basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/
NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DRAMATIC ARTS

MAY/JUNE 2026

MARKING GUIDELINES

MARKS: 150

These marking guidelines consist of 41 pages and 2 annexures.

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GENERAL NOTES FOR THE INTERNAL MODERATOR, CHIEF MARKER AND MARKERS

1. The purpose of assessment/examination processes is not only to determine the 'remembering' of knowledge taught and learnt by candidates. It is also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory.
2. The tool to assess the two components, knowledge and thinking, is Anderson and Krathwohl's Revised Bloom's Taxonomy. This taxonomy is designed to measure:
   - 6 levels of cognitive difficulty
   - 4 thinking processes of complexity
3. Markers:
   - Spend the first day unpacking both the quality and quantity of the evidence in the marking guidelines.
   - Identify common definitions and concepts.
   - Assimilate and standardise the:
     - Expected responses for each question required from the candidate
     - The cognitive level of difficulty/complexity required from the candidate
     - The type of thinking process and complexity of thinking required from the candidate
     - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, skills, processes, techniques, exercises and thinking)
   - Tick clearly next to the required cognitive level/thinking process of complexity/ concept/content/skills/knowledge when a mark is awarded.
   - New or inexperienced markers must be moderated by either the Chief Marker or the Internal Moderator.
   - It is the role of the internal moderator and chief marker to adjust marks upwards or downwards to ensure, correct, fair, valid and reliable marks are awarded.
   - Dramatic Arts is not an empirical subject with only one correct answer.
   - All markers must be given ongoing training throughout the marking process.
   - The Dramatic Arts question paper contains questions which mostly require candidates to provide their own opinions or experiences and apply original or creative thinking.
   - Mark holistically and accept other correct and relevant answers which might not be mentioned specifically in the marking guidelines.
   - Engage actively with the answer.
   - Refer to the rubrics in the annexures, at the end of the marking guidelines, to ensure the marking is fair, valid and reliable and measured against clear criteria.
   - The tolerance range for Dramatic Arts is 5% out of the 150-mark total of the question paper. This translates into 7 marks in total for the paper.
   - Must check that candidates' responses align with the *Curriculum Assessment Policy Statement's* four Broad Topics and Grade 10/11/12 Topics, content (concepts, skills and knowledge) and with the specific question's demand.

STANDARDISATION OF MARKING ACROSS THE PROVINCES

Rating of the Essay and Response Questions

The chief marker in each province must understand the paradigm from which the questions and the accompanying marking guidelines were designed and set:

1. **Item difficulty (Question):**
   How complex/difficult is the design of the actual question/item itself?
2. **Task difficulty:**
   What is the complexity/difficulty of the content/cognitive level and thinking process required from the candidate to generate and answer/response?
3. **Stimulus difficulty (Source):**
   How complex/difficult or easy is it to understand, read, interpret and apply the source and the information in the source?
4. **Expected response difficulty: (Marking Guidelines)**
   What is the quantity (how much) and quality (how well) of the expected response required from the candidate, as provided in the marking guidelines/rubric?
   Does it align with the question, task and stimulus?
   Are the marks appropriately weighted and allocated?
   Is the allocation of marks clearly identifiable or determined?

– Leong: 2002

In the training of markers at the beginning of the marking process, the chief marker in each province must:

- Ensure there is standardisation of the scoring of candidates' answers and responses for each part of the examination.
- Standardise the national marking procedures, processes and results.
- Follow the procedure below:
  - Read the question and determine the level of complexity and difficulty of the design of the question: low, middle, or high level.
  - Read the task and determine what content is required from the candidate to answer the question. Summarise the content.
  - Share not only the quantity of evidence (how much), but also the quality of evidence (how well).

  Facilitate the training of the marker on the marking guidelines and the rubrics:
  - Review the rubric with reference to the item and the task.
  - Review the procedures for assigning holistic scores (i.e. by matching evidence from the response to the language of the rubric and by weighing all qualities equally).

  Practise marking individually:
  - Mark a set of practice papers individually.
  - Markers must score the papers independently.

The chief marker/internal moderator must record the markers' scores and must lead the discussion. (Practice papers should contain scores and commentaries.)

SECTION A: 20th CENTURY EUROPEAN THEATRE MOVEMENTS

QUESTION 1

The candidate must:

- Answer this question in the form of an essay
- Reference the play text studied
- Apply either one of the three Theatre Movements within the context of the requirements of the question and the source:
  - Theatre of the Absurd OR
  - Epic Theatre OR
  - Postmodern Theatre
- Demonstrate that the question and source have been understood, analysed, applied, evaluated and integrated into their essay
- Display factual, contextual, procedural and metacognitive thinking about the Theatre Movement, the play text, the question and the source
- Display creativity in the application of the demands of the question

Markers note:

- Candidates must demonstrate that the above have been understood and critically analysed and creatively applied in their essay.
- If the response is not presented in essay format, the marker must assess the learner's thinking process, quality of argument, and use of relevant examples when determining the mark. However, such a response may not be awarded more than 60% (18 marks).
- The rubric is a guide to the marker to assess the:
  - **Cognitive** levels of difficulty (remembering, understanding, applying, analysing, evaluating and creating)
  - **Thinking** levels of complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- All the questions' levels, elements and instructions must be considered when the essay is marked.
- To award a fair, valid and reliable mark, markers must be competent in the meaning and application of Anderson and Krathwohl's Revised Bloom's Taxonomy as well as the design, purpose, use and application of a rubric:
  - Criteria (skills, knowledge, concepts, techniques and content)
  - Level descriptors (low, middle and high)
  - Word descriptors
  - Action verbs
  - Cognitive levels
  - Thinking processes
- Markers must be trained rigorously on how to identify, use and apply all six of the cognitive levels as well as the four thinking processes to measure candidates' achievements.

Level	Marks	Bloom's Level	Thinking Process	Argument & Discussion	Use of Play Text, Theatre Movement & Sources
Outstanding	27–30	Create	Creates original, insightful and critical responses. Shows independent and reflective thinking.	Sophisticated, original argument that is sustained throughout the essay. Excellent critical engagement.	Excellent integration of relevant examples from the play and theatre movement. Examples are purposeful and insightful.
Excellent	24–26	Evaluate	Evaluates ideas critically and thoughtfully. Shows strong reflective thinking.	Clear, well-structured argument with strong critical analysis.	Very good use of relevant examples from the play and theatre movement. Sources support the discussion effectively.
Meritorious	21–23	Analyse	Analyses concepts and relationships effectively.	Logical argument with good analysis and interpretation.	Good use of examples from the play text and theatre movement to support ideas.
Substantial	18–20	Apply	Applies knowledge and concepts appropriately.	Relevant argument with some analysis and explanation.	Appropriate examples from the play and theatre movement are included.
Adequate	15–17	Understand	Explains and interprets ideas on a satisfactory level.	Simple argument showing understanding of the topic.	Uses general examples from the play text, though not always fully relevant.
Moderate	12–14	Understand	Describes and explains basic concepts.	Limited discussion with uneven structure and development.	Few relevant examples from the play or theatre movement.
Elementary	9–11	Remember	Identifies and recalls basic information.	Basic statements with little development or analysis.	Minimal use of examples from the play text or movement.
Limited Achievement	6–8	Remember	Shows limited factual knowledge.	Weak or unclear response with isolated facts.	Very limited reference to the play text or theatre movement.
Not Achieved	0–5	Below Basic	Shows little or no understanding.	No clear argument or meaningful discussion.	Little or no relevant content.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

The candidate must answer only ONE question in this section (EITHER QUESTION 2 OR 3 OR 4).

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

2.1 Markers accept relevant answers which demonstrate knowledge and understanding of the title of the play.

Award full marks for:
- One well-explained statement OR
- Two separate thoughts/ideas

The following is a guide:
Percy Mtwa, Mbongeni Ngema and Barney Simon chose *Woza Albert!* as the title of the play because:
- The title refers to Albert Luthuli, who won the Nobel Peace Prize and who stood for the underdog in society, thereby protesting against the socio-political and economic ills of society
- The title means Rise Up Albert! which is appropriate as it inspired the audience to 'rise up' against apartheid
- At the end of the play, Morena raises the struggle heroes from their graves as a symbol of raising awareness and an emotive response from the audience to protest against apartheid once they leave the theatre
- It might refer to Albert Street, where black people applied for and received their passbooks
- The exclamation mark shows the urgency (2)

2.2 Markers accept answers which demonstrate knowledge and understanding of the steps/phases used by Percy Mtwa, Mbongeni Ngema and Barney Simon to workshop *Woza Albert!*

The following is a guide:
Award full marks for:
- Six correct steps explained

The following is a guide:
The steps/phases used by Percy Mtwa, Mbongeni Ngema and Barney Simon to workshop *Woza Albert!*:
An idea/message:
- The creators of the play brainstormed many ideas and selected the idea of what would happen if Morena came back to an apartheid South Africa

Research and observation:
- People in Soweto were observed and interviewed, e.g. at Dube station, in the markets, a barber working outside in the open air, etc.
- The creators also researched Grotowski's Poor Theatre e.g. they studied Grotowski's principles to their play

Improvisation:
- The creators used improvisation exercises and activities to experiment with various ideas and ways of performing. Through improvisation they explored

and understood the characters and the situations which they came across in their research and observation
- The creators applied Grotowski's Poor Theatre principles to their performance style, e.g. using minimal props, physical theatre and ideophones, etc.

