



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2011**

**DRAMATIC ARTS  
MEMORANDUM**

**MARKS: 150**

**TIME: 3 hours**

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This memorandum consists of 32 pages.

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**GENERAL COMMENT FOR EDUCATORS**

1. Candidates must refer to Dramatic Arts theory and contextualizing within the play studied. Full marks cannot be awarded unless the candidate shows an understanding of the theories of the subject. The answers must be discipline specific. Use the What, Why and How with pointed references to examples in the text.
2. The suggested answers are often beyond what most candidates at grade 12 level can manage and should be regarded as a learning tool for the markers.

**SECTION A            COMPREHEND AND ANALYSE****QUESTION 1            EPIC THEATRE**

THIS QUESTION REFERS TO *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE* OR *KANNA HY KÔ HYSTOE*

See the rubric, as well as the suggested answer below to guide you in the marking process for QUESTION 1.1.

<b>CATEGORY</b>	<b>MARK</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	18-20	<ul style="list-style-type: none"> <li>• Well-organised, comprehensive and coherent, impeccable structure.</li> <li>• Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts.</li> <li>• Candidate uses a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge authoritatively expressed.</li> </ul>
Meritorious achievement	16-17	<ul style="list-style-type: none"> <li>• Well-organised, detailed and coherent, polished structure.</li> <li>• Displays a high level of competence and careful selection of facts to process information.</li> <li>• Candidate uses a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge well expressed.</li> </ul>
Substantial achievement	14-15	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>• Interesting reading, clear statements, convincing, and simple direct language.</li> <li>• Supported by a selection of relevant dramatic references.</li> <li>• Shows good understanding of the theme/task, some logical statements.</li> </ul>
Adequate achievement	12-13	<ul style="list-style-type: none"> <li>• Structure not always logical.</li> <li>• Displays a basic understanding but tends towards mechanistic and stereotyped responses at times.</li> <li>• Adequate selection of relevant dramatic references.</li> <li>• Adequate reading but feels memorized. Not always a high level of insight.</li> </ul>
Moderate achievement	9-11	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed.</li> <li>• Limited selection of information, poor language skills might be a contributing factor.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
Elementary achievement	6-8	<ul style="list-style-type: none"> <li>• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
Not achieved	0-5	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, in need of support.</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand.</li> </ul>

- 1.1 The epic play was structured as a montage of independent incidents (episodes which are complete in themselves), which Brecht believed could 'connect dissimilar in such a way as to "shock" people into new recognitions and understandings.

Each scene was given a written subtitle that would be removed only to be replaced by a new one when the scene changed. This was a reaction to the linear dramatic structure of the 'well-made play', which involved continuity from one scene to the next and the building of suspense towards a climax.

(20)

- 1.2 1.2.1 A contrasting argument, plot, idea or theme; a melody played in conjunction with and in contrast to another (2)
- 1.2.2 Didactic plays (having the purpose of teaching) (2)
- 1.2.3 A collage of items superimposed so as to have an overall impact (2)
- 1.2.4 A seemingly absurd or contradictory statement, even if actually well-founded (2)
- 1.2.5 A striking, vivid representation or image (still picture) (2)

**QUESTION 2 EPIC THEATRE**

THIS QUESTION REFERS TO EITHER *WAITING FOR GODOT* OR *THE BALD SOPRANO* OR *BAGASIE*

See the rubric, as well as the suggested answer below to guide you in the marking process for QUESTION 2.1.

<b>CATEGORY</b>	<b>MARK</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	18-20	<ul style="list-style-type: none"> <li>• Well-organised, comprehensive and coherent, impeccable structure.</li> <li>• Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts.</li> <li>• Candidate uses a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge authoritatively expressed.</li> </ul>
Meritorious achievement	16-17	<ul style="list-style-type: none"> <li>• Well-organised, detailed and coherent, polished structure.</li> <li>• Displays a high level of competence and careful selection of facts to process information.</li> <li>• Candidate uses a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge well expressed.</li> </ul>
Substantial achievement	14-15	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>• Interesting reading, clear statements, convincing, and simple direct language.</li> <li>• Supported by a selection of relevant dramatic references.</li> <li>• Shows good understanding of the theme/task, some logical statements.</li> </ul>
Adequate achievement	12-13	<ul style="list-style-type: none"> <li>• Structure not always logical.</li> <li>• Displays a basic understanding but tends towards mechanistic and stereotyped responses at times.</li> <li>• Adequate selection of relevant dramatic references.</li> <li>• Adequate reading but feels memorized. Not always a high level of insight.</li> </ul>
Moderate achievement	9-11	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed.</li> <li>• Limited selection of information, poor language skills might be a contributing factor.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
Elementary achievement	6-8	<ul style="list-style-type: none"> <li>• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
Not achieved	0-5	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, in need of support.</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand.</li> </ul>

