality and quantity of the evidence in the memorandum and standardise required responses and find common definitions and concepts.
8. Mark globally where possible. Allow for interpretations that are well motivated from the play text. Credit insightful ideas and concepts.
9. Check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics.
10. Definition of 'holistic marking': This means that the point of departure for the marker should be to include and be responsive (open) to answers that may not be in the memo. These answers may be an alternative, creative and also as correct as the conventional answer. In addition, it is not the number of facts or the length of the answer but the quality and depth of the content in the answer. This could include explanations, quotations and examples.



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**INSTRUCTIONS AND INFORMATION AS GIVEN IN THE QUESTION PAPER**

- The question paper consists of FOUR sections:  
SECTION A: 20<sup>th</sup> Century Theatre Movements (30 marks)  
SECTION B: South African Theatre: 1960–1994 (40 marks)  
SECTION C: South African Theatre: Post-1994 – Contemporary (40 marks)  
SECTION D: The History of Theatre, Practical Concepts, Content and Skills (40 marks)

**2. SECTION A****QUESTION 1 is COMPULSORY.**

Refer to the play text you studied and its relevant 20<sup>th</sup> Century Theatre Movement.

**EPIC THEATRE**

- *Caucasian Chalk Circle* Bertolt Brecht
- *Kaukasiese Krytsirkel* Translation of Bertolt Brecht play text
- *Mother Courage* Bertolt Brecht
- *Moeder Courage* Translation of Bertolt Brecht play text
- *The Good Person of Szechwan* Bertolt Brecht
- *Kanna Hy Kô Hystoe* Adam Small

OR

**THEATRE OF THE ABSURD**

- *Waiting for Godot* Samuel Beckett
- *Afspraak met Godot* Translation of Samuel Beckett play text
- *Bagasie* André P Brink
- *The Bald Primadonna* Eugene Ionesco
- *Die Kaalkop Primadonna* Translation of Eugene Ionesco play text

OR

**POST-MODERN THEATRE**

- *Skrapnel* Willem Anker
- *Top Girls* Carol Churchill
- *Popcorn* Ben Elton
- *Buried Child* Sam Shepard

**3. SECTION B**

This section consists of THREE questions. Answer only ONE question from this section.

- QUESTION 2: *Woza Albert* Percy Mtwa, Mbongeni Ngema and Barney Simon
- QUESTION 3: *Sophiatown* Junction Avenue Theatre Company
- QUESTION 4: *Siener in die Suburbs* PG du Plessis

**4. SECTION C**

This section consists of THREE questions. Answer only ONE question from this section.

- QUESTION 5: *Nothing but the Truth* John Kani
- QUESTION 6: *Groundswell* Ian Bruce
- QUESTION 7: *Mis* Reza de Wet

**5. SECTION D**

This section consists of ONE question. QUESTION 8 is COMPULSORY.

- QUESTION 8: Theatre History, Practical Concepts, Content and Skills

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**SECTION A: 20<sup>TH</sup> CENTURY THEATRE MOVEMENTS****QUESTION 1**

The candidate must answer this question in the form of an essay and use the play text he/she has studied as an example:

EITHER Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre.

The essays should be marked using the rubric. Take into consideration the candidates' approach to the topic. Motivated, original answers that show insight should be given credit.

Markers to identify the concepts for the movement and award marks according to, not only the content, but also the reasoning as well as the technical structure of the essay.

*Markers determine the difference between a generic 'rote learned answer' and an answer that reflects critical thinking which provides the elements of a theatre movement and applies these to the selected play text with references and examples. The amount of bullets covered is not an indication of excellence, in depth or rigorous thinking.*

MARKS		DESCRIPTOR
27–30	Outstanding	Candidate clearly understands the quotation and can relate the play text and theatre movement he/she has studied to the quotation. Candidate is able to <b>construct a discursive essay</b> , support the truth of the quotation and uses concrete, specific examples from the movement and play text. The candidate discusses a minimum of 3 of the bullets, chooses suitable points from the bulleted list connected to the play text and movement he/she has studied. He/she focuses on the 'truth about life and the social situation' and uses the play text studied to motivate his/her answer. Candidate's answer reflects insight, depth of understanding and excellent competency for effective communication in a discursive essay. Insightful and distinctive.
24–26	Excellent	Candidate understands the quotation and can relate the play text and theatre movement he/she has studied to the quotation. Candidate is able to <b>construct a discursive essay</b> supporting the validity of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of 3 of the bullets, chooses some suitable points from the bulleted list connected to the play text and movement he/she has studied. He/she focuses on the 'truth about life and the social situation' and uses the play text studied to motivate his/her answer. Candidate's answer reflects some depth of understanding and an ability to communicate this in a discursive essay.
21–23	Meritorious	Candidate refers to the quotation and can connect the play text and theatre movement he/she has studied to the quotation. Candidate attempts to support the validity of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of 3 of the bullets, chooses some suitable points from the bulleted list connected to the play text and movement he/she has studied. He/she focuses on the 'truth about life and the social situation' and uses the play text studied to motivate his/her answer. Candidate's answer reflects an ability to communicate this in an essay.
18–20	Substantial	Candidate may refer directly to the quotation but is more likely to infer a connection rather than state it directly. He/she discussed the play text and theatre movement. Candidate attempts to connect the movement and play text. The candidate discusses some of the bullets, chooses some points from the bulleted list connected to the play text and movement he/she has studied. He/she may cover more points from the bulleted list but at a superficial level. Some flaws in expression may be evident.
15–17	Average	Candidate is likely to infer a connection to the quotation rather than state it directly. He/she explains the play text and theatre movement. Candidate manages to give some example/s of dramatic theorists/practitioners, plays or texts but is rarely able to relate this to the quotation. Candidate gives some basic descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes broad statements that relate to three or more of the bullets.

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11–14	Moderate	Candidate is likely to ignore the quotation and connect by chance rather than design. He/she describes the play text and theatre movement. Candidate manages to give some example/s of dramatic theorists/practitioners, plays or texts but is rarely able to relate this to the quotation. Candidate gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes statements that relate to three or more of the bullets and is often plot focused in his/her answer. Candidate's answer is disjointed and flawed.
0–10	Not Achieved	Candidate ignores the quotation and connect by chance rather than design. Candidate gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation. Makes general statements. Candidate is vague and rambles on about irrelevant information. Expression is flawed.

TOTAL SECTION A: 30

**SECTION B: SOUTH AFRICAN THEATRE (1960–1994)**

The candidate must answer only ONE question from this section.

**QUESTION 2: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

2.1.1 The exclamation mark suggests the urgency and desperation of the people. Accept *Woza Albert!* is shouted. It is a call (voice), an injunction, a direction or instruction. (1)

2.1.2 Accept any other well motivated answer.

The title means 'come Albert' (1 mark) but the inference at the end is to 'rise up Albert'.