Editing/Selection:
- The group edited/selected and left out workshopped scenes which were not suitable. Only the most appropriate and relevant scenes were selected to create the play

Rehearsal:
- The creators rehearsed and polished/refined the performance

Performance and Recording:
- The final scenes were performed as a play and the play was scripted/video recorded (6)

2.3 Markers accept relevant answers which demonstrate knowledge and understanding of how physical and/or vocal characterisation is used to portray ONE 'ordinary South African' character.

Award full marks for:
- Two well-described statements OR
- Four separate thoughts/ideas

The following is a guide:
One ordinary character might be, e.g.:
Aunty Dudu:
Physical characterisation:
- The stooped posture of Aunty Dudu might be hunched (bent forward) to indicate old age
- Movement might be slow because of old age and posture
- Aunty Dudu mimes rummaging (digging) through the bins in search of food

Vocal characterisation:
- The actor changes his natural speaking voice to characterise the voice of an old woman
- Speech might be slow to indicate age and tiredness (4)

2.4 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of why the statement 'what would happen if Morena returned to apartheid South Africa' might be a good idea for a protest play.

Award full marks for:
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:
The statement 'what would happen if Morena returned to apartheid South Africa' is a good idea for a protest play because Morena:
- Represents hope for a better future for the people who were oppressed by the apartheid government e.g. the first scenes of the play represent individuals' hopes and dreams, e.g. Aunty Dudu wishing to find good food in the bins of white people if Morena comes to South Africa as there will be parties and Morena would supply the barber's desire for a barbershop with white tiles on the wall and customers with big hair

- Promotes equality for all South African citizens regardless of their race, cultural, educational or economic background e.g. 'Morena says throw away your passes and follow him to Soweto'
- Might help to improve the poor working conditions of the oppressed as Morena is seen as a saviour of the poor and oppressed e.g. Coronation brickyard scene where Bobbejaan and Zuluboy share their unfair working conditions and the inequality between the rich and the poor e.g. white Afrikaans customers live in large homes and they stay in a tin structure like sardines
- Promotes basic human rights for all, not just for a select few as He treats everyone equally and fairly. (4)

2.5.1 Markers accept relevant answers which demonstrate knowledge and understanding of what happens in the scene selected.

Award full marks for:
- Four separate thoughts/ideas

The following is a guide:
A scene in *Woza Albert!* might include the opening scene of the play. e.g.:
- The scene opens with the actors becoming a jazz band
- This transforms into a dialogue between a white policeman and one of the jazz musicians
- The jazz musician is ordered by the white policeman to produce his passbook
- The policemen checks his passbook and, because it is not in order, the jazz musician (who attempts to run away) is arrested and taken to Modder B prison (4)

2.5.2 Markers accept relevant answers which demonstrate knowledge and understanding of how humour is created in the scene that the candidate selected.

Award full marks for:
- Two well-explained statements
- Four separate thoughts/ideas

The following is a guide:
Humour is created in the selected scene e.g.:
Opening Scene:
- The use of the pink nose to symbolise/portray a white policeman is funny and is an example of satire (making fun) of white people by accentuating the noses as if they were clowns. The exaggerated posture, gestures, accent and tone used by the actor to portray a white policeman are comic because it is a caricature of white people who belittle, treat as inferior and/or oppress people of colour e.g. the white policeman says 'go back to the bush with the baboons' to the jazz musician
- The gestures, posture and tone of the jazz musician are funny when he tries to escape from the white policeman. Because he tries to escape, go unnoticed and creeps slowly backwards

The Barber Scene:

- The barber's ignorance of the correct term to describe a law degree is humorous when he explains that his daughter is enrolled at university doing LLB as he says that 'she is doing LLLLLB. I don't know, it's some very high standard.'
- The barber's and customer's actions are humorous. The intensity of the movements of the barber's use of the hair clipper, contrasted with the customer's exaggerated and nervous response to the clipping, by squirming and moving his head away from the clipper is funny to watch (4)

2.5.3 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of how the cruelty of apartheid is highlighted in the scene.

Award full marks for:

- Three well-analysed statements
- Six separate thoughts/ideas

The following is a guide:

An analysis of how the cruelty of apartheid is highlighted in the scene is shown in:

Scene 1:

- The cruelty of the passbook system was designed to control and restrict freedom of movement of black people
- This is the scene in which the musician is accosted by a white policeman demanding to see his passbook. During apartheid black people were required to carry passbooks ('dompas') with them at all times. This was a prejudicial law which only applied to black people and was an opportunity to mete out cruelty to those who did not carry their passbooks, leading to arrest and detention without trial
- Obtaining a passbook was a tedious experience because people often had to wait in long queues for days. The passbooks were temporary and people were expected to renew them often e.g. a six-month special

Scene 11:

- The cruelty of forced removals is evident in the barbershop scene. The barber is forced to work outside because his shop was destroyed by the forced removals
- Forced removals devastated the lives of those who were affected by this cruel action of the apartheid government to take over land from those who lived and worked on it
- The unfairness and cruelty of the Bantu Education system is highlighted. This was an unequal system which was negatively biased against the masses. It provided inferior education to black people while white people received quality education.
- The Bantu Education system aimed to keep black people in an inferior position through disparities and differences in the equality and subject matter of the curriculum as well as the medium of instruction which was Afrikaans, a language which was not the home language of those who had to learn and study in it (6)

2.6 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept relevant answers which discuss why *Woza Albert!* might 'celebrate the resilience (strength) of the people and remains one of South Africa's most important plays'.

The following is a guide:
***Woza Albert! might 'celebrate the resilience (strength) of the people and remains one of South Africa's most important plays'* because:**

- The play documents the hardships of the oppressed and resilience of the people. It shows how people lived with the faith that things would change for the better. People who were interviewed in the streets believed in the coming of Morena to rescue them from their hardships because they believed that Morena had the power to change their situation of poverty, unemployment, hunger and oppression
- It reflected the lives and struggles of the oppressed in South Africa and was therefore cathartic in mirroring the lives of many audience members who might have experienced similar hardships, thereby giving a voice to the voiceless, oppressed and disenfranchised (not allowed to vote) population of South Africa
- It educated the audiences about their rights
- It communicated the issues or the experiences of oppressed South African citizens to the rest of the world who saw the play. This information was censored by the South African government of the time
- It united people during apartheid. A system which was cruel and demeaning to black people
- It created an awareness amongst the peoples of South Africa of this inhumanity and oppression of the South African government. This awareness created solidarity amongst those who were oppressed and incited protest against these issues
- The play is still relevant to current audiences as it teaches us about what happened during apartheid and the messages of the play are still relevant for all time by reflecting the same issues (inequality, discrimination, poverty, etc.) that are still current in our society
- The play reminds us of the atrocities of apartheid e.g. discrimination, racism and police brutality. This serves as a warning to society not to repeat the same mistakes again today
- It mobilised international governments through creating an awareness of the injustices experienced in apartheid South Africa and resulted in organisations boycotting South Africa
- It played a role as a non-violent tool for change in South Africa (10)

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QUESTION 3: *SOPHIATOWN* BY JUNCTION AVENUE THEATRE COMPANY

3.1 Markers accept relevant answers which demonstrate knowledge and understanding of the title of the play.

Award full marks for:
- One well-explained statement OR
- Two separate thoughts/ideas

The following is a guide:
Junction Avenue Theatre Company chose *Sophiatown* as the title of the play because:
- The play tells the story of Sophiatown, a township in Johannesburg, which was destroyed by forced removals
- Sophiatown was an example of many other townships which experienced a similar fate
- Sophiatown is a symbol of how all cultures lived in harmony and peace and provided a contrast to how South African society was divided during apartheid (2)

3.2 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and application of the process used by Junction Avenue Theatre Company to workshop *Sophiatown.*

The following is a guide:
Award full marks for:
- Six correct steps explained

The following is a guide:
The steps used by Junction Avenue Theatre Company to workshop *Sophiatown*:
An idea/message:
- Two young people, as a prank, asked what would happen if a white girl came to live in Sophiatown

Research and observation:
- People who used to live in Sophiatown were interviewed.
- They researched old articles, newspapers and magazines in archives

Improvisation:
- The creators used improvisation exercises and activities to experiment with various ideas and ways of performing. Through improvisation they explored and understood the characters and the situations which they came across in their research and observation

Editing/Selection:
- The director Malcolm Purkey edited/selected and left out workshopped scenes which were not suitable. Only the most appropriate and relevant scenes were selected to create the play. This is a directorial approach and not a collaborative approach.