**The following are suggested answers. The candidate may give other answers or examples that are valid. The marker needs to take each candidate's individual experience and response into consideration.**

2.1 Absurdism was a theatrical response to the times. After the end of 1945 and World War Two, life had lost meaning and a general feeling of hopelessness and futility engulfed many people in the world. Religious faith was shaken and man found himself alone in a world without God, because suddenly all the 'unshakeable' truths that had served man for so long, were found to have no basis other than the fact that someone believed in them. The atrocities of the Second World War such as the 'extermination' of six million Jews, the dropping of the atom bomb and the subsequent destruction, left man questioning his values and beliefs. In addition to this, absurdist playwrights were influenced by the existentialist philosophers who saw existence as illogical, pointless, arbitrary and cruel. Absurdist playwrights reflect this sense of emptiness, despair and futility in their plays through their characters, the form and structure of their plays and their themes and settings.

The Theatre of the Absurd does not have any of the characteristics of the well made play. As far as the structure is concerned, there are no plotted crises and climaxes, no discoveries and reversals, no well rounded and fully developed characters. The plots of Absurdist plays do not adhere to the traditional structure and form. Dramatic theatre displays a unity of time, action and place; in the Theatre of the Absurd, however, unity of action, time and place is dislocated to reflect a world out of harmony. It is not logical and linear but circular and repetitious to show that life without meaning cannot have a focus or move directly towards some objective. A circular structure communicates the lack of real progress or resolution. Absurd drama is not concerned with the representation of events, the telling of a story, or the depiction of a character as much as the presentation of individuals within a situation. The structure gives the audience the experience of living life in a meaningless universe, often through following a circular pattern – as in *Waiting for Godot*.

**Themes common to Absurdist plays: The following is revealed:**

- Experience of temporality and evanescence (time)
- Sense of the tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs with the change of time (time)
- Difficulty of communication between human beings (language)
- Unending quest for reality in a world in which everything is uncertain and the borderline between dream and waking is ever shifting
- Tragic nature of all love relationships and the self deception of friendship
- Man's terror in the face of the total meaninglessness, total shapelessness of the universe and all the events of which it is composed
- Man is alone, lost in a world in which God has deserted him
- Science and reason are illusory
- Nature has reaped its revenge
- The only certainty is death, and that is but the final act of absurdity
- Communication is no longer possible

**Themes in: *The Bald Prima Donna Absurdity***

Absurdist themes are pervasive in *The Bald Soprano*. Chief among them in Ionesco's play is the concept of the tendency of order to decay into chaos (entropy). This collapse is reflected in the speech of the characters, which, in the course of the play, becomes increasingly dysfunctional, resulting in the total breakdown of language as a viable/effective tool of human communication.

Chaos is also conveyed by the characterisation, or, more accurately, the lack of it. Humankind is reduced to the Smiths and Martins, who, at times, behave very much like some of those dolls that issue random expressions when their recordings are activated. The Smiths and Martins are soulless and hollow remnants of characters reduced to exhibiting only a sort of anxiety about their missing or confused identities.

The remarks of the characters are often inappropriate, contradictory, or completely devoid of meaning, especially towards the end, when, as language decays into word fragments, the Martins and Smiths become almost manic in their anger. What they reveal is one of the most important absurdist themes: the modern inability of humans to relate to each other in either an authentic or honest fashion.

**Language and Meaning**

*The Bald Soprano* is a "tragedy of language" dealing with the gradual loss of its communicative function into inane phrases and meaningless clichés. Towards the end of the play the dialogue breaks into a series of non sequiturs, suggesting that rational discourse has become impossible, that relevant thought cannot even be sustained past a single sentence or two. The Martins and Smiths simply cascade through unrelated and inane phrase-book clichés before breaking into a sort of syllabic babble. Words degenerate into mere objects, thrown about like pies in a comic free-for-all.

**Alienation and Loneliness**

Ionesco stresses both the loss of a personal identity and social and familial estrangement. His characters are alienated, not because they are sensitive beings in a hostile or impersonal world, but because they have no individuality at all. They are no longer merely threatened by machines; they have conformed to middle-class values as codified in hackneyed expressions and rigid patterns of behaviour. They are too similar to have personal identities, thus it hardly matters whether, like the Smiths, they have no first names. Their alienation has everything to do with a total lack of a personal identity, which even their language inhibits them from establishing. They have simply been rendered incapable of incisive, individual thought.

