

SPEECH AND DRAMA HG

Candidates were capable of engaging with the new format of the paper. However, educators must inform their candidates of the question choices.

Question 1: Candidates did not have the necessary skills to plan, structure and write an essay. They were not adept at comparing and contrasting the texts of the plays. Educators must ensure that candidates understand the purpose for which each play was written. This will enable them to place each one in the correct context. Educators are encouraged to incorporate reflective practice in the teaching and learning of drama. It would therefore be advisable to make use of journals and reflection sheets.

This practice will help candidates to answer questions that reflect on their practical work (theme programmes).

Questions 2-5: Prescribed texts. Educators need to approach the study of the texts through the relevant historical, political and social contexts. The performance techniques, characters, motives, symbols, staging, etc. must be emphasised. The relevant drama terminology must be used by educators and candidates throughout the learning process. Candidates should be able to apply the performance techniques concerned to the plays which they have studied.

Questions 6.1- 6.3: Theatre genres. These questions were answered relatively well. Educators must always ensure that candidates can relate theory to practice.

Question 6.4: It was evident that the candidates did not understand Community/Developmental Theatre. Educators are advised to cover this extremely important section of the syllabus in detail. The following sections/terms need serious attention:

Satire – *Woza Albert!*

Absurd Theatre – *Waiting for Godot*

Protest Theatre

Voice Production

Material = extracts

staging = space, lighting, set, music

performance styles = dance, singing, juggling, mime, movement...

SPRAAK EN DRAMA HG

Kandidate was in staat om die nuwe formaat van die vraestel te hanteer. Opvoeders word egter aangeraai om kandidate bewus te maak van die keusevrae.

Vraag 1: Kandidate het nie getoon dat hulle die nodige vaardighede het om 'n essayvraag te beplan, te struktureer en te skryf nie. Hulle het nie bedrewenheid getoon in die vergelyking van die tekste van die dramas nie. Opvoeders moet seker maak dat kandidate die doel waarvoor elke drama geskryf is, verstaan. Dit sal hulle in staat stel om elkeen in sy korrekte konteks te plaas. Opvoeders word aangeraai om reflekerend te werk te gaan wanneer drama onderrig en aangeleer word. Dit sal dus raadsaam wees om van joernale en refleksieblaai gebruik te maak. Hierdie gebruik sal kandidate in staat stel om vrae oor hulle praktiese werk (temaprogramme) te beantwoord.

Vraag 2 – 5: Voorgeskrewe dramas Opvoeders moet dramas benader vanuit die relevante geskiedkundige, politieke en sosiale kontekste. Opvoertegniese, karakters, motiewe en simbole moet beklemtoon word. Relevante dramaterminologie moet regdeur die leerproses deur opvoeders en kandidate gebruik word. Kandidate behoort relevante opvoertegniese te kan toepas t.o.v. die dramas wat hulle bestudeer het.

Vraag 6.1 – 6.3: Teatergenres: Hierdie vrae is betreklik goed beantwoord. Opvoeders moet te alle tye verseker dat kandidate teorie en praktyk met mekaar in verband kan bring.

Vraag 6.4: Dit was duidelik dat kandidate nie *Gemeenskaps-/Ontwikkelingsteater* verstaan het nie. Opvoeders word aangeraai om hierdie uiters belangrike afdeling van die sillabus uitvoerig te behandel.

Die volgende afdelings/terme benodig meer aandag:

Absurde Teater: *Afspraak met Godot*

Protesteteater

Stemproduksie

Materiaal – uittreksels

Opvoertegniese – ruimte, beligting, inkleding, musiek

Opvoerstyle – dans, musiek, mimiek, beweging, ens.