Rehearsal:
- The creators rehearsed and refined the performance

Performance and Recording:
- The final scenes were performed as a play and the play was scripted (6)

3.3 Markers accept relevant answers which demonstrate knowledge and understanding of suitable costumes for any THREE characters mentioned in lines 4-7.

Award full marks for:
- One well-motivated statement for each character OR
- Two separate thoughts/ideas for each character

The following is a guide:
Suitable costumes for the characters may include e.g.:
Jakes:
- Might wear formal costumes e.g. formal trousers, shirt, formal shiny shoes and hat, because he aspires to present as an educated person
- Is a BA intellectual who works as a journalist for *Drum* magazine. Because he wants to look professional to conduct interviews and so his costume would reflect this
- The style of his costume needs to reflect the dress code of his employer. because *Drum* magazine was a popular and aspirational magazine which reflected the lives of the people through the image, photos and content of the magazine. The clothes were stylish

Mingus:
- Might wear formal costume, e.g. formal trousers, shirt, blazer, Florsheim shoes, tie and Bostonian hat because he mimics the fashion style of the stars (actors) he sees in American movies, such as Clark Gable
- Is the leader of the American gang and it is important for him to be well dressed to gain respect from the rest of his gang and rival gangs

Charlie:
- Might wear a costume that mirrors Mingus' style because he looks up to Mingus, but doesn't quite achieve this
- Plays the role of Mingus' sidekick who is the leader of the American gang and his clothes might be dishevelled because he does a lot of the manual work e.g. carrying the bathtub for Ruth and always grovelling at Mingus' feet, shining his shoes

Princess:
- Might wear a costume that impresses Mingus because she is his girlfriend and she also wears the costume because she wants to emulate the cover girls of *Drum* magazine
- Might wear a costume that is sexy and revealing because she wants to attract the opposite sex
- She dresses fashionably and stylish in all her costume details because she is a go-getter and an aspiring model who is conscious of how she looks (6)

3.4 Markers accept relevant answers which demonstrate knowledge and understanding of how the lives of the residents change when Ruth, a young Jewish woman, arrives to live with them.

Award full marks for:
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:
The lives of the residents change in the following ways when Ruth arrives:

- Princess' position in Mamariti's home is threatened. She views Ruth as competition for Mingus' attention and affection and a potential threat to her relationship with Mingus
- Jakes is excited about her arrival because she responded to his advertisement placed in *Drum* magazine as this would make a good story for the magazine
- The dynamic of the relationships within the Mamariti's house changes as Ruth is a catalyst for new relationships to be developed, e.g. Jakes' budding affection for Ruth, and the inspiration that Ruth provides for Lulu to focus on her education in order to obtain a better life
- She provides an opportunity for the residents of Mamariti's Diamond Shebeen to learn more about the Jewish culture, e.g. Chanukah. They are also given the opportunity to assert, express and be proud of their own cultural identity when sharing this with Ruth
- It changed the complexity and shape of the dynamic inside the house and reflected both the unnatural world of apartheid South Africa and also what an ideal world for a better South Africa might look like (4)

3.5.1 Markers accept relevant answers which demonstrate knowledge and understanding of the dramatic action of the final scene.

Award full marks for:

- Two well-described statements OR
- Four separate thoughts/ideas

The following is a guide:
A summary of the final scene of the play includes the following:

- In the final scene of the play the characters stand isolated in their own spotlight on stage
- They have their own final monologue
- Each character relates their personal experience of the forced removals
- As each character's monologue ends, their individual spotlight fades into darkness
- Jakes narrates what happened to each character after the forced removals
- The cast sings *Izinyembezi zabantu* (tears of the people) as the lights on stage fade to blackout (4)

3.5.2 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of how lighting and/or sound increase the dramatic effect in the final scene.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ ideas

The following is a guide:
Lighting and/or sound increase the dramatic effect of the final scene in the following manner:

- The spotlight on individual characters increase their impending isolation and separation
- The fade to black of each spotlight as each character finishes their monologue emphasises that they have disappeared from the landscape of Sophiatown
- The singing in the background while Jakes narrates increases the mood of sadness and pathos of the forced removals because the song itself talks about the cries of the people. It also highlights the pain of people who are about to be separated from each other (4)

3.5.3 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the lives of TWO residents of Mamariti's Diamond Shebeen changed after the forced removals.

Award full marks for:
- Two well-explained statements OR
- Four separate thoughts/ ideas

The following is a guide:
The lives of TWO residents of Mamariti's Diamond Shebeen changed after the forced removals in the following manner e.g.:
Mamariti before the forced removals:
- She was a successful shebeen queen and matriarch of her household
- She owned a freehold property in Sophiatown
- Provided an income to support her family

Mamariti after the forced removals:
- She lost her freehold property in Sophiatown due to the forced removals
- She could no longer generate an income because she lost her shebeen
- Was separated from her family and friends who lived with her
- She was moved to Meadowlands, lost her will to live and died of a broken heart

Charlie before the forced removals:
- His security and identity were bound intrinsically with Mingus
- Was happy being Mingus' sidekick because it gave him a sense of purpose and identity

Charlie after the forced removals:
- His separation from Mingus destroyed his life
- His sense of purpose and identity was lost due to the forced removals
- He was found dead in an upturned bath (a symbol of comfort) in the desolation of Sophiatown in ruins (4)

3.6 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept relevant answers that display knowledge, understanding, analysis and evaluation of how the play blends humour, music and painful moments to expose the cruel realities of apartheid and is an excellent example of a play that documents our political history.

The following is a guide:

The play blends humour, music and painful moments to expose the cruel realities of apartheid and is an excellent example of a play that documents our political history because:

Humour:

- Funny moments often hold serious issues related to apartheid, e.g. Mingus, Jakes and Fahfee are teaching Ruth how to survive in Sophiatown as they are really in competition for her attention and the audience might find their behaviour amusing. Ruth's attempts at tsotsitaal are funny because she mispronounces the words, although this might seem funny, it highlights their social situation as gangsters or 'tsotsis' and makes one question why they had to become criminals to survive

Music:

- The play includes singing and dancing which are interwoven into the narrative which tells a sad story of the destruction of Sophiatown
- The lives and situations faced by people in a township home belonging to Mamariti who runs a shebeen incorporates the vibrancy of township life through the narration and imagination coming to life as stories that are told are enacted in song and dance, e.g. a scene at the Ritz
- This play incorporates music and entertainment to convey harsh political messages in a seamless workshopped narrative that tells the story of the socio-political history of our country by focussing on Sophiatown as a clear example of what happened during apartheid, but also celebrating the people and places that were destroyed in the process
- The painful final moments of the play are underscored by doleful choral music and well-known township songs sung in the vernacular. Music is therefore used to highlight the people's emotions at different moments in the play e.g. it closes off the play with a defining mood of loss, sadness and devastation

Painful moments:

- Issues such as restriction of movement, racism, poverty, gangsterism, etc. are all interwoven into the lives and story of the play, e.g. Mingus considers stealing as a job in order to make a living and Mamariti condones this as she gains from this income
- Forced removals caused the devastation of the lives of Sophiatown's residents and this event should never be forgotten because 'memory is a weapon' to effect change in our society today as it reminds us never to repeat the mistakes of the past
- The play is a living newspaper documenting the socio-political history of Sophiatown
- It is therefore an excellent example of a play that documents our socio-political history

(10)
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QUESTION 4: *SIENER IN DIE SUBURBS* BY PG DU PLESSIS

4.1 Markers accept relevant answers which demonstrate knowledge and understanding of why the title of the play is appropriate.