**Identity**

At the opening of *The Bald Soprano*, Ionesco stresses the typicality of his characters in his repeated insistence that they and their surroundings are "English." The first characters encountered are named "Smith," a very common English name, also suggesting the couple's conventional nature. These are figures that have no discrete sense of self.

Moreover, Ionesco continually drives his characters' lack of self-awareness beyond even a simple stereotype. The Martins, for example, cannot even recognise each other as husband and wife, and have to go through a repetitive deductive process to establish their relationship. Even then their identities are called into question by what Mary discloses, leaving the audience somewhat mystified.

**Themes in *Waiting for Godot* (candidates could mention other themes that are motivated)****The hostility of the universe**

In *Waiting for Godot*, Beckett depicts the world as a cold, passionless, silent and indifferent place of uncertainty. Within the context of the play he relates these ideas to life where the general mindset is that eventually all things must come to an end.

**Death**

The idea of death in the play is presented in a somewhat paradoxical manner: On the one hand, death is man's ultimate enemy, an end to everything; on the other hand it is his only release or means of escape from this hostile universe.

The absurdity of death is emphasised even further towards the end of Act I when Vladimir and Estragon contemplate suicide at the mere thought of having nothing better to do with themselves. The central message is introduced very early in the play by Estragon's words: 'Nothing to be done.' This implies that instead of living for today, man is constantly concerned with what will happen tomorrow, and thus it is not surprising that he wishes his life away.

**Hope**

The concept of hope appears in the fact that the two main characters who, though afraid and uncertain of their situation, are prepared to wait for someone to bring meaning and sense of purpose to their lives. The characters wait for a sign to indicate that they have been relieved from death and that there will indeed be a tomorrow.

**Loss of communication**

Due to their loss of memory, the characters are unable to converse about the past. Their attempts to cope with their situation result in the use of language and logic that is mechanical and senseless. Despite much talking, we discover that by the end of the play, they have actually said very little. The moments of silence together with utterances which have been reduced from entire sentences to single, monosyllabic words and exclamations, signify the absence rather than the presence of nature and culture.



**Physical and mental deterioration**

Both Vladimir and Estragon suffer from physical and mental ailments. This is an indication of the failure of the human body to function properly. The sad reality that they experience difficulty remembering anything, and in identifying their surroundings, makes the body appear as an unreliable machine.

**Capitalism**

The theme of capitalism, which emerges by means of undertones and implied statements, enhances the idea that worldly effects serve only to alienate man even more from the fundamental nature of his existence.

**Time and the futility of waiting**

The passing of time becomes obvious as the characters wait in anticipation upon Godot's arrival. The fact that they wait in vain, however, inevitably makes life seem as meaningless as death itself. Time holds the characters prisoner of their situation where, although it seems as if they are moving forward in time, they are, in truth, moving backwards towards death.

Lapses in time are indefinite, as the play is set in twilight. The only apparent signs of the passing of time are the tree which has grown a few leaves by the second act and the physical changes in Pozzo; who has become blind, and Lucky, who has become dumb. All of this reinforces the endlessness of waiting. The torment and quality of waiting experienced by the characters as well as the audience, together with the constant repetition of events, is what makes time seem timeless. (20)

- 2.2 2.2.1 Against the Establishment, which is the system, the government, the power structure, the ruling class in a society (2)
- 2.2.2 A statement or conclusion that does not follow logically from what has already been said (2)
- 2.2.3 A belief that the self is all that exists or can be known (2)
- 2.2.4 Any opinion, belief or doctrine that a person, culture or community holds as true (2)
- 2.2.5 Is seen as illogical, pointless, arbitrary and cruel (2)

**[30]****TOTAL SECTION A: 30**

**SECTION B ANALYZE AND UNDERSTAND**

THERE ARE SIX QUESTIONS IN THIS SECTION.