Markers: Accept that it could be a reference to Albert Luthuli or Albert Street and that the people are calling out to be saved from apartheid. In this sense Albert Luthuli could represent all freedom fighters. (2)

2.2 Markers: Accept two well-motivated statements or four brief points.

The structure of the play text is episodic. The play is made up of a series of images and a montage of scenes, each of which has its own story and scenario but together tells one story. The actors play more than one role in this play and repetition, song and dance are used to link the episodes. This structure makes it easy for the actors to move smoothly from one scene to the next to present a kaleidoscope of events. The structure is also based on African oral tradition. It also emerges from the workshopping process.

The use of the episodic structure allowed the creators of the play to address a variety of issues that faced oppressed people. It also allowed for jumps in time, place and action. This made it easier for the two actors to move rapidly from scene to scene. (4)

2.3

2.3.1 Markers: Accept other themes such as unemployment, racism, prejudice, discrimination etc. if well motivated. Mark holistically.

**Exploitation**

In apartheid South Africa Percy and Mbongeni work very hard for long hours for very little pay. They are treated badly by their employer, Baas Kom. He threatens to fire them every time they disagree with him or complain about their working conditions. Their employer threatens them by saying there are hundreds of people looking for jobs, they should therefore be grateful for the job they have. The employer does not afford them basic human/worker rights. In this scene we are informed that there are many people looking for jobs, but

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Baas Kom does not employ them because he would have to pay more in wages. Both workers do not have any recourse to any action and therefore have to accept unfair treatment, threats to fire them or to cut their pay.

**Poverty**

This is evident as Mbongeni says that the cost of living and inflation is too high. Although the workers make thousands of bricks to build homes, they themselves have to live in makeshift houses which Mbongeni calls 'sardine tins.' They obviously do not earn enough and barely make ends meet. It becomes a vicious cycle and a struggle to survive. The poverty and hardship faced by the people is highlighted throughout the play by different characters such as Auntie Dudu, who rummages through the bins looking for food. (2 x 3)

(6)

2.3.2 Markers accept other valid responses linked to verbal and physical performance.

**Vocally**

Bobbejaan is of a low status as a worker in the apartheid era. He may be speaking with a submissive soft volume. Once transformed, through characterization, he may be authoritative, aggressive and bossy as Baas Kom. His tone may change to an aggressive/harsh tone and his volume may be loud and overbearing. He will dominate all discussions.

**Physically**

Bobbejaan is a worker. He is in a subservient position. His body posture may be stooped and non-threatening. His gestures may be small and inward. As Baas Kom, the boss, his posture may be more upright. He may also have a stern expression on his face with eyebrows raised. His gestures may be big and sharp. He may take all the space for himself.

(4)

2.4 The body becomes an instrument/means/vehicle/way of communicating a message in order to express one's views, ideas and feelings e.g. physical theatre, mime, movement (gesture, posture, use of limbs, balance, head, torso) and physical actor transformation.

(2)

2.4.2 Markers accept any TWO valid responses.

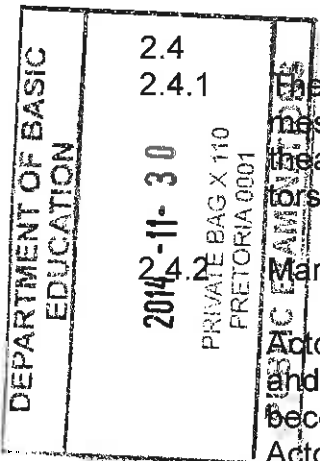
Actors transform from character to character. They change accents, posture and gesture, for example from a toothless old man into Auntie Dudu. Actors become objects, for example an instrumental jazz band, the helicopter, etc. Actors also use their voices to make sound effects/idiophones, for example the siren or helicopter sounds. Candidates may mention other examples.

(2)

2.4.3 Markers accept any TWO well-motivated skills as well as four brief points listed.

**Vocal skills**

Actors have to be vocally skilled and strong because the performance/production requires actors to use verbal dynamics. They need to be able to sing, use various accents and vary vocal pitch, range, volume and pace to portray various characters.



**Physical skills**

The play is physical; the actors will have to be very agile and flexible to sustain the fast-paced action of the play. Actors have to be physically skilled and strong and versatile. The performance will require of them to transform from one character to the next, because there are only two actors who play a variety of characters in 26 scenes. Actors must be creative, energetic and physically skilled, trained, have stamina and endurance as the production will be demanding in terms of the structure (change of scenes happen rapidly). Actors must be able to dance and act. Actors have to be multi-skilled.

(4)

- 2.5 Markers accept other well motivated answers. Mark holistically. In order to achieve full marks a candidate has to discuss/evaluate all four points. To 'list' is not sufficient for full mark.

**Characters**

They are stereotypical, familiar and easily recognizable. The audience is able to identify the characters easily and connect with what they say. The language used by the characters would be familiar to the audience.

**Space**

The settings are environments familiar to the audience, for example, the train station, Albert Street etc. The space changes according to performance venue. The play is adaptable to any space.

**Language**

Language is colloquial, very familiar to the audience, a mixture of English, Afrikaans, vernacular, Tsotsitaal and slang. Afrikaans would have been recognized as the language of the oppressor. The use of derogatory and vulgar language would be very familiar to the audience.

**Acting style**

This is loud, energetic and exaggerated. The physicality of the acting style, as well as the introduction of comedy, singing and dancing are all aspects that would create interest, variety and therefore capture an audience's attention.

(8)

- 2.6 Markers accept any other well motivated answers.

The costumes are important because there are only two actors playing many different roles in twenty six scenes. The actors move swiftly from character to character. Having the costumes on stage ensures the smooth flow of the play and the quick changes of costume prevent the audience from becoming rowdy and restless. It keeps the audience interested in the play.

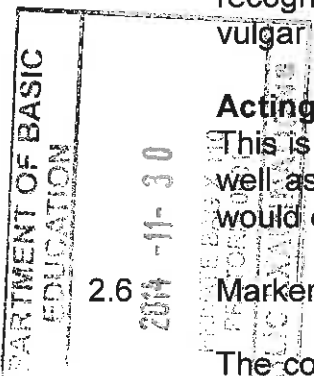
(3)

- 2.7 Markers accept other valid responses. Accept answers that list several examples with short descriptions OR even one example that elaborates, Mark holistically.

The boxes are used in a variety of ways throughout the play.

At the beginning of the play boxes are used by the actors to sit on and become a jazz band. Other uses include the meat vendor's table, barber's stool and the coal vendors' truck. Percy uses it to stand on at the airport when he is the announcer and it also serves as a dustbin for Auntie Dudu etc.

(4)

**[40]**

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**QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY**

- 3.1 Markers accept other valid and relevant responses. Mention can be made of comic technique in performance etc.