Award full marks for:
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:
The title of the play might be appropriate because:
- The play revolves around Tjokkie's ability to 'see' the future, he is called a 'seer'. This is someone who sees and predicts future events
- A seer might have dreams and visions which might include forewarnings of future events
- Jakes and Giel push Tjokkie to 'see' what the future holds for them
- A prominent theme in the play is the forgotten poor white minority that lives in the 'suburbs'
- The title in the play refers to the 'the suburbs'
- The use of the English 'suburbs' might hint toward the dialect of poor, and possibly, uneducated white people (4)

4.2 Markers accept answers which demonstrate knowledge and understanding of suitable costumes for Jakes and Tiemie.

Award full marks for:
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:
Jakes:
- Because he is a biker he might wear a costume that is made of leather or at least a leather jacket and perhaps denim jeans and boots
- Because he is a ladies' man, his clothes might be stylish and attractive to the opposite sex, e.g. Tiemie. This may include tight-fitting trousers and a figure-hugging shirt

Tiemie:
- Because she is a young, single female who might dress to attract the attention of opposite sex, e.g. skin-tight jeans, revealing blouse
- Because she is a poor white person and her costume might not be high fashion and rather be inexpensive and not as stylish as the dandies' clothes (4)

4.3 Markers accept relevant and well described answers which demonstrate knowledge and understanding of two predictions of the future that other characters wanted to know from Tjokkie.

Award full marks for:
- Two well-described statements

The following is a guide:
Two predictions of the future that other characters wanted to know might from Tjokkie include:
- Tjokkie predicts the grey horse will win the race
- He predicts that his father is coming back
- He predicts that Tiemie is pregnant
- He predicts that Jakes is not the father of Tiemie's baby (4)

4.4 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of how Tjokkie's ability to 'see into the future' affects the plot of the play.

Award full marks for:
- Three well-explained statements OR
- Six separate thoughts/ideas

The following is a guide:
Tjokkie's ability to 'see into the future' affects the plot (story) of the play in the following manner:
- His ability to see into the future is a given circumstance. It is a catalyst which drives the plot (story). This causes a tension between his ability to see and his lack of desire to do so. This is coupled with the tension created by the pressure other characters place on him to use his gift of seeing for their own benefit
- His ability to predict the future becomes a curse as the plot develops because his predictions cause betrayal, heartache, violence and perhaps even murder
- His gift leads to consequences which affect the lives of the characters in the play and their final outcome, e.g. Jakes wants him to 'see' if Tiemie is pregnant, Giel wants to know the results of the horse racing to bet on the winning horse, because he urgently needs money and Fé suggests that Tjokkie should lie about the fact that Jakes is not the father of Tiemie's unborn child. This influences the plot of the play because it causes the tension which drives the plot forward
- The scene where Tjokkie 'sees' might be considered the climax of the play because all the action leads up to the moment where he has his vision
- After his vision he realised his gift hurt Ma and Tiemie (Giel leaves and Jakes abuses Tiemie). This leads to his decision to end his life, which brings the plot to its conclusion (6)

4.5.1 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the relationship between Tiemie and Jakes.

Award full marks for:
- One well-explained statement OR
- Two separate thoughts/ideas

The following is a guide:
The relationship between Tiemie and Jakes:
- Is not a healthy long-term relationship because they have different hopes and aspirations which do not match. This mismatch causes tension and results in fighting
- Is an abusive and toxic relationship. Jakes abuses Tiemie physically and this aspect of their relationship is ongoing, because Tiemie does not speak out against the abuse. She remains in the relationship (2)

4.5.2 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the relationship between Tiemie and Jakes and how this leads to tragic consequences.

Award full marks for:
- Two well-explained statements OR
- Four separate thoughts/ideas

The following is a guide:
The relationship between Tiemie and Jakes leads 'to tragic consequences (events)' because:
- The relationship is violent in nature and this leads to tragic consequences e.g. Jakes hurts and possibly murders Tiemie at the end of the play
- Tiemie's scream inside the house indicates that a violent action has taken place. This sound, contrasted with the happy song 'Sugar Sugar' creates a poignant and sad ending to the relationship as the audience realises Tiemie might be hurt
- Jakes' final entrance with the blood-stained altar cloth in his hand and his violent aggressive gesture of throwing it onto Ma's face is a dramatic visual representation of the 'tragic consequences' of violence in the relationship between Tiemie and Jakes (4)

4.6 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the effect that the final tragic scene of the play might have on the audience.

Award full marks for:
- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:
A description of the final scene:
- Jakes follows Tiemie into the house which is followed by a loud thud
- Giel takes his bags and leaves Ma
- Tjokkie goes under the car and ends his life

The effect of the final tragic scene of the play on the audience might be that they:

- Identify with some of the characters because they are parents with the same pain as Ma who lost at least one of her children
- Are moved (to tears) by the sad situation of Ma who is now potentially alone without Giel or her children
- Take a stand against gender-based violence because of Jakes' abusive behaviour
- Are unaware of the difficult situations in the suburbs and might learn to appreciate their own situation
- See suicide as not being the answer to problems
- Are shocked by the violence and abuse
- Experience catharsis (emotional release) because after so much tension in the play, there is a resolution, even if it is a tragic one (6)

4.7 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept relevant answers which demonstrate knowledge, understanding, analysis and evaluation of how 'the themes highlighted in the play provide a powerful insight (understanding) into South African life' then and now.

The following is a guide:

The themes highlighted in the play provide a powerful insight (understanding) into South African life then and now', e.g.:

Escape to a better life:

- The characters refuse to accept the status quo of being seen as inferior to the Dandies and desperately attempt to free themselves from their social status and thereby improve their lives. Today many people aim to free themselves from being seen as inferior to improve their status in life
- Tiemie is ashamed of Ma, therefore she wants to escape by getting into the world of the Dandies. This family dynamic of being ashamed of your parents is one which is still experienced today
- Jakes wants Tiemie to have his child because that is his way to protest against his world. He believes Tiemie is his ticket to a better life. This issue of paternity, marriage for status or money is still prevalent today
- The injustices of society are shown through Tiemie who desperately tries to escape from the suburbs. This highlights the theme of escape into a better life. Today people are still fighting societal injustices in order to be free from them
- Discrimination between different classes in society is shown by Tiemie and her desire to be part of the higher class. We still experience class discrimination today

Poverty:

- All the characters do whatever they can to escape from poverty, e.g. Giel reverts to gambling in order to make money. He forces Tjokkie to 'see' the winning horse for him, but Tjokkie refuses. No one wishes to stay trapped in poverty, then or now
- Tiemie protests against Ma as a role model for her because she does not want to end up like Ma, being poor

- Tjokkie refuses to accept his current situation, that is why he works endlessly on the car. Even now the majority of South Africans are unemployed, do not earn a salary and are poor

Love:

- Tiemie romanticises the idea of love believing that it will free her from the trappings of suburban life. Many young people today romanticise the idea that love is the answer to all relationship issues, however, societal and economic issues might remain even after marriage
- This is a universal theme and human beings wish for and dream of finding love and being loved

Addiction:

- Addiction is reflected in the play through the characters of Jakes and Ma who drink too much alcohol and Giel who gambles. In South Africa today, children and teenagers are addicted to different kinds of substances, e.g. alcohol, methamphetamine, etc.

Domestic violence and abuse:

- Domestic violence is shown in the volatile relationship between Jakes and Tiemie. In South Africa there is some awareness of violence against women, children and old people and domestic violence is still an everyday occurrence
- The theme of verbal and physical abuse is reflected in the relationship between Tiemie and Jakes and the result of this abuse is shown when Jakes comes out of the house with the bloodied cloth
- Abuse is a part of their lives. Sometimes people tend to exclude and bully those who are not like them
- Bullying can be racial, physical, cultural, psychological, economical or social, etc.
- The play is deeply human as a domestic drama, as well as being dramatically tragic. It is a theatrical experience which holds significance within the specificity of the detailed individual lives of its characters in South Africa then and now (10)

[40]

TOTAL SECTION B: 40

SECTION C: SOUTH AFRICAN THEATRE: POST 1994–CONTEMPORARY

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

5.1 Markers accept relevant answers which demonstrate knowledge of the genre of the play.

Award full marks for ONE correct answer.

The genre is:
- Realism in the Theatre/ Realism
- Realistic
- Theatre for Reconciliation (2)

5.2 Markers accept relevant answers which identify knowledge and understanding of the 'struggles' that each character has and experiences in the play.

Award full marks for:
- One well-explained statement for each character OR
- Six separate thoughts/ideas

The following is a guide:
The 'struggles' that each character has and experiences in the play might include:
Sipho struggles with:
- Memories from his childhood which make him bitter and he battles with anger and resentment towards Themba
- The constant 'taking' from him (his wire bus, his blazer, his education, his wife and his job)
- His lack of advancement at work because of the colour of his skin and/or age
- Unforgiveness because he was angry and bitter about the affair between Themba and Sindiswa, his employers overlooking him for promotion, etc.