**ANSWER ONLY TWO OF THE SIX QUESTIONS IN THIS SECTION.**

**QUESTION 3 BOESMAN AND LENA – ATHOL FUGARD**

- 3.1
- She yearns for conversation and to be part of Outa's thoughts.
  - She yearns to engage him in a conversation that might make Boesman jealous and not shut her out in future conversations.
  - She wants to help him (Outa) by providing his needs.
  - She wants to have someone she can be 'responsible for'. (5)
- 3.2
- 3.2.1 He was:
- telling them what his name was.
  - telling them what his praise-surname was.
  - trying to tell them to get medical help for him.
  - trying to tell them to sound the distress call for him.
  - trying to tell them from which clan he comes from, so that whatever happens to him, they must know how to bury him (for the purposes of the performance of family rituals)(Any 3) (3)
- 3.2.2 Any motivated answer should be accepted. Possible examples could include:
- I would use:
- appropriate gestures (possibly pointing to himself) to articulate what I want to convey.
  - appropriate body language (show urgency to communicate) to convey more meaning.
  - facial expressions (frowning, creased eyebrows, raised eyebrows) to show confusion. (4)
- 3.2.3
- They might have told him which way to go (from the road they have travelled) to locate people that might have given him medical attention, and he might not have died.
  - They might have told him which way to go to find people with his clan name, and so he might have died in a more peaceful and dignified manner.
  - Boesman might have helped Outa, who in turn might have been their companion as they search for a better place. (2)

- 3.3 3.3.1 She:
- treats Outa as some kind of a pet that she owns.
  - feeds Outa like a pet.
  - wants Outa to be dependent on her charity.
  - sees herself as some kind of a social-Darwinist (responsible for other races).
  - is torn between regarding Outa as some kind of a pet and helping him without being reprimanded by Boesman. (Any 3) (3)
- 3.3.2 **Yes** she does [1 mark]
- Lena treats Outa as a pet.
  - Lena hopes Outa should follow them so as to exercise her dominance over him [2 marks]
- OR**
- No** she does not. [1 mark]
- Lena longs for other company.
  - She hopes she can strike a friendship with him.
  - Lena hopes Outa should follow them so as have Outa as a 'member of their extended family. [2 marks] (3)

3.4 The following rubric is a guideline. The candidates bring their own experience and opinions to the answers and recognition must be given to that.

<b>MARKS</b>	<b>CATEGORY</b>	<b>DESCRIPTOR</b>
9-10	Excellent	<p>Candidate has excellent understanding of how the;</p> <ul style="list-style-type: none"> <li>• Hierarchy power</li> <li>• Need for survival and its influence of dominance over others</li> <li>• Issues of culture disadvantage others</li> <li>• Physical surroundings influence the characters psychological make-up over issues such as gender, class, culture, costume and economic status.</li> </ul> <p>Candidate able to reflect on, compare and evaluate the above issues using a specialised vocabulary to explain and justify issues of class, gender, culture, costume and economic status. Candidate demonstrates high level of insight and culture-fairness in his/her response.</p>
7-8	Good	<p>Candidate has good understanding of how the;</p> <ul style="list-style-type: none"> <li>• Hierarchy power</li> <li>• Need for survival and its influence of dominance over others</li> <li>• Issues of culture disadvantage others</li> <li>• Physical surroundings influence the characters psychological make-up over issues such as gender, class, culture, costume and economic status.</li> </ul> <p>Candidate able to reflect on, compare and evaluate the above issues using a specialised vocabulary to explain and justify issues of class, gender, culture, costume and economic status. Candidate makes an attempt to refer to own experience when answering the questions. Candidate demonstrates some level of insight and culture-fairness in his/her response.</p>

MARKS	CATEGORY	DESCRIPTOR
5-6	Average	<p>Candidate has understanding of how the;</p> <ul style="list-style-type: none"> <li>• Hierarchy power</li> <li>• Need for survival and its influence of dominance over others</li> <li>• Issues of culture disadvantage others</li> <li>• Physical surroundings influence the characters psychological make-up over issues such as gender, class, culture, costume and economic status.</li> </ul> <p>Candidate able to reflect on, compare and evaluate the above issues using a specialised vocabulary to explain and justify issues of class, gender, culture, costume and economic status. Candidate not able to refer to own experience when answering the questions. Candidate presents his/her response in a culture fair way.</p>
3-4	Below average	<p>Candidate has some understanding of how the;</p> <ul style="list-style-type: none"> <li>• Hierarchy power</li> <li>• Need for survival and its influence of dominance over others</li> <li>• Issues of culture disadvantage others</li> <li>• Physical surroundings influence the characters psychological make-up over issues such as gender, class, culture, costume and economic status.</li> </ul> <p>Candidate able to reflect on, compare and evaluate the above issues using a specialised vocabulary to explain and justify issues of class, gender, culture, costume and economic status. Candidate not able to make clear connection to own experience when answering the questions. Candidate applies knowledge in a mechanical manner unable to formulate own personal response.</p>
0-2	Weak	<p>Candidate does not have understanding of terminology used in discussing how the;</p> <ul style="list-style-type: none"> <li>• Hierarchy power</li> <li>• Need for survival and its influence of dominance over others</li> <li>• Issues of culture disadvantage others</li> <li>• Physical surroundings influence the characters psychological make-up over issues such as gender, class, culture, costume and economic status.</li> </ul> <p>Candidate can connect at basic level with aspects of the question. Candidate not able to make clear connection to own experience when answering the questions. Candidate attempts to describe some of the abovementioned aspects. Candidates shows very little basic operational knowledge.</p>