The audience would find it funny to learn that Mingus' real purpose for going to the funeral was not to mourn, but rather to prove that he did not kill the deceased. (2)

- 3.2.1 Charlie's character is significant because he represents the different cultures in Sophiatown and how the different cultures lived together in harmony. This is shown through his working relationship with Mingus and the bond he shares with Mingus and the others living in Mamariti's house. It also highlights the tragedy of the forced removals at the end of the play when Charlie could not go with Mingus to Meadowlands because he was coloured. (4)

- 3.2.2 In the extract Mingus is warm and loving towards Princess because he has just met her and believes that he is in love with her, but as the play progresses he becomes aggressive towards her and abuses her physically and emotionally. He believes that, because he buys her presents and takes her out, she is now obligated to him and he treats her as if she were his possession. (4)

- 3.2.3 Markers accept any other valid and relevant responses. Mark holistically and acknowledge integrated answers.

For an audition of the character of Mingus my friend has to prepare the following aspects of his character:

**Physical**

He is aggressive, uses exaggerated and expressive gestures to convey his changing moods. His facial expressions would reflect his emotions. He has a stereotypical township gangster walk (swagger).

**Emotional**

He is short tempered, has mood swings and is intense to the point of being aggressive. He is emotionally unstable and threatening at times.

**Vocal**

He is arrogant, controlling, abusive, snide, sarcastic and aggressive. His tone and volume are loud, bold, commanding and demanding. (6)

- 3.2.4 Jakes is the narrator. He tells the story. He introduces the play by providing the history of Sophiatown, the place. At the end of the play he narrates what happened to all the characters after the forced removals. He is a journalist (representing the black intellectuals), uses his writing to change society and keeps the people of Sophiatown informed about what is happening socially and more importantly politically. Jakes is the voice of reason. He is responsible for bringing Ruth to Sophiatown. (4)

- 3.3 All the characters are gathered together reading or looking at Jakes' article about Ruth in *Drum* magazine. (2)

3.4.1 Markers: Award one mark for description and one for motivation.

There is a happy/excited/jovial mood because the characters are all gathered together in a friendly manner. They are excited to read about Ruth and themselves in the magazine. Markers should accept other relevant and valid responses.

(2)

3.4.2 Markers a subjective answer required. Accept other valid and relevant responses. Candidates only need to discuss TWO of the following:

Because the characters are from different cultures and backgrounds, they represent the vibrancy and energy of Sophiatown. They represent the different racial groups living in Sophiatown.

- Ruth is Jewish and White. She comes from Yeoville, a white suburb adjacent to Sophiatown. She is initially seen as an outsider but is eventually accepted by the people in Mamariti's house. She represents the white bohemians who lived in Sophiatown.
- Charlie is Coloured. He is the sidekick of Mingus. Charlie goes about his business in a quiet and unassuming way. He represents the different cultures and races living harmoniously in Sophiatown.
- Mingus is a gangster, obsessed with clothes and the gangsters of the 1950s American movies. He represents the various gangs that operated in Sophiatown, who fought over turf. He is loud, vocal and unafraid to voice

his opinion.

- Fahfee runs the game of numbers (fahfee) in Sophiatown. As a result he meets various people and is kept informed about the happenings in the township. He is a political activist and he brings news about the political events in Sophiatown. He wants the people of Sophiatown to stand up for themselves against the forced removals. He represents the political activists of the day.

Mamariti represents the shebeen owners who were strong, bold and colourful.

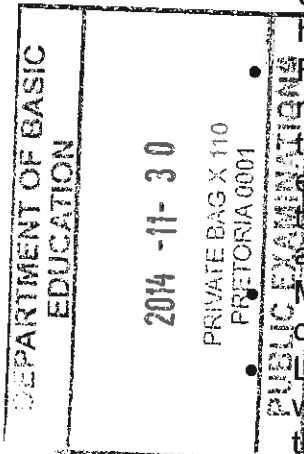
- Lulu represents the thousands of school children who were disillusioned with Bantu Education which did not prepare them for life. She highlights the theme of education through her various discussions with her mother and Fahfee and the other characters.
- Princess represents the many women in the townships who had nothing else but their looks and ambitions to get ahead. They put up with the abuse of their boyfriends, just as long as they lived better lives.

All the characters portray the difficult situation under which they live, continuously harassed by police during raids. The characters highlight the personalities and temperaments of various groups of people in Sophiatown.

(6)

3.5 Marker accept other valid and relevant responses. Mark holistically.

Members of The Junction Avenue Theatre Company were all involved in the creation of the play. The workshopping took six months. They researched and interviewed people who once lived in Sophiatown before the forced removals. Each member of the company came up with their ideas and findings. Gangsters (like Kort Boy, a former gang leader, provided information on





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gangsters and their obsession with fashion). Shebeen owners, whose places were used as meeting places of pleasure for all races, property owners, tenants, journalists (Can Themba, Don Mattera and Anthony Sampson, who was a former editor of Drum magazine), political activists and intellectuals (Es'kiaMphahlele who was a writer and lecturer) were interviewed and ideas gathered. Old Drum magazines were also used as a form of research.

The actors improvised scenes based on ideas collected during the observation and research phase to create characters and to develop storylines. Improvisation also included songs and dance. Scenes created were either rejected, selected or adapted. Decisions were made jointly. The group selected the material that worked dramatically for the play and used it in creating a working script.

The main processes of Workshop Theatre are: research, interview, improvisation, selection and script. Candidates may provide their own description, examples and motivations for these stages. Above is merely an example.

(10)

Markers should accept other relevant and valid responses.

MARKS		DESCRIPTOR
9-10	<b>Outstanding</b>	Candidate has an excellent understanding of the workshop process and is able to explain clearly why it was a popular choice in South Africa. Is able to support the answer and connect the socio-political environment of South Africa and the popularity of workshopped plays. Candidate uses relevant examples of workshopped plays or practitioners to link it to the question. Mention must be made of <i>Sophiatown</i> as a workshopped play.
7-8	<b>Meritorious</b>	Candidate has a sound understanding of the workshop process and of the South African socio-political context within which this playmaking process was popular. Might support the answer with relevant examples from the plays and practitioners of the workshop process. Mention must be made of <i>Sophiatown</i> as a workshopped play.
5-6	<b>Substantial</b>	Candidate has an understanding of the workshop process and of the South African socio-political context within which this playmaking process was popular. Might support the answer with relevant examples from the plays and practitioners of the workshop process. Some examples and little reference may be made of <i>Sophiatown</i> as a workshopped play.
3-4	<b>Elementary</b>	Candidate has a limited understanding of the workshop process and little or no knowledge of why it was popular. Makes incorrect statements. Candidate mentioned workshopped process and did not refer to <i>Sophiatown</i> .
0-2	<b>Not Achieved</b>	Candidate has a very poor understanding of workshopping, if at all. Vague statements.

(10)

**QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

- 4.1 A – Giel  
B – Tjokkie  
C – Jakes

- 4.2 Both Giel and Jakes are trying to get Tjokkie to 'see' – look into the future but they have their own reasons for wanting this.

Only award marks for the following:

**Character A**

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Giel wants Tjokkie to see the results (winner) of the horse racing.