Thando struggles with:
- The respect she holds for her African culture and belief systems and the questioning/challenging of these by Mandisa.
- That her mother left her and Sipho with no explanation
- Total obedience to her father and asserting her own independence especially after Mandisa's arrival

Mandisa struggles with:
- The restrictive, patriarchal environment of Sipho's home because she is an independent woman from London
- Understanding the TRC and the value it is said to have for South Africa because she has a limited understanding of the history of the country
- Thando's viewpoint about the TRC as an opportunity for forgiveness because she has an outsider's perspective which sees the value of punishment of crimes committed against humanity

Markers note: Accept off-stage characters that are well-explained (6)

5.3 Markers accept relevant answers which demonstrate knowledge, understanding and an analysis of how the play gives a voice and expression to ordinary South Africans.

Award full marks for:
- Two well-explained statements OR
- Four separate thoughts/ideas

The following is a guide:
The play gives a voice and expression to ordinary South Africans because:
- The characters in the play represent the millions of South Africans that were disenfranchised (not allowed to vote) during apartheid
- It is set in a recognisable ordinary home of ordinary people who represent a large part of the South African population
- It shares the inner conflicts of ordinary human beings which normally do not find expression in public
- The audience can identify themselves with the characters and their situations in the play, e.g. conflict within the family (4)

5.4 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of Sipho's memories of the past and how he imagines a better future for himself.

Award full marks for:
- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:
Sipho remembers the past and imagines a better future for himself might include:
- The memory of his past creates much bitterness: he hides the truth about Sindiswa's affair with Themba from Thando and Mandisa. He imagines a closer relationship with Thando and Mandisa after sharing the truth
- The pain of his past hurts, e.g. childhood sibling rivalry and feelings of inferiority keep him bitter and unable to move forward with his life but when he forgives his brother Themba he imagines and achieves healing and peace
- Only when Sipho forgives himself, the memories of what Themba took, his parents and their favouritism toward Themba, the apartheid system and all his losses, is he able to move forward and imagine a better future for himself, in the shape of a new African public library in New Brighton (6)

5.5 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and application of how the idea of freedom in *Nothing but The Truth* might influence the candidate's life in South Africa today.

Award full marks for:
- One well-motivated statements OR
- Two separate thoughts/ideas

The following is a guide:
This answer might produce the following personal responses as this question requires personal reflection around the idea of freedom, e.g.:
- Freedom is a complex theme examined in the play and is one that I might respond to on a personal level (e.g. lack of personal freedom) as well as an interpersonal experience (e.g. family dynamics) and also societal freedoms, or the lack thereof, in South Africa today (e.g. socio-political, economic freedoms, etc.)
- South African society has recently been freed from the domination of a system which limited, restricted and curtailed personal freedoms and freedoms of certain ethnic groups and many citizens grappled with this newfound freedom as opportunities did not match the reality of life. I am living in the 'freedom' of a post-apartheid society, but my freedom can only be realised if I embrace it for myself, e.g. I must live the ideal 'rainbow nation' that was fought for, even if there are still some discriminations, without retaliating against the oppressor's mindset that has been instilled in the older generations
- Sipho states: 'That's the problem with your freedom', and this emphasises the development of the idea within the theme that with freedom comes responsibility. This statement produces thought-provoking reflective responses because even if the freedom is ours, there are always limitations to the freedoms that we experience today. Living my freedom must not influence the freedom of my fellow South Africans
- Personal and political freedoms were found through the Truth and Reconciliation Commission as this painful process provided the opportunity for forgiveness and the subsequent freedom afforded. This is seen in the storyline of the family and is mirrored in the socio-political context of the play
- The TRC hearings that are referred to in the play, the truth that Sipho shares with Thando and Mandisa and the title of the play all drive the idea that the truth will set one free, therefore the play has affected my life by motivating me to always be truthful to myself and the people around me (2)

5.6.1 Markers accept relevant answers which demonstrate knowledge, understanding and application of how the candidate might stage *Nothing but the Truth* on the truck stage, to create a suitable environment for the play.

Award full marks for:
- Three well-explained statements OR
- Six separate thoughts/ideas

The following is a guide:
Staging *Nothing but the Truth* on the truck stage, to create a suitable environment for the play might be done by placing:
- A realistic depiction of 46 Madala Street, New Brighton, a township house on stage. The set is a box set and designed to fit into the truck
- A lounge and kitchen separated by a partition
- Comfortable chairs and a coffee table on which the urn might be placed
- Bookshelves against the truck wall (perhaps fixed to the wall) containing files and books and family photographs to create the homely environment of the Makhaya family
- A telephone table with a telephone on stage left for calls made and received
- A kitchen with a small fridge and stove (gas might be used for ease of functionality)
- Furniture that can be fixed to the floor and not move and break when the truck is moving
- A carpet on the floor to soften the metallic environment of the truck
- Lighting and sound effects to create Realism in the Theatre on the truck stage, e.g. lighting to create the afternoon-to-evening setting of the play and sound effects of seagulls, telephone ringing, car arriving, etc. because the poster indicates that the truck includes a sound system and lighting (6)

5.6.2 Markers accept relevant answers which demonstrate knowledge and understanding of the challenges that actors might have when performing on this stage.

Award full marks for:
- Two separate thoughts/ideas

The following is a guide:
The challenges that actors might have when performing on this stage:
- Actors might not have a place to wait off-stage because of limited backstage space
- Actors might not be used to acting on a stage on a truck and have to adapt to a different acting space without wings
- Actors might have to adapt their blocking, e.g. entrances and exits
- Actors might find that their voices are not supported by acoustics and might need to project their voices more than they might need to in a theatre and also might need to use microphones
- The stage of the truck might be unstable
- The lighting might not be effective during the day (2)

5.6.3 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and creativity in their choice of a slogan.

Award full marks for:
- An appropriate slogan

The following is a guide:
Their choice of a slogan:
- The whole truth and nothing but the truth
- Truth inside the box
- Bringing the truth to you (2)

5.6.4 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept relevant answers which demonstrate knowledge, understanding and analysis of why the candidate might want to give everyone in South Africa the opportunity to watch a live performance of *Nothing but the Truth*.

The following is a guide:
The candidate might want to give everyone in South Africa the opportunity to watch a live performance of *Nothing but the Truth* based on the following themes:
Family:
- Family issues are at the centre of the plot. Sipho hides the possibility that Thando could in fact be Themba's daughter. The audience might be drawn into the mysterious intrigue of family dynamics and might also relate to the family issues
- Everyone might be able to relate to the family issues, e.g. infidelity (Themba's affair with Sindiswa), sibling rivalry (the feud between Sipho and Themba due to favouritism), paternity issues (the possibility that Thando might be Themba's daughter, and not Sipho's), parental control (Sipho decides for Thando about her trip to London), family traditions (the contradiction between Sipho's old traditions and Mandisa's modern traditions), etc.

The themes of the play deal with universal issues, e.g.:
Truth and reconciliation:
- The time frame in which the play is set includes the Truth and Reconciliation Commission (TRC) hearings. This has universal significance for the importance of finding the truth of a matter to achieve reconciliation
- People seek the truth to reconcile and solve conflict with those who have wronged them and empathise with those who they can see are imprisoned by hiding their own truth, e.g. Thando knew that Sipho is hiding something from her about her mother, and could only fully understand his pain when Sipho told her and Mandisa the truth

Healing:
- The need for love, a better life, truth, renewed and healed relationships is central to this play, e.g. Sipho is portrayed as bitter in the exposition of the play when he talks about Themba

- Bitterness is also shown in Sipho's reaction to not getting promoted. The healing could only start when he had faced all the struggles and realised that he must forgive. We can learn patience from Sipho's battle to achieve healing and apply it in our own personal lives

Forgiveness:

- The play reflects Sipho's bitterness which transforms eventually into the forgiveness of Themba and the freedom that this brings for Sipho. We can all relate to the dynamics of shifting family relationships
- Through forgiveness Sipho is healed of past injustices. He is able to move forward with his life. The freedom found through forgiveness has universal application

Sibling rivalry:

- Sibling rivalry is still a family dynamic in many families today and this is seen in the relationship between the two brothers, Sipho and Themba. Sipho feels that Themba was always the favourite child of their parents (10)

[40]

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

6.1 Markers accept relevant answers which demonstrate knowledge of the genre of the play.

Award full marks for ONE correct answer.