(10)

**[30]**

**QUESTION 4      WOZA ALBERT! – PERCY MTWA, MBONGENI NGEMA  
AND BARNEY SIMON**

4.1 The set is sparse. It consists of two open ended tea chests which serve multiple purposes, for example, a train, the meat vendor's table and a lorry. There is also a wooden rail on which clothes, that the actors will use for their transformations are hung. As the play consists of twenty six short scenes and only two actors, it would be impossible to have elaborate sets. Elaborate sets would be too cumbersome to move around and venues were small. So it would be difficult to move it around. Another important consideration was the lack of finances and resources so stages were usually bare and minimalistic similar to Grotowski's Poor theatre elements.

(4)

4.2 **Oral Tradition:**

Elements taken from the oral tradition are the use of song and dance (the 'Towsa' dance), the use of ideophones (vocal sound effects, such as those used in the lintsoni), verbal dynamics, energetic movement, mimicry and spontaneous expression.

**Township theatre:**

Both actors were trained by Gibson Kente and their style includes elements of his work. He used stage stereotypes, black comedy, urban musical rhythms, a melodramatic storyline, the language of the townships and an energetic performance style, with exaggerated facial and physical gestures.

**Protest Play:**

The play is a cultural reflection of black South Africa within the realities of apartheid; it protests against white oppression and racial domination. It reflects the ideals of Black Consciousness and is a part of the struggle for social transformation. The style is energetic, satirical, biting, ironic and is written with a serious political agenda in view. The use of song is typical of protest theatre (the freedom song in scene 26)

The play also exposes the and protests against the immorality and unwillingness of the black community to stand up for themselves and in the final scene a conclusion is achieved with the confrontation with the calling out of their graves those heroes that were willing to stand up for their moral beliefs and human dignity. The play is not just protesting in favour of black dominance but favours a confrontation and exposing of the universal truths as is reflected in the New Testament. The play uses the New Testament and Jesus to confront all people with their moral values and inability to take responsibility for themselves and for humanity - to stand up and be crucified, condemned to jail or whatever the consequences so that the truth may be victorious when we are called up to rise from the dead. Albert Luthuli believed: "*The Road to Freedom is via the Cross*". Nelson Mandela and the ANC stood for the freedom of all people and the play reflects the beliefs as was formulated by the ANC and the leaders who strongly believed in the value of life, the rights of people and the recognition of their humanity whatever race they belong to.

**Satire:**

Woza Albert, despite its serious subject matter, is comic in nature. A basic feature of all comedy is its social nature, but whereas in traditional comedy the basic rightness of society is affirmed and all deviations from the norms of society are the chief targets of the humour, in satire, it is often the establishment, or society itself, which becomes the target. Satire uses laughter as a weapon to expose the weaknesses of individuals and social groups. Beneath the playfulness and the humour, is a strong protest against and censure of the harsh reality. Satire is often used to point out wrongs in order to correct them. Political satire has played a large role in South African theatre; the works of Pieter-Dirk Uys and Ian Frazer are other examples of this trend.

Woza Albert makes use of satire extensively to criticize, expose, protest against and make fun of the apartheid regime. Thus it is the characters in authority who are satirized. As these are generally the white characters, the wearing of the pink nose gains a double significance. It is partially used to identify that white characters are now being played by black actors, but it also further emphasises the ridiculous nature of these characters. Woza Albert, unlike Pieter-Dirk Uys' work, tends to satirise types of people, rather than specific individuals. These types (or stereotypes) are the policemen, the security forces, Baas Kom (a "white baas" type), the prison guards etc. The only individual to be singled out is the Prime Minister. Thus the attack on the apartheid regime is a general indictment of the society which sustains it, rather than the blaming of specific individuals.

It is not only the authorities that are satirised, but also black people from all walks of life – the meat vendor, the barber, the coal workers, workers in the brickyard etc. They are ridiculed because they are exposed to their unwillingness to stand up for themselves and improve themselves and their situation. The aim of the play is to confront all the stakeholders on all levels to "Woza"; rise up and stand for moral values and dignity and to see that those that are imposing these life conditions (apartheid) are not understanding their own beliefs (Christianity) – in cell 13 the ignorance about the true understanding of Biblical implications by the regime and the oppressors are exposed.

To support the universal human dignity reference could also be given to the satirical bombing of Jesus as he escaped the police and the futility of such an action demonstrating that – violence is not an answer and the concept that there is life after death.