**Character C**

Jakes wants Tjokkie to see if Tiemie is pregnant because there are suggestions that he might be impotent. He also wants to know if she slept around. He wants to know if he is the father of Tiemie's child and perhaps the sex of the child.

(2)

- 4.3 Markers there are many themes the candidates may consider (unwanted pregnancies, drugs, domestic violence, family feuds, etc.), as long as these are substantiated from the play text. Credit insightful ideas and concepts. The following serves as a guide:

**Tjokkie**

**Character**

- Tjokkie is the epitome of the poor white oppressed Afrikaner.
- He will probably never leave the suburbs. He is content to work on his car, as long as everyone leaves him alone.
- He gets bullied into seeing – he is exploited by the likes of Jakes and Giel as he has a 'gift'.

He only wants the best for his sister and is suspicious of Jakes and Giel.

**Theme**

He represents the theme of the powerless white male in society; he is poor and uneducated. His environment does not offer many opportunities for future growth.

**Jakes**

**Character**

Jakes' abuse is far-reaching. He abuses alcohol, women and the weak around him.

Like Giel, he is superstitious and wants answers from Tjokkie.

He is the symbol of the Alpha Male and takes control. He feels that he 'calls the shots' and will abuse and exploit others for the status quo to remain.

**Theme**

Jakes represents the white male complex of having to be in charge, popular and successful. Through him we also encounter the theme of violence against women.

**Giel**

**Character**

- Giel takes advantage of Ma and her family.
- He is addicted to gambling and abuses alcohol.
- He is also very superstitious and bullies Tjokkie into seeing.
- He is a hypocrite and pretends to care for Ma and her family but he leaves at the first chance that he gets after winning at the races.

**Theme**

Giel represents the theme of a parasite in society. He only associates with you if it benefits him. Once the benefit is over, he leaves to find someone else to exploit.

ONE mark = character and theme. ONE mark = substantiation.

(6)

4.4 Markers the following serves as a guide. Allow for interpretations that are well motivated from the play text. Credit insightful ideas and concepts.

**Tjokkie**

- Tjokkie shies away from people. He is not very confident. He keeps to himself. Physically his movements may be small. He may fidget a lot and keep himself busy at all times. He may come across as self-conscious and unsure. His posture may almost come across as pathetic. His steps/walking might be hesitant and tentative. He might look down quite often. His facial expressions may not be as animated but serious. He might frown a lot in concentration.

**Jakes**

- He is the typical alpha male and might be portrayed stereotypically. When he stands, he is confident with legs wide apart. His mannerisms should be very 'common' i.e. hands through the hair etc. He will walk with confidence. He fills the room with his commanding posture. He makes himself larger. His facial expressions might reflect cruelty. He would be very expressive and his gestures large and intimidating.

**Tjokkie**

THREE marks. Award one mark for a physical attribute. Award two marks if linked to character/personality.

**Jakes**

THREE marks. Award one Mark for a physical attribute. Award two marks if linked to character/personality.

(6)

4.5 Tjokkie commits suicide because he felt guilty. He felt he betrayed his sister. He also does not want to 'see' anymore and considers the gift of seeing into the future as a curse.

Award 1 mark for 'Tjokkie commits suicide'.

Award 2 marks for one well substantiated reason or two short reasons.

(3)

4.6 Markers allow for interpretations that are well motivated. Credit insightful ideas and concepts. The following serves as a guide.

- Initially Ma's vocal tone is defensive. She tries to defend her life choices in response to Tiemie's monologue referring to the fact that she wants to leave the suburbs.
- She almost seems resigned to the fact that she has no hope for her own life and displays a distinct sense of sadness.
- She tries to be comforting in her tone when offering advice but there is a pathetic air of desperation about her.
- Towards the end of the monologue she becomes almost pleadingly apologetic.

Award TWO marks: ONE for tone + substantiation

Award TWO marks: Different tone + substantiation

(4)

4.7 Markers the following serves as a guide. Allow for interpretations that are well motivated. Credit insightful ideas and concepts. Mark globally.

- Initially Ma is defensive. She is trying to defend her life choices in response to Tiemie's monologue referring to the fact that she wants to leave the

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suburbs. Perhaps here Ma would increase her volume and speak slightly louder. Her pace would increase to emphasise her defensive response.

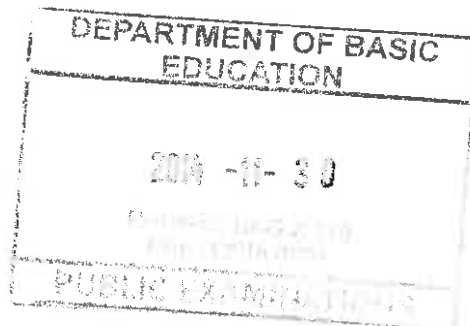
- She almost sounds resigned to the fact that she has no hope for her own life – a distinct sense of sadness. Here Ma would slow down her vocal pace, lower her volume and speak slightly softer to emphasise her resignation.
- Towards the end of the monologue she gets almost pleadingly apologetic. In the last few lines her volume would increase slightly as she tries to reassure Tiemie but her pace would drop considerably as she searches for the right words.

(6)

4.8 Refer to the rubric and the notes below to guide your marking.

MARKS		DESCRIPTOR
9 - 10	<b>Outstanding</b>	Candidate has an excellent understanding of the play and the socio-economic environment and context of <i>Siener in die Suburbs</i> . He/she is able to support his/her answer linking the characters to their environment and provides relevant examples from the play text.
7 - 8	<b>Meritorious</b>	Candidate has a good understanding of the play and the socio-economic environment and context of <i>Siener in die Suburbs</i> . He/she is able to support his/her answer connecting the characters to their environment and provides relevant examples from the play text.
5 - 6	<b>Substantial</b>	Candidate has a sound understanding of the play text and the socio-economic environment and context of <i>Siener in die Suburbs</i> . He/she is able to support his/her answer links the characters to their environment and provides examples from the play. However, there is no depth in discussing how the characters relate to their environment.
3 - 4	<b>Elementary</b>	Candidate has an understanding of the play text. He/she is able to mention one or two characters with very superficial reference to the environment inside and outside of the suburb. Tends to make broad statements about the play text.
0 - 2	<b>Not Achieved</b>	Candidate has poor understanding of the play text. He/she may be able to state the names of characters. Often nothing more. Otherwise tends to make broad statements about the play text and not necessarily links characters to the inside and outside of the suburb.

(10)



*[Handwritten signatures and initials]*

Markers the candidate may refer to any three of the following characters:

**Tiemie**

- Tiemie emphasizes entrapment in the poor suburbs. She establishes the link between the inside of the poor suburb to the outside world by hanging out with the 'dandies' and working with them. She realizes there is something better on the outside. She knows that there is very little chance of escape once she is stuck in the poor suburbs.