The genre is:
- Realism in the Theatre/Realism
- Realistic (2)

6.2 Markers accept relevant answers which identify knowledge, understanding and analysis of the 'struggles' that each character has and experiences in the play.

Award full marks for:
- One well-explained statement for each character OR
- Six separate thoughts/ideas

The following is a guide:
The 'struggles' that each character has and experiences in the play might include:
Johan struggles with:
- His past as a policeman when he killed a man
- Making a living and working in a harsh and dangerous environment as a diamond diver

Thami struggles with:
- Having to live apart from his wife in the Eastern Cape
- Surviving financially as a manager of a remote guest house with not much business
- His dreams of making money but his diamond schemes are blocked by the lack of funding

Smith struggles with:
- Coming to terms with a new season in his life as a retired businessman whose family has emigrated and left him alone
- Finding meaning and purpose for his life ahead

Markers note: Accept off-stage characters that are well-explained (6)

6.3 Markers accept relevant answers which demonstrate knowledge, understanding and an analysis of how the play gives a voice and expression to ordinary South Africans.

Award full marks for:
- Two well-explained statements OR
- Four separate thoughts/ideas

The following is a guide:
The play gives a voice and expression to ordinary South Africans because:
- The characters in the play represent a cross section of South Africans trying to survive and find meaning in a new South Africa. Their conversations, e.g.

discussion about new entrepreneurial schemes for diamond concessions, might inspire audiences to consider their own entrepreneurial ideas for a better life
- It is Realism in the Theatre and is therefore a recognisable environment in which ordinary people experience life and therefore audiences can relate to the struggles, issues and hopes that are voiced by the characters on stage
- It shares the inner conflicts of ordinary human beings which normally do not find expression in public. Realism in the Theatre is not only a mirror of society but speaks for those who are watching. The audience can identify themselves with the characters and their situations in the play e.g. the conflict within the guesthouse
- Many South Africans might find themselves having difficulty navigating a new path in the new South Africa and the play might give audiences the opportunity to watch as others work out their own paths, voicing their hopes, fears and dreams e.g. Thami is hoping for a better life for his family (4)

6.4 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of Johan's memories of the past and how he imagines a better future for himself.

Award full marks for:
- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:
Johan remembers the past and imagines a better future for himself might include:
- He killed a policeman and carries this guilt as an example, a symbol of his people's past sins
- His past holds him captive as he has had to leave all that is familiar to him and start a new life at Garnet Lodge
- He is the outcast. His break with the world he grew up in was final and catastrophic; he was used, betrayed and banished
- He does not have the hope of somewhere to return to, as Thami does, nor anything of his former life to cling to, as Smith is determined to do
- His losses are close to the surface, threatening to overwhelm him
- His current situation as a diamond diver has given him a new hope for the future but he battles to find the finances to support his dreams and this creates an inner conflict in which he is caught between his past and his future by his present situation
- His scheme to make money from diamond mining is his ticket to a better future for himself as he is desperate to end his long years of isolation and find acceptance (6)

6.5 Markers accept relevant answers which demonstrate knowledge, understanding, analysis, application and evaluation of how the idea of freedom in *Groundswell* might influence the candidate's life in South Africa today.

Award full marks for:
- One well-motivated statements OR
- Two separate thoughts/ideas

The following is a guide:

This answer might produce the following personal responses as this question requires personal reflection around the idea of freedom e.g.:

- Freedom is a complex theme examined in the play and is one that I respond to on a personal level (e.g. lack of personal freedom) as well as an interpersonal experience (e.g. family dynamics) and also societal freedoms, or the lack thereof, in South Africa today (e.g. socio-political, economic freedoms, etc.) I can see that the characters in the play are also trapped in their environment. Garnet Lodge is isolated. I sometimes feel isolated and unable to escape my personal situation. I get angry like Johan
- South African society has recently been freed from the domination of a system which limited, restricted and curtailed personal freedoms and freedoms of certain ethnic groups and many citizens grappled with this newfound freedom as opportunities did not match the reality of life. Johan, Thami and Smith are all very different from each other and yet they all are battling their own demons. They can only find personal freedom for themselves through their choices. I am living in the 'freedom' of a post-apartheid society, but my freedom can only be realised if I embrace it for myself
- I must live the ideal 'rainbow nation' that was fought for, even if there is still discrimination, without reacting to the oppressor's mindset that has been instilled in the older generations. In a way, Johan is manipulated by Smith who gives him the idea that he will sponsor his scheme but disappoints him, resulting in a huge conflict. I have experienced that in my own life with my parents who have promised me certain freedoms and then taken them away from me. I suppose this is a journey towards maturity, just like the journey of the new South Africa
- Identity and belonging looks different in the new South Africa (2)

6.6.1 Markers accept relevant answers which demonstrate knowledge, understanding and application of how the candidate might stage *Groundswell* on the truck stage, to create a suitable environment for the play.

Award full marks for:

- Three well-explained statements OR
- Six separate thoughts/ideas

The following is a guide:

Staging *Groundswell* on the truck stage, to create a suitable environment for the play might be done by placing:

- A realistic depiction of Garnet Lodge Guesthouse on the stage. The set is a box set and designed to fit into the truck. The set is the sitting/dining room of a guesthouse in a small diamond mining and fishing village up the West Coast, close to the Namibian border and all furniture choices should reflect this environment
- Furniture that can be fixed to the floor and not move and break when the truck is moving
- Comfortable chairs and dining tables on stage as well as possibly a reception area for the guesthouse
- Nautical décor (sea/ship/diving themed) on the upstage truck wall (perhaps fixed to the wall) including ropes, shells, etc. to create the environment of a seaside guesthouse

- A carpet on the floor to soften the metallic environment of the truck
- All the elements of the play to create a world on set which the audience accepts, believes and from which the audience is transformed
- Lighting and sound effects to create Realism in the Theatre on the truck stage, e.g. lighting to create the sombre mood of the play and sound effects of rain pouring down outside, seagulls calling, telephone ringing, car arriving, etc. because the poster indicates that the truck includes a sound system and lighting (6)

6.6.2 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the challenges that actors might have when performing on this stage.

Award full marks for:
- Two separate thoughts/ideas

The following is a guide:
The challenges that actors might have when performing on this stage:
- Actors might not have a place to wait off-stage because of limited backstage space
- Actors might not be used to acting on a stage in a truck and have to adapt to a different acting space without wings
- Actors might have to adapt their blocking e.g. entrances and exits
- Actors might find that their voices are not supported by acoustics and might need to project their voices more than they might need to in a theatre and also might need to use microphones
- The stage of the truck might be unstable
- The lighting might not be effective during the day (2)

6.6.3 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and creativity in their choice of a slogan.

Award full marks for:
- An appropriate slogan

The following is a guide:
Their choice of a slogan:
- Come to Garnet Lodge Guesthouse for a night
- What's new, South Africa?
- Diamonds are a man's best friend (2)

6.6.4 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept relevant answers which demonstrate knowledge, understanding and analysis of why the candidate might want to give everyone in South Africa the opportunity to watch a live performance of *Groundswell*.

The following is a guide:
The candidate might want to give everyone in South Africa the opportunity to watch a live performance of *Groundswell* for the following reasons:
Personal struggle:

- Below the surface, the interactions of the characters reflect that there are feelings and experiences (the storms of the past) that will not allow them to find agreement or peace with each other or themselves. We can all recognise this psychological element of our own personal struggles in dealing with past experiences which might leave the residue of guilt, shame, regret or remorse and by watching the play we can learn from others' experience

Politics:

- Although the politics and government of the country have been changed for more than thirty years, we see that, when certain sensitive issues are raised, old divisions are found to be disturbingly close to the surface. The central theme of the play is the groundswell of change and its effect on individuals and on society and it gives audiences the opportunity to watch how the characters in the play grapple with these issues so that they (the audience) can assess and learn lessons on how to deal with the changes in our society

Belonging and identity:

- The new South Africa provides a new environment for its inhabitants, many of whom might have grown up during apartheid and are now adults. The three men's lives were shaped and defined during the apartheid era and so many in the audience might relate to the live experiences of the actors on stage
- The obstacles to belonging and identity are internal, emotional and psychological. Johan is lonely and as isolated as the guesthouse, Thami is so far away from home and Smith is disengaged from his own family. The psychological Realism of the play, which is embedded in the themes of *Groundswell*, are deeply valuable to anyone who watches a live performance of the play as they are able to reflect on important issues and themes relevant in South Africa today e.g. new identity and relationships with new work colleagues, etc.
- All people are trying to find out who they are in the new South Africa and how they fit into it. We all struggle to find our place in this world; we must have a sense of belonging. This is a fundamental quality of life

Humanity:

- Humanity experiences these daily struggles, manipulations and burdens, whether knowingly or unknowingly and we are therefore able to see ourselves in the lives of the characters on stage (10)

[40]

QUESTION 7: *MISSING* – REZA DE WET

7.1 Markers accept relevant answers which demonstrate knowledge of the genre of the play.

Award full marks for ONE correct answer.