(12)

#### 4.3 Performance style of poor Theatre

- Actor must be able to perform extraordinary feats
- Complete commitment – “secular” holiness
- Celebrate common humanity in ritualistic way
- Reveal deepest selves – catharsis
- Absolute control physically and vocally
- Master body and voice
- Eliminate muscular blockages – via negativa
- Remove all blocks for actor to react freely
- Responses rooted in the body
- “Body memory” –released in confrontation with the text or demands of the role
- Flow of action, gesture and sound
- Confront spectators
- Explore unaccustomed ways of using the voice – express powerful forces hidden beneath polite surface of everyday speech
- Spontaneity, interaction and receptiveness (Any 4) (4)

4.4 A subjective answer is required. Accept valid, text based responses by candidates. The following is an example:

Woza – to rise

Albert – Albert Luthuli Leader of the ANC and the struggle – believer in non-violent resistance (see included history below) Contextual knowledge of the apartheid history is important to come to an understanding.

The play demonstrates the immorality and low expectations of black people in a variety of everyday situations during the apartheid years, e.g. Anti Dudu highest expectation is to find more food from white parties in the dustbins as they celebrate the coming of Jesus – she has no expectation of Jesus setting her free from her life conditions. In the last scene where the heroes of the past are called to life the audience becomes part of the spirits that are called to rise up to live up to the expectations of the dead ancestors and rise to ask for what is their right as human beings. To improve themselves and expect more of themselves like the leaders who has sacrificed for the struggle. The religious implication to be humble, pray and believe for you will be set free is an underlying current that is set by the calling of the name of Albert Luthuli who was amongst other things also a preacher. Albert Luthuli believed: '*The Road to Freedom is via the Cross*'. The title then is saying: rise up the road to freedom is via the Cross.

This is supplementary information that could assist: (The underlined text is what is highly relevant).



## Chief Albert Luthuli

**Africa's first winner of the Nobel Prize for Peace and president of the ANC until his death (under mysterious circumstances) in 1967.**

**Date of birth:** c.1898, near Bulawayo, Southern Rhodesia (now Zimbabwe)

**Date of death:** 21 July 1967, railway track near home at Stanger, Natal, South Africa.

Albert John Mvumbi Luthuli was born sometime around 1898 near Bulawayo, Southern Rhodesia, the son of a Seventh Day Adventist missionary. In 1908 he was sent to his ancestral home at Groutville, Natal where he went to the mission school. Having first trained as a teacher at Edendale, near Pietermaritzburg, Luthuli attended additional courses at Adam's College (in 1920), and went on to become part of the college staff. He remained at the college until 1935.

Albert Luthuli was deeply religious, and during his time at Adam's College he became a lay preacher. His Christian beliefs acted as a foundation for his approach to political life in South Africa at a time when many of his contemporaries were calling for a more militant response to Apartheid.

In 1935 Luthuli accepted the chieftaincy of the Groutville reserve (this was not an hereditary position, but awarded as the result of an election) and was suddenly immersed in the realities of South Africa's racial politics. The following year JBM Hertzog's United Party government introduced the 'Representation of Natives Act' (Act No 16 of 1936) which removed Black Africans from the common voter's role in the Cape (the only part of the Union to allow Black people the franchise). That year also saw the introduction of the 'Development Trust and Land Act' (Act No 18 of 1936) which limited Black African land holding to an area of native reserves - increased under the act to 13.6%, although this percentage was not in fact achieved in practice.

Chief Albert Luthuli joined the African National Congress (ANC) in 1945 and was elected Natal provincial president in 1951. In 1946 he joined the Natives Representative Council. (This had been set up in 1936 to act in an advisory basis to four white senators who provided parliamentary 'representation' for the entire Black African population.) However, as a result of a mine workers strike on the Witwatersrand gold field and the police response to protesters, relations between the Natives Representative Council and the government became 'strained'. The Council met for the last time in 1946 and was later abolished by the government.

In 1952 Chief Luthuli was one of the leading lights behind the Defiance Campaign - a non-violent protest against the pass laws. The Apartheid government was, unsurprisingly, annoyed and he was summoned to Pretoria to answer for his actions. Luthuli was given the choice of renouncing his membership of the ANC or being removed from his position as tribal chief (the post was supported and paid for by the government). Albert Luthuli refused to resign from the ANC, issued a statement to the press ('The Road to Freedom is via the Cross') which reaffirmed his support for passive resistance to Apartheid, and was subsequently dismissed from his chieftaincy in November.