**Giel**

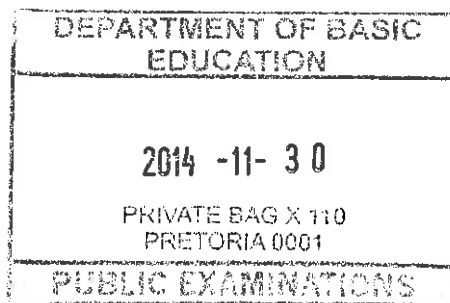
- Giel cannot escape the suburbs and waits for his luck to come in before he can do so. He wants to get wealthy through illegal/immoral means e.g.; gambling, bullying Tjokkie to see and exploiting Ma. He emphasizes the theme of abandonment as he leaves when he wins at the races.
- He does not understand the world outside the suburbs and the chances are that he will always return to the suburbs. He is stuck in the cycle of poverty.

**Jakes**

- Jakes epitomises the suburb culture. He is the stereotype of the alpha male with the bike and the girl. He has no aspirations of leaving the suburbs. He is in control and rules this environment, as no one challenges him.
- The problem is that he has no control outside of the suburbs. In a way he fears the 'dandies', because he may not be able to control them. He shows off but would probably be out of his depth beyond what he can control in the suburbs.

**Tjokkie**

- Tjokkie understands the trappings of the suburbs. His 'gift' offers him possibilities but he ends up seeing it as a curse. His 'gift' offers others hope and a possible link with the outside world. He draws back within himself and in his own way escapes the suburbs.



**Ma**

- Ma knows of a better life outside of the suburbs but she accepts her fate; being stuck in her environment with its abuse and the poverty. She has been abandoned many times in her life. She remains in a cycle of destruction, which prevents her from a better life, possibly leaving the suburbs.

**Fé**

- She is an honest character who sees the goodness in Tjokkie. The fact that she is getting an education suggests that she too is eager to leave the suburbs. She likes Tjokkie and this means that the reality is that she will probably remain in the suburbs.

(10)  
[40]**TOTAL SECTION B: 40****SECTION C: SOUTH AFRICAN THEATRE (POST-1994)**

The candidate must answer only ONE question from this section.

**QUESTION 5: NOTHING BUT THE TRUTH BY JOHN KANI**

- 5.1 Realism or New Realism or Realistic or 'slice of life', box set or well-made play and any reasonable and well-motivated answer that refers to the genre of the set design. Markers are to accept any one option. (1)

- 5.2 Markers award full marks if a candidate mentions: TWO well-motivated points OR FOUR basic statements.

- The Realism of the set affects the acting style as it is the environment within which the actors 'live' their parts, in relation to each other and to the world around them.

The environment, a typical RDP house or house in the township or a sub-economic house,

The home of Siphso Makhaya and his daughter Thando and their personal belongings fill the space.

They interact with the set and props whilst talking to each other (realistic acting) e.g. making supper for Mandisa, talking on the phone; everyday activities. Certain props are a focus for the dramatic action, e.g. the urn, the telephone and the tension and action it brings into the space. The acting is realistic and influenced by Stanislavski, his 'magic if', as the actors believe they are the characters.

- They do not look beyond the 4<sup>th</sup> wall of the proscenium arch into the world of the audience, but stay in theirs. (4)

- 5.3 Markers accept any other well motivated thoughts/points.

The design layout depicts a typical township house in New Brighton, a cramped 3.6 x 7.2 metres, built with low cost ash blocks or wind bricks. There is a lounge with simple furniture, reflecting inhabitants of modest means - bookshelf for the librarian and teacher who live there, a sideboard for storage, family pictures and a telephone table partitioned from a kitchen with stove, melamine kitchen dresser, fridge, table, chairs and the entrance to the house is through the kitchen. There are also bead curtains which lead to imagined

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rooms for Thando and Sipho. The world beyond the house is depicted through the township litter, the cyclorama reflecting the open sky beyond. (4)

- 5.4 Markers the following is merely a guide for content. Mark globally. Award TWO marks for a well-motivated response for each of the three points below and one mark for each of the points below, if not well-motivated.

**The bead curtains**

Theatrically the impact of the curtains adds an African decorative character/style to the home and provides two exits for the actor and an 'offstage space' where conversations can be heard onstage. It also provides the illusion of extra house space (bedrooms) upstage of the lounge. Dramatically it allows actors to enter and exit and provides a focus for the audience to imagine the scene between Sindiswa and Themba in the bedroom.

**The litter**

This adds to the specific character of the place; an unkempt township street, possibly without the luxury of council services (council neglect). It helps create the 'world' outside the home and provides a theatrical contrast to the neatness and care within.

**The cyclorama**

This provides a backdrop for the space and extends the exterior space to include the open sky and world beyond this township house. It provides a surface which can be lit (stage lighting) to depict the time of day (late afternoon) going into evening and could change almost imperceptibly (unnoticed) as Act One and Act Two progress, as each act begins at this time of day on two consecutive days. (3 x 2) (6)

- 5.5 Markers accept any well motivated answer. One mark for the identification of a suitable space. It can be any space, as long as this set can be built there, for example the school hall, outside, in a classroom, in the field/playground, assembly quad etc. Award 2 marks for the motivation. (1 good reason is sufficient.) (3)

- 5.6 Markers accept any well motivated answer. The set and props realistically reflect the characters who 'live' in it. Sipho, Assistant Chief Librarian and Thando, teacher and a volunteer at the TRC are both educated and are book lovers and this is shown by the bookshelf. Family pictures and ornaments all reflect care and pride in their home. Lounge has furniture which is well cared for. They live in New Brighton township and this affects their daily lives. (4)

- 5.7 Markers accept any well motivated answer.

**Lighting effects**

Creates the illusion of late afternoon going into evening as the world around the house goes dark, perhaps a street light comes on. Lights can shine onto cyclorama, from afternoon through sunset and dusk into night. The interior could be lit as characters enter, by 'switching on' lights or lamps in the home.

**Sound effects**

Seagulls were used in the original production to show that New Brighton is near the sea/Algoa Bay in Port Elizabeth. The telephone rings when Mrs

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Potgieter calls to speak to Siphso. There could be the sound of a car engine and hooting to denote arrivals, possibly for the arrival of Mandisa from the airport and after the women have been to the TRC hearings. All effects are done in the realistic genre. (4)

5.8 Mark holistically. Accept answers that are well-motivated and accurate.

It would be difficult, costly, time consuming and would require manpower to build, set up and strike this realistic set on tour. Perhaps the director could utilise whatever he or she finds in the places to which the play tours. If theatres are used, they might have something which could be adapted. If toured to schools, perhaps a found space or hall/classroom with furniture could be used and lighting etc. kept to a minimum. Perhaps frames could be used with bead curtains attached or they could be fitted into existing doors. (4)

5.9 Refer the rubric below when marking. Mark holistically.

MARKS		DESCRIPTOR
9-10	Outstanding	Candidate has an excellent understanding of the play text and the socio-political environment and context of <i>Nothing But The Truth</i> . He/she is able to support his/her answer, link the socio-political environment with the subject matter and themes and provide relevant examples from the play. Candidate refers to the play text and to its significance to the community and Post-Apartheid society as a whole.
7 - 8	Meritorious	Candidate has a good understanding of the play text and the socio-political environment and context of <i>Nothing But The Truth</i> . He/she is able to support his/her answer, link the socio-political environment with the subject matter and themes and provide examples from play text. Candidate refers to some aspects of the play text and to its significance to the community and Post-Apartheid society as a whole.
5 - 6	Substantial	Candidate has a sound understanding of the play text and the socio-political environment and context of <i>Nothing But The Truth</i> . He/she is able to explain the socio-political environment and makes some reference to the subject matter and themes but does not always link the two clearly.
3 - 4	Elementary	Candidate has an understanding of the play text. He/she is able to explain the events in the play (plot) but makes little or no reference to the subject matter or themes. Tends to make broad statements many of which do not connect to the question clearly.
0-2	Not Achieved	Candidate has a poor understanding of the play text. Tends to make broad statements about the subject matter or the themes of the play, but there is little or no understanding of the play text.