The genre is:
- Magical Realism (2)

7.2 Markers accept relevant answers which identify knowledge, understanding and analysis of the 'struggles' that each female character experiences in the play.

Award full marks for:
- One well-explained statement for each character OR
- Six separate thoughts/ideas

The following is a guide:
The 'struggles' that each female character has and experiences in the play might include:
Miem struggles with:
- Her husband who withdrew himself, while she and Meisie have to sell dung in order to make a living
- Being forced to be absolutely obedient to her husband
- Surviving during the depression and struggling to make ends meet by sewing hessian bags

Meisie struggles with:
- Finding her own voice in a domineering matriarchal Afrikaner Calvinist home
- Being trapped in her life in the remote farmhouse which is gloomy, colourless and oppressive
- Her longing to escape the isolation and join the circus which represents a life of excitement, intrigue and adventure

Gertie struggles with:
- Her suppression and sexual frustration
- Her loneliness and struggles for love and acceptance

Markers note: Accept off-stage characters that are well-explained (6)

7.3 Markers accept relevant answers which demonstrate knowledge, understanding and an analysis of how the play gives a voice and expression to ordinary South Africans.

Award full marks for:
- Two well-explained statements OR
- Four separate thoughts/ideas

The following is a guide:
The play gives a voice and expression to ordinary South Africans because:
- The characters in the play represent the lives of many who struggle for survival in a bleak remote landscape where loneliness, isolation and hardship are daily experiences. Although audiences might not have

experienced the exact circumstances in which the characters find themselves, they might relate to the sense of isolation, psychological anguish and distress that the struggle for survival can bring
- It provides universal situations of strained family relationships battling to make ends meet and working in a difficult environment. All South Africans might be able to relate to these issues and the play speaks not only for the characters on stage but for the audience as well as they experience live theatre
- It showcases the inner conflicts of ordinary human beings which normally do not find expression in the public. This can be a cathartic experience for those watching the play as they might also be repressed and unable to express issues of abuse, dysfunctional family life and isolation
- Many South Africans might find themselves having difficulty navigating a new path in the new South Africa and the play offers the audience the opportunity to be the outsider and identify the causes of the difficulties in *Missing* and affect changes in their own lives (4)

7.4 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of Meisie's memories of the past and how she imagines a better future.

Award full marks for:
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:
Meisie remembers the past and imagines a better future for herself which might include:
- A childhood before the depression where the circus music represented innocence and joy. This now contrasts dramatically with the ominous mood of the circus music as young girls have disappeared and she dreams of escaping her current situation to find freedom and a better future for herself because she is suppressed by her restrictive indoors existence and hard labour
- A longing for a life beyond the farmhouse is given expression by her admiration of the circus and she is entranced by the circus music and circus lights. Her longing for freedom and happiness is shown in her constant staring out of the window
- That she imagines the freedom of circus life and so she walks out into her future that she imagines to be magical at the end of the play (4)

7.5 Markers accept relevant answers which demonstrate knowledge, understanding, analysis, application and evaluation of how the idea of freedom in *Missing* might influence the candidate's life in South Africa.

Award full marks for:
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:
This answer might produce the following personal responses as this question requires personal reflection around the idea of freedom, e.g.:
- Freedom is a complex theme examined in the play and is one that I respond to on a personal level (e.g. lack of personal freedom) as well as an

interpersonal experience (e.g. family dynamics) and also societal freedoms, or the lack thereof, in South Africa today (e.g. socio-political, economic freedoms, etc.) I can see that the characters in the play are also trapped in their environment. The farm is isolated. I sometimes feel isolated and unable to escape my personal situation. I sometimes feel like Meisie who has to work like an adult and has no fun being young

- I can identify with the family situation in *Missing,* where a mother is bringing up her child alone with an absent father, even though my father isn't in the roof! I recognise my own mother's struggles in the struggles of Miem. This affects both my mother's freedom and mine as our financial and emotional circumstances are difficult and we have to make ends meet by doing what we can, just like Miem and Meisie sewed hessian bags
- I can empathise with the plight (predicament) of the characters and I also wish to be freed from the isolation and confinement of my situation. I am not only restricted at home. My hopes and dreams for the future are also confined by fear as I don't know what lies beyond the four walls of my home, just like Meisie who is both attracted to the circus but fears getting lost (4)

7.6.1 Markers accept relevant answers which demonstrate knowledge, understanding and application of how the candidate might stage *Missing* on the truck stage, to create a suitable environment for the play.

Award full marks for:

- Three well-explained statements OR
- Six separate thoughts/ideas

The following is a guide:

Staging *Missing* on the truck stage, to create a suitable environment for the play might be done by placing:

- A box set which is designed to fit into the truck to create a realistic depiction of a remote farmhouse living room which includes a simple kitchen, table and chairs around which the action takes place on stage
- Sparse and dull décor as the furniture which would be typical of a farmhouse of this era
- The trap door in the ceiling which could be created by erecting a false ceiling on the truck stage, to signify the ominous presence of Gabriel
- Furniture that can be fixed to the floor and not move and break when the truck is moving
- An old, worn carpet on the floor to soften the metallic environment of the truck
- Lighting and sound effects in the truck which can be used to create the Magical Realism of the play e.g. lighting to create the sombre mood of the play and also of the midnight hour, and sound effects of circus music in the distance, wind howling and dog barking, etc. because the poster indicates that the truck includes a sound system and lighting (6)

7.6.2 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the challenges that actors might have when performing on this stage.

Award full marks for:

- Two separate thoughts/ideas

The following is a guide:
The challenges that actors might have when performing on this stage:
- Actors might not have a place to wait off-stage because of limited backstage space
- Actors might not be used to acting on a stage on a truck and have to adapt to a different acting space without wings
- Actors might have to adapt their blocking e.g. entrances and exits
- Actors might find that their voices are not supported by acoustics and might need to project their voices more than they might need to in a theatre and also might need to use microphones
- The stage of the truck might be unstable
- The lighting might not be effective during the day (2)

7.6.3 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and creativity in the candidate's choice of a slogan.

Award full marks for:
- An appropriate slogan

The following is a guide:
Their choice of a slogan:
- What's Missing?
- The circus is in town
- There's a new sheriff in town (2)

7.6.4 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept relevant answers which demonstrate knowledge, understanding and analysis of why the candidate might want to give everyone in South Africa the opportunity to watch a live performance of *Missing*.

The following is a guide:
The candidate might want to give everyone in South Africa the opportunity to watch a live performance of *Missing* for the following reasons:
Liberation:
- We all value personal freedom. The play gives the audience the opportunity to understand and empathise with the plight (predicament) of the characters and their hopes for the characters to be freed from the isolation and confinement of their situation might be a mirror of their own personal struggles for freedom e.g. Meisie's desire to escape her family situation on the farm might mirror an audience member's need to be personally free
- The audience might see that it is possible to be liberated from rules and regulations, just as the characters in the play hope to be liberated from the Calvinistic restrictions on their lives
- Constable offers possible freedom and liberation to the women from their personal oppressive circumstances. The need for freedom and liberation from oppressive circumstances is a personal issue and one to which the audience as South Africans might relate. This liberation is reflected in the fact that Constable might actually be taking Meisie into captivity

Crime:

- There is danger outside the house. This is a scenario known to the audience because our country has high crime levels
- The disappearance of someone is an event that often happens today in our society

Afrikaner Calvinism:

- Many Afrikaner people might still be oppressed by strict dogmatic religious Calvinistic rules and thoughts. These individuals may find freedom from this oppressive state of being as the play might be a cathartic experience for the audience
- Calvinistic Afrikaners believe they need to live under strict emotional and physical restraints. The audience may see this situation reflected in the lives of the characters on stage and might recognise aspects of their own lives in the lives of the characters
- Strict dogmatic Calvinism instilled a fear of the new, the strange and anything different to what is known. The audience might realise that we also live in a society in which the fear of the new and anything different from what we have been used to in South Africa and society has changed. This recognition might provide personal solutions for life today (10)

[40]

TOTAL SECTION C: 40

SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS

QUESTION 8

8.1 Markers accept relevant answers which demonstrate knowledge and understanding of Poor Theatre as a new form of theatre in the 20th century. This answer should take the form of notes.