*"I have joined my people in the new spirit that moves them today, the spirit that revolts openly and broadly against injustice."*

At the end of 1952 Albert Luthuli was elected president-general of the ANC. The previous president, Dr James Moroka, lost support when he pleaded not-guilty to criminal charges laid as a result of his involvement in the Defiance Campaign, rather than accepting the campaign's aim of imprisonment and the tying up of government resources. (Nelson Mandela, provincial president for the ANC in Transvaal, automatically became deputy-president of the ANC.) The government responded by banning Luthuli, Mandela, and nearly 100 others.

Luthuli's ban was renewed in 1954, and in 1956 he was arrested - one of 156 people accused of high treason. Luthuli was released shortly after for 'lack of evidence' (see Treason Trial). Repeated banning caused difficulties for the leadership of the ANC, but Luthuli was re-elected as president-general in 1955 and again 1958. In 1960, following the Sharpeville Massacre, Luthuli led the call for protest. Once again summoned to a governmental hearing (this time in Johannesburg). Luthuli was horrified when a supporting demonstration turned violent and 72 Black Africans were shot (and another 200 injured). Luthuli responded by publicly burning his pass book. He was detained on 30 March under the 'State of Emergency' declared by the South African government - one of 18 000 arrested in a series of police raids. On release he was confined to his home in Stanger, Natal.

In 1961 Chief Albert Luthuli was awarded the 1960 Nobel Prize for Peace (it had been held over that year) for his part in the anti-Apartheid struggle.) In 1962 he was elected Rector of Glasgow University (an honorary position), and the following year published his autobiography, '*Let My People Go*'. Although suffering from ill health and failing eyesight, and still restricted to his home in Stranger, Albert Luthuli remained president-general of the ANC. On 21 July 1967, whilst out walking near his home, Luthuli was hit by a train and died. He was supposedly crossing the line at the time - an explanation dismissed by many of his followers who believed more sinister forces were at work.

**From: About.com African History**

**Rubric:**

**The marker needs to take each candidate's individual experience and response into consideration.**

<b>MARKS</b>	<b>CATEGORY</b>	<b>DESCRIPTOR</b>
8-10	Very good	Candidate is able to demonstrate full understanding and explain the title of the play and its relevance to the theme. Includes an interpretation of the two concepts as well as finding the connections and expressing them in relation to the moral and spiritual implications in a significant way.
5-7	Good	Understands the title, is able to explain or interpret it in relation to the theme. Candidate is able to get to the moral and spiritual implications.
3-4	Average	Provides basic concepts and basic relation that mainly relates to history but doesn't get to moral and optimal motivations.
0-2	Weak	Weak explanation of title and not able to relate the title to the theme.

(10)

**[30]**

**QUESTION 5            SOPHIATOWN – THE JUNCTION AVENUE THEATRE  
COMPANY**

5.1 Jakes (1)

5.2 NB: accept any valid, text based response to this question.

The emergent black intelligentsia is represented through the character of Jakes and his career as a journalist. The concept of passive activism, the potential and hope for change, are represented. However the concept of governmental control of the media, and of the society, as well as the lies told by the government also comes through. (3)

5.3 5.3.1 Up-beat multiracial; melting pot of different cultures, particularly as expressed through music, famous for parties; jazzy “exhilarating acappella music and dance” (although of course in Sophiatown itself the music was accompanied as is evident in the media) had a sense of hope. Candidate must refer to sources for full marks. (3)

5.3.2 Gang members (1)

5.3.3 Jakes put in the advert without consulting the others; they can’t imagine why a young, white, Jewish girl would want to be living there. (2)

5.3.4 House and district destroyed by forced removals; multiracial integration no longer possible; Charlie literally killed; others symbolically destroyed. (4)

5.4 Choices should reflect Ruth’s character, but also show an awareness that this director has chosen historical accuracy, in terms of costuming (see paragraph 5). 50s style dress (calf or knee length), but could be boldly coloured/slightly shorter than usual to represent her courage in terms of moving into Sophiatown; (alternative slightly longer to suggest the fact that she is earnest about not causing offence/trouble. Hair tied back in businesslike fashion to suggest she is serious. Might mention her bag, which symbolises her determination.

Accept any well argued text-based answer. (4)

5.5 Teaches audience about apartheid, but from an emotional human perspective rather than a fact based perspective “lest we should forget”; human interactions still relevant; still a powerful tragedy in terms of themes such as individuals powerlessness in the face of governmental control. Still relevant in many parts of the world example China. (4)

5.6 (2 marks for each reasonable, substantiated point; 4 marks for vocal, 3 for physical) Vocally smooth, low register to reflect his sleek gangster aspect, and his level of control; sharp dance steps in places, combined with controlled self-conscious, affected careless step could be integrated to show his cool gang attitude; slightly lifted jaw/slight swagger etc.