(10)  
[40]

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1 Markers accept any other well motivated answer.

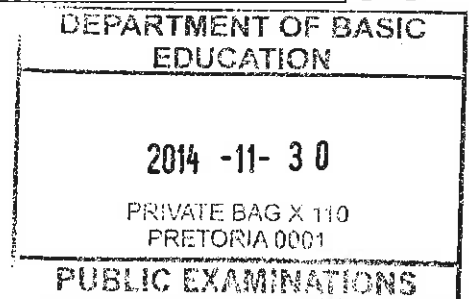
**Costume**

**Johan**

He is casual and messy. There is not much care taken of his appearance, perhaps because he is an alcoholic. His sleeves are pushed up and there might possibly be dirty marks on them. His clothes also reflect his profession, he does not need smart office clothes.

**Smith**

He is an older man with more conservative clothes, a retired businessman without his jacket on.





**Thami**

He wears an old white formal shirt, with the top button open. His shirt may be threadbare but is well cared for. He wears black trousers for work in the Garnet Lodge. Care is taken with his appearance. He is respectable looking. His sleeves might perhaps be rolled up for work.

(3)

6.2 Markers accept any other well motivated answer.

**Character****Johan**

He is in his mid-thirties, a permanent resident of the Garnet Lodge. He has a fit body (diver) and should be able to convey drunkenness realistically and play an aggressive, complex character.

**Thami**

About 30, Thami is temporary manager of the Garnet Lodge. A hard worker, Thami provides for his wife. He is a serious type, not a risk taker (perhaps rather fearful of this). Perhaps a sense of sadness portrayed throughout, as his dream of a consignment has not been realised.

**Smith**

He is in his mid 60s and an overnight guest at the lodge. An English speaking South African who is retired, tired and wandering. The actor playing Smith should be able to show his age physically.

(3 x 2)

(6)

6.3

Markers the candidates may discuss this relationship in any other well motivated manner but should mention all three characters in their answer.

The dramatic relationship communicates that the characters are in a heightened state of tension. This tension is created by the situation because Johan has taken Smith's personal possessions. This dramatic tension builds because we do not know how this scene will end. Smith is desperate to retrieve his wallet from Johan. Thami, who is in the background and not part of the conflict between Smith and Johan, observes the situation and is shocked by Johan's actions. Thami also looks like he is possibly about to stand up in Smith's defence.

Smith is a guest at the Lodge, whilst Johan is a permanent resident and Thami a temporary manager. Their meeting in this place is the catalyst for the action and for the development of their dramatic relationships.

(3)

6.4 Markers accept any other motivated answer. Candidates may or may not refer to Source A and if they give their own interpretation, based on Source B this is also acceptable.

**Johan**

His facial expression is aggressive, bitter and threatening. He wants something from Smith. His investment in a concession but if he can't get that, he wants his money by any other means. The **movement** of his body is closed off from Smith and he stands his ground, not moving/budging. The **gesture** of withholding Smith's wallet out of reach, shows that Johan wants Smith's money.

**Smith**

The facial expression shows his mouth is open, aghast (shocked) at Johan's actions. He has a shocked expression on his face. He is desperate, caught off-guard. The movement of his body is off-balance as he unsuccessfully lurches (moves) towards Johan for his wallet, movement is a lunge. His arm reaches forward is the gesture which reflects this.

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**Thami**

His facial expression reflects shock and amazement (surprise). His movement is possibly frozen as he is seated at the table. He looks like he is about to jump up with the gesture of his hands placed on his knees. (3 x 2)

(6)

6.5 Markers accept any well motivated answer. Do NOT award a mark for Yes or No.

Yes/No.

**Yes**

The picture shows a tense relationship between the characters and indicates a gripping Drama. There is a mysterious element to the picture because we don't know what will happen next. It could look as if the man on the left is about to attack the man on the right. And why is the seated man watching? This creates the desire to watch the play to find out what happens.

**No**

The picture is too vague. We don't know who these characters are and what the drama is going to be about. There are no pretty women in the scene to attract a particular audience. A knife, a picture of a wave, a beach, a guest lodge at the seaside could all be possible alternative images for a poster. (2 x 2)

(4)

6.6 Markers accept any well motivated answer.

**Johan**

His tone of voice is threatening or taunting. His volume could be loud or threateningly soft.

**Thami**

His tone of voice is one of shock or incredulity. His volume could be loud if shocked or soft to show that he is incredulous.

**Smith**

His tone of voice is angry and demanding. His volume could be loud/commanding or soft if wheedling or whining. (6)

(6)

6.7 Use the following rubric to guide your marking.

Marks	Descriptor	
10-12	<b>Outstanding</b>	Candidate clearly understands the requirements of the question and answers in an integrated manner, promoting the play through advertising all aspects required by the question in the answer. The significance of the title, plot summary, style of play, setting of play and the play's relevance to the unsettled socio-political situation in South Africa are all covered and the candidate can relate specific examples from the play to the statement. Candidate deals with all aspects of the question and writes a persuasive article that would successfully promote the production.
8-9	<b>Meritorious</b>	Candidate understands the question and can relate clear examples from the play to the question. Candidate probably deals with three or four aspects of the question and the answer might reflect the fact that this article advertises the play.
6-7	<b>Substantial</b>	Candidate understands the question on a mundane and pedantic level, including the facts but not necessarily discussing the question in much detail. Candidate possibly is unable to give examples from the text. Candidate deals with two of the three areas of the question. Often in the form of statements rather than cohesive paragraphs.

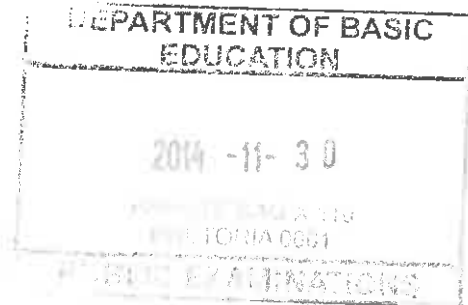
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3-5	Elementary	Candidate able to give some information but depends mainly on story without connection to topic of the question except by chance. Short statements made rather than cohesive paragraphs.
0-2	Not Achieved	Lacks ability beyond that to connect with a discussion of the statement. Short comments made rather than cohesive paragraphs.