Award full marks for:
- Five well-motivated statements OR
- Ten thoughts/ideas

The following is a guide:

Notes on Poor Theatre as a new form of theatre in the 20th century might include:

What is Poor Theatre?
- Poor Theatre is a theatre form created and developed by Jerzy Grotowski, a Polish theatre-maker. He believed if theatre could not compete against film or 'Rich Theatre', it should become 'Poor' through the elimination of all unnecessary elements

Acting Style:
- Acting is representational
- The actor strips away all unnecessary emotions, physical and psychological elements which might prevent an effective performance
- The actor makes a 'sacrifice' of themselves in the preparation and performance of a Poor Theatre play
- Intensive and sometimes excruciating preparation (e.g. going without food/ stripping naked/experiencing physical pain and hardship) might be an integral part of the preparation for a performance
- Acting is seen as a spiritual experience
- Mime, Physical Theatre and Movement might be used to express the inner life and experience of a character

Staging:
- Sets and props are eliminated to ensure only the 'holy actor' is the focus for the audience
- Set and props are multi-functional
- Costumes are kept to the minimum to ensure the actor's communication is not hindered and becomes the instrument of communication in the space
- Technical devices such as lighting and sound are eliminated to ensure there is no distraction away from the 'holy actor'

Actor-audience Relationship:
- Poor Theatre is focussed on eliminating the division between the actor and the audience
- In *Dr Faustus*, the audience sits at the table where Faustus' eats his final meal
- *Kordian* is set in an asylum and the audience becomes inmates
- The audience becomes part of the action and theatre experience
- *Spect-actor*: the audience is part of the creation/ making of meaning
- *Para theatre*: the audience participates in a physically transformative experience (10)

8.2 Markers accept creative answers which demonstrate and understand a suitable title for the Theatre in Education play

Award full marks for:
- Two marks for the title AND
- Two marks for the motivation

The following is a guide:
This answer might produce creative responses. An example of a topic might be:
- I am an African – she is holding Africa in her arms
- I care for the world - she is holding Africa in her arms
- Beautiful world – because of the flowers and the beautiful face (4)

8.3 Markers accept relevant answers which demonstrate knowledge, understanding and creativity in summarising what happens in the performance.

Award full marks for
- Four separate thoughts/ideas

The following is a guide:
This answer might produce creative responses. A summary of what happens in their performance might include information on the following:
- Storyline
- Characters
- Costumes
- Ideas
- Staging (4)

8.4 Markers accept relevant answers which demonstrate knowledge and understanding of why this might be an important lesson for grade 8 and 9 learners

Award full marks for
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:
This answer might produce creative responses. An example of a lesson might be:
- It teaches them about loving their country and/or the people in the country
- It teaches them about the importance of happiness
- It teaches them to love and preserve nature
- It teaches them to love the world and keep it a beautiful place (4)

8.5 Markers accept relevant answers which demonstrate knowledge, understanding of one prop which might be used in the play.

Award full marks for
- One well-motivated statement OR
- Two separate thoughts/ideas

The following is a guide:
A suitable prop might be:
- Flowers if it is an environmental play
- Books if it is an educational play
- Cell phone if it is a theme about cyber bullying
- Anything related to African culture for 'I am an African' (2)

8.6 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of one advantage and one disadvantage of audience participation in the candidate's play.

Award full marks for
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:
One advantage of audience participation might be:
- Communal involvement and spirit might make the lesson more effective (successful)

One disadvantage of audience participation might be:
- The audience might interrupt important moments during the performance (4)

8.7 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the performance skills needed to create a Theatre in Education play.

Award full marks for
- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:
This answer might produce creative responses:
- Improvisation would be helpful in having and creating new ideas and characters. It helps the candidate to think creatively in the moment
- Physical theatre skills and dynamic movement hold the attention of the children, e.g. becoming the characters in the play
- Characterisation helps to create different believable characters
- Vocal work is helpful in creating sounds and ideophones to hold the interest of the children and create the imaginary world of the play (6)

8.8 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and application of the experience of how the practical work helped the creation and performance of the play

Award full marks for
- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:
This answer might produce creative responses:
- Analysis of the script, subtext, themes and given circumstances helped to create and perform the play
- Learning lines to make sure the script is correctly performed
- Doing rehearsals to practise skills, blocking, use of voice and body and the space
- Doing warm-ups and cool-downs to help focus and concentration and to prevent injuries
- Using acting skills such as 'magic if', super objective, action and reaction to make the characters and the performance believable
- Learning how to use the Workshop Theatre process to create a play. (6)

TOTAL SECTION D: 40
GRAND TOTAL: 150

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ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6, 7 and 8: 10 MARKS

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement

Level	Marks	Bloom's Level	Thinking Process	The Candidate Demonstrates an Ability To:	Use of Examples
Outstanding	9–10	Create	Metacognitive	Creates an insightful and well-contextualised response. Demonstrates critical and reflective thinking.	Uses a wide range of relevant and purposeful theoretical, theatrical or aesthetic examples that strengthen the answer.
Meritorious	7–8	Evaluate	Procedural	Evaluates and explains ideas clearly. Shows good interpretation, contextualisation and logical development of ideas.	Uses relevant and appropriate examples to support and explain the response effectively.
Average	5–6	Analyse	Conceptual	Explains and analyses ideas with some understanding and organisation. Demonstrates basic interpretation and contextualisation.	Uses some relevant examples, though these may lack depth or consistency.
Elementary	4	Apply	Conceptual/Factual	Applies basic knowledge and provides a straightforward response with limited development.	Gives a few simple examples with limited relevance.
Achieved	3	Understand	Factual	Demonstrates basic understanding through simple facts or descriptions. Response is predictable and limited in scope.	Gives minimal, unclear or weak examples.
Not Achieved	0–2	Remember	Factual	Shows little or no understanding of the question. Provides unrelated, incorrect or fragmented information.	Gives no relevant examples or evidence.

ANNEXURE B: BLOOM'S TAXONOMY

Classification system to define and distinguish different levels of human cognition

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement.

THE KNOWLEDGE DIMENSION 4 LEVELS OF THINKING PROCESSES	THE COGNITIVE PROCESS DIMENSION: 6 COGNITIVE LEVELS					
	Remembering	**Understanding**	**Applying**	**Analysing**	**Evaluating**	**Creating**
Factual	List	Summarise	Respond	Select	Check for	Generate
Conceptual	Recognise	Classify	Provide	Differentiate	Determine	Assemble
Procedural	Recall	Clarify	Carry out	Integrate	Judge	Design
Metacognitive	Identify	Predict	Use	Deconstruct	Reflect	Create

1. Remembering	
Retrieving memorised information, knowledge, facts, definitions, lists, conventions, trends, sequences, classifications, categories, criteria and ways of dealing with specifics of the universals, abstractions, principles, generalisations, theories and structure	
Name	Specify (time, or place) as something desired, suggested, or decided on To identify or mention by name
Identify	To recognize a problem, need, fact, etc. and to show what it is and that it exists To prove who or what someone or something is
Select	Carefully choose, determine or decide as being the best or most suitable

2. Understanding	
Construct meaning from different types of knowledge, organise, compare, translate, interpret and extrapolate	
Explain	Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it give a reason to justify or excuse (an action or event)
Describe	To give, relate, tell, describe, express a detailed account of
Motivate	Provide a reason, present facts and arguments in support of doing, stating something

3. Applying	
Carry out, execute, implement or use a procedure to solve or develop a problem in a new situation by applying acquired knowledge, facts rules, methods, techniques and rules	
Suggest	Argue, demonstrate, show that (something) exists or is the case Put forward for consideration To mention an idea, possible plan, or action for other people to consider To produce an idea in the mind

4. Analysing	
Break information into parts. Determine how the parts relate, by identifying, differentiating or organising elements, relationships, principles, motives, purpose or cause. Make inferences/conclusions and find evidence to support generalisations	
Respond	Reply, react or answer in words
Discuss	Write about (a topic) in detail, taking into account or considering different issues or idea or opinions related to it
Write	Compose, write, produce
Analyse	Examine, study something methodically and in detail, typically in order to discover, explain and interpret it
Consider	Think carefully about something, typically before making a decision, judgment, choice

5. Evaluating	
Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria and standards through checking and critiquing	
Evaluate	To determine, judge, consider the significance, value, purpose, worth, or condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding

6. Creating	
Use of creative individual insight and thoughts to reorganise and compile information through generating, planning and creating a new pattern, product or structure	
Create	Evolve from one's own thought or imagination, as a work of art, an invention or something new Cause to come into being

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