(12)  
[40]**QUESTION 7: MISSING BY REZA DE WET**

7.1.1 Magical Realism is moving from reality (portraying real situations) into the realm of fantasy, the mysterious and the magical. Realism made magical by the subject matter and mood.

Award 1 mark for a reference to 'reality'.  
Award 1 mark for a reference to 'magical'.



(2)

7.1.2 Constable van der Riet

(1)

7.1.3 Blindness

(1)

7.1.4 Markers the following serves as a guide. Allow for interpretations that are well motivated from the play text. Credit insightful ideas and concepts. Marks to be awarded for THREE associations with a motivation. Mark globally.

- Just like a magician, Constable is not all that he seems. The constable changes his appearance. It ties in with the theme of appearance versus reality. Like a magician, the constable appears to be something that he is not.
- Meisie sees a magician in the circus tent and this might be Constable.
- Almost in a magical way, Constable affects change in the lives of the women in the play, just like a magical transformation. Constable activates the whole change in Meisie.
- A magician uses lies, illusion and trickery to create affect, Constable does the same when he lies about his blindness, his profession etc.
- Like the magician, the Constable is from the seemingly threatening external environment.
- A magician captivates his audience. Constable also captivates the women in the play with his story and his 'powers'.
- A magician gives the illusion of power as does Constable with his 'power' of heightened senses.

(6)

7.2 Marker award TWO marks for attitude and motivation for each character. Accept well motivated answers.

**Miem**

- Miem is negative and fearful of the circus.
- She sees the circus as evil.
- She wants to protect Meisie from the 'evil' and dangerous world of the circus.
- She fears the unknown and that is why she fears the circus.
- However, although she is against what the circus represents she still wants to hear Gertie's telling of the circus.

- She responds to the circus by saying everyone else associated with and close to it is responsible.
- Miem is the one who makes the link between the circus and the disappearance of the girls. This fuels her bitter attitude towards the circus and its evil music. (2)

**Gertie**

- Gertie pretends to be negative and against the circus.
- However, she is strangely drawn to and fascinated by the circus.
- She actually went to see the tent with the circus freaks.
- She is very curious but due to her Afrikaner Calvinism she resists the temptation.
- She witnesses the circus procession in the street. She is always at the circus.
- She tells Miem what Miem wants to hear about the circus. (2)

7.3 Markers the following serves as a guide. Allow for interpretations that are well motivated from the play text. Credit insightful ideas and concepts. Mark globally.

- In the 1930's the circus was largely seen as unbiblical, it clashed with rigid Calvinism. There was a fear of the circus and anything strange or different was considered evil e.g. the freak shows, nudity, magic etc.

This circus environment stands in stark contrast to the rigid and pure rules in the house.

The circus emphasises, satirically, what is happening in Miem's house.

The circus shows that, ironically, the household is also a circus.

The strict Calvinistic rules in the household are a joke.

The circus is inherently associated with freedom and escape as opposed to inside the house where the characters are imprisoned and stifled.

Gabriel inside the loft is the biggest joke – it shows these characters are clowns.

- Constable easily pulls the wool over their eyes and, like a magician, he exposes their naiveté.
- The bohemian lifestyle of the circus stands in contrast to the house and highlights the entrapment and stifled lives of the characters.
- The circus music and its references foreshadow doom, something that will change and threaten the status quo.
- The dim light in the house means these women cannot see truth. The dim light stands in contrast to the bright lights of the circus.
- The house is dull compared to the liveliness and vibrancy of the circus. (6)

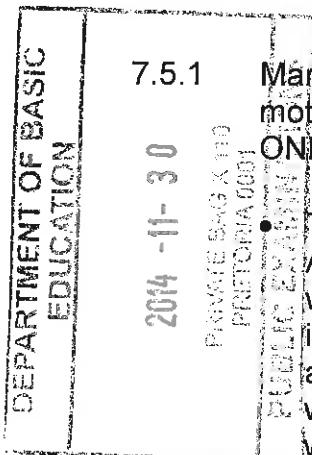
7.4 Markers the following serves as a guide. Candidates cannot refer to the church bell as it only rings when a girl goes missing. Candidates do not necessarily have to refer to a sound effect mentioned in the play text but if they do, it MUST be relevant to mood and atmosphere. Allow for creativity, but within the scope of the play text. Credit insightful ideas and concepts. All sound effects MUST be in context. Award TWO marks for a sound effect and its motivation.

- The old motorcar announcing Gertie's arrival, or initially, possibly someone unknown. This creates anticipation and tension.
- Wagter sniffing at the window creates tension.
- The constant opening and closing of doors creates the isolation of characters

and a sense of danger.

- The gale wind emphasises the danger.
- The soft moaning wind signifies Meisie's sad existence.
- Constable van der Riet's knocking at the door, which can be very loud. This loudness adds to Magical Realism.
- The barking of the police dogs in the background creates an air of eeriness and futility of protection they provide.
- Reference can also be made to some of Gabriel's sound effects in the loft.

(6)



Markers the following serves as a guide. Allow for interpretations that are well motivated from the play text. Credit insightful ideas and concepts.

ONE mark per observation.

- The statement shows that Miem is pessimistic and the epitome of rigid Afrikaner Calvinism. She always thinks the worst and in her naive way wants to prepare Meisie for the worst and in the process she stifles and imprisons the family and specifically Meisie in the house. She is, therefore, also a prisoner of her own doing. Just like Miem fears the worst from the weather, she also fears the worst from the circus and everyone associated with it.

(3)

7.5.2 Markers the following serves as a guide. Allow for interpretations that are well motivated from the text. Credit insightful ideas and concepts.

Marks are awarded for ONE reference to the weather and TWO marks for a substantiated atmosphere created.

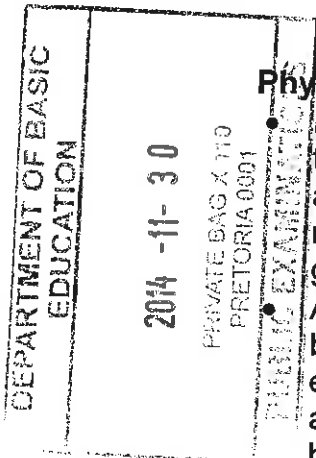
- 'hot night', 'humidity' and 'summer' suggests that the house was stifling – it creates an atmosphere of entrapment, being stuck. It also creates an air of desperation. The audience gets the idea that the household could not escape the heat and this is true for Meisie who wants to escape but is unable to do so.

(3)

7.5.3 Markers the following serves as a guide. Allow for interpretations that are well motivated from the text. Credit insightful ideas and concepts. Mark globally

#### Vocally

- Initially, Meisie could be nervous and scared to talk about the circus. There could be a nervous tension about her. She could seem unsure. Her voice could be unsure and wavering, even trembling, and her volume could be soft. Her mother does not allow her to refer to the circus in any way.
- As Meisie relives the memory or is consumed by the memory, she becomes increasingly frantic. She could be in awe of the magician and what he is doing. She then becomes very excited – almost hysterically jubilant. Here her pitch may be high, her volume loud and her pace may be fast.

**Physically**

Meisie is, initially, very shy of Constable. Her body would perhaps be turned away from him, looking down and perhaps only glancing up now and again. She may be standing still as she delivers the first lines of the monologue as she is unsure. Her posture may be closed and her gestures very small and nervous.

As Meisie increasingly relives the memory, her movements will eventually become exaggerated as if her words aren't enough to express her excitement and joy. She may eventually start pacing up and down, faster and faster making use of the whole space. Her facial expression may also become increasingly animated.

(8)  
[40]

TOTAL SECTION C: 40

**SECTION D: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS****QUESTION 8**

- 8.1 Markers the following serves as a guide. Allow for interpretations that are well motivated. Credit insightful ideas and concepts.  
Do not award full marks for paraphrasing the statements in Source A.

Poor Theatre strips theatre from all unnecessary theatricality such as make-up, costume, lights, sound etc. This allows the actor to create his/her own space in order to get the message across. Poor Theatre originated with Grotowski in Europe in the 1960s in his Theatre Laboratory as experimentation in theatre. Concepts of acting, theatre space, set, costume, lighting, sound, props and actor-audience relationship were all stripped of theatricality and made poor.

(5)

- 8.2 Markers use the rubric below. Candidates could refer to relevant South African plays they have studied and/or performances that they have seen which make use of Poor Theatre.

The following points may guide you when marking.

- Due to the socio-economic environment of the black majority in South Africa as a result of Apartheid, Black Theatre practitioners and actors did not have the opportunities and resources to stage plays.
- Black people were not allowed to access public theatre facilities and did not receive any funding from the government.
- These theatre practitioners and actors, however, wanted to tell their stories and had to find the means to do so.
- Poor Theatre, therefore was suitable (resonated well), as it afforded opportunities in terms of space and technical drawbacks.
- Productions, developed in the Poor Theatre style, did not require elaborate costumes, sets, sound and space.
- This made economic sense and allowed the production to break up and move easily when needed.

A handwritten signature in black ink, appearing to be 'SH' followed by a stylized flourish.

MARKS		DESCRIPTOR
9 -10	<b>Outstanding</b>	Candidate has an excellent understanding of Poor Theatre and why it was so successful in the South African context. He/she is able to link Poor Theatre concepts to the challenges faced in theatre under Apartheid. He/she uses comprehensive examples from play text(s) to demonstrate and substantiate Poor Theatre concepts.
7 - 8	<b>Meritorious</b>	Candidate has a good understanding of Poor Theatre and why it was so successful in the South African context. He/she is able to link Poor Theatre concepts to challenges faced in theatre under Apartheid. He/she uses a variety of examples from play text(s) to demonstrate and substantiate Poor Theatre concepts.
5 - 6	<b>Substantial</b>	Candidate has an understanding of Poor Theatre but struggles to link with the South African context. He/she uses some examples from play text(s) to demonstrate and substantiate Poor Theatre concepts.
3 - 4	<b>Elementary</b>	Candidate has a superficial understanding of Poor Theatre but makes no connection to the South African context. He/she uses some examples from play text(s) to demonstrate and substantiate Poor Theatre concepts. Tends to make broad statements about Poor Theatre.
0 - 2	<b>Not Achieved</b>	Candidate has no understanding of Poor Theatre and makes no connection to the South African context. He/she uses one or two examples from play text(s) but not relevant to Poor Theatre.

(10)

8.3 Markers: Credit insightful ideas and concepts. Mark globally.

Candidates may use the pictures as a stimulus for critical thought and discussion around 'Rich Theatre' in general. Candidates may refer to any examples from the pictures. Candidates can look at set design, choreography, make-up, costume, music, puppetry, etc. which all work together to create a Rich Theatre spectacle.

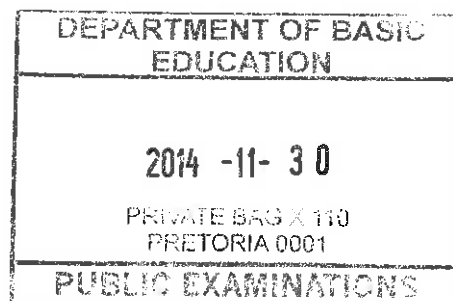
The Lion King is an example of 'Rich Theatre' because it uses theatrical conventions (lights, sound, costume, make-up, set, props etc) to create a big and abundant visual display.

'Rich Theatre' comprehensively makes use of a variety of theatrical devices (lights, sound, make-up, special effects, sets etc.) in order to create a dramatic spectacle. It costs more money to stage. Visually stimulating. Makes use of elaborate masks, costumes and props.

(5)

8.4 Markers: The following serves as a guide. Allow for interpretations and credit insightful ideas and concepts.

- Singing
- Acting
- Dancing
- Acrobatics
- Flexibility
- Strength
- Agility
- Puppetry
- Vocal Strength
- Physical Theatre Skills
- Comedy skills



(5)

*[Handwritten signature]*

8.5 The following serves as a guide. Allow for interpretations and credit insightful ideas and concepts.

MARKS		DESCRIPTOR
12-15	<b>Outstanding</b>	The excellent candidate clearly understands the question and can provide a clear argument. He/she uses examples of plays he/she has seen, texts studied and brings own experience to the argument. Candidate might even use theatre practitioners' philosophies about the role of theatre to support argument although this is not essential. Candidate is able to <b>construct an argument</b> discuss the question and use concrete, specific examples from play texts studied, practical work done and own personal experiences in Dramatic Arts.
9-11	<b>Meritorious</b>	Candidate responds comprehensively to some of the statements. He/she provides reasoning for his/her responses. Candidate is able to <b>construct an argument</b> discuss the question and use some examples from play texts studied, practical work done and own personal experiences in Dramatic Arts
6-8	<b>Substantial</b>	Candidate responds to one or two of the statements but his/her response is not integrated. He/she provides limited reasoning for his/her responses. Candidate demonstrates a limited ability to <b>construct an argument</b> and uses only a few examples from play texts studied, practical work done and own personal experiences in Dramatic Arts
3 - 5	<b>Elementary</b>	Candidate's response reflects little understanding of the value of Dramatic Arts. Some of the candidate's comments make sense. Candidate does not have an ability to construct an argument and does not refer to play texts studied, practical work done and own personal experiences in Dramatic Arts
0 - 2	<b>Not Achieved</b>	Little or no grasp of the question. Poorly attempted. Candidate makes simple statements; no discussion or ideas are provided.

(15)  
[40]

TOTAL SECTION D: 40  
GRAND TOTAL: 150