Accept any valid answer that makes sense, and reveals an understanding of the character and play. (8)

**[30]**

**QUESTION 6      NOTHING BUT THE TRUTH – JOHN KANI**

6.1 Siphso engages the audience in a personal transformation from anger and resistance to reconciliation and forgiveness. The new possibility of taking decisions on a plan of action for himself to escape his past becomes a reality as an alternative for his future. The play suggests a cultural shift – an alternative view for the future. Traditional concepts and viewpoints including the injustice that was done to him are given alternative outcomes that relates to a new hope of growth and justice in the future.

- Accepts the choice that his daughter makes and let her go in contrast to tradition
- Claims new career
- New ambition to create a library
- Claims a new address

The learner must be able to indicate at least 2 alternative views that are suggested by the play and contrast them as to what has changed.

(5)

6.2 Theatre of reconciliation is about forgiveness and amnesty, theatre that aims to heal wounds and bring former enemies together in a spirit of working towards a new future.

**OR**

Realism – can also be accepted if motivated that realism is an empirical study of a subject in his context. (Realism explained as physicality of the play; e.g. box set, real costumes, cannot be given full marks because these things do not determine the genre.)

(4)

6.3 Markers should use own discretion. Use the following checklist.

- Social status and age – academic, Thando's father
- Cultural Context and period (Period of The TRC)
- Career: academic/librarian
- Style and colours suitable to the psychology of the character in the play – Navy or black.
- Fashion of the time in relation to age and character. Lapel is a good indicator of style in a suit. (See the photograph printed in the play text)

(5)

6.4

- Amnesty is given to one through a court of law. Public and official process.
- Forgiveness is given from one person to the other without any legal implication. Personal and often private.

(4)

- 6.5 A subjective answer is required. Accept valid, text based responses by candidates.

The following is an example.

The theme of nothing but the truth is reconciliation and forgiveness. Siphon the main character has to adapt – reconcile himself with various aspects of his public and private life.

In the beginning of the play Siphon is angry towards his brother Themba. Themba was favoured by his father, got his blazer and destroyed his wire car, Themba also got the opportunity to study and he was a hero of the struggle who lived in exile and thus never returned home except as cremated ash. Themba is gone and Siphon has to reconcile his relationship and death – he has to come to terms that he won't be able to confront Themba.

Siphon has been denied the opportunity to study. He worked at a lawyer's office where he was promised the opportunity but it was given to a white person. He worked for years at the library and hoped to be the Chief Librarian but was denied that opportunity – it was given to someone who returned from exile. Siphon is suffering the injustices of his brother, family and colleagues no commission or law will be able to reconcile this.

In contrast to the TRC – a public display of reconciliation, Siphon represents the silent mass that stayed at home and took care of the responsibilities. Siphon paid the bills for Themba to study. Took care of his daughter and maintained the house. Themba had a relationship with Siphon's wife and it is possible that Thando, his daughter, is Themba's child. The TRC and the exiles are the heroes in the public's eyes and the unseen heroes who sustained normal life and took care of the children were forgotten.

Thando a school teacher is working at the TRC and Siphon is angry at the procedures – he is left out once again. His contribution is not recognized. The play demonstrates then that in contrast, true reconciliation is not a public display and legal process but is seated in the hearts and lives of the silent forgotten masses.

Reconciliation or justice cannot be achieved by law or public commissions but by the willingness of men and women to embrace a new world. Brother has to forgive brother cultural and economic changes has to be embraced by all and opportunities be created for all to address the abuses and injustices that resulted under the apartheid regime and build a new world.

**Some additional information:**

**The TRC**

The South African Truth and Reconciliation Commission (TRC) was set up by the Government of National Unity to help deal with what happened under apartheid. The conflict during this period resulted in violence and human rights abuses from all sides. No section of society escaped these abuses.

The TRC was based on the Promotion of National Unity and Reconciliation Act, No 34 of 1995

***"... a commission is a necessary exercise to enable South Africans to come to terms with their past on a morally accepted basis and to advance the cause of reconciliation."***

**Mr Dullah Omar, former Minister of Justice**

The TRC effected its mandate through three committees:

- the Amnesty Committee,
- Reparation and Rehabilitation (R&R) Committee and
- Human Rights Violations (HRV) Committee

From: <http://www.justice.gov.za/trc/>

(10)

- 6.6 Siphso claims his new identity and describes a place where he belongs that serves his community and reveals that he has reconciled himself with his past.

(2)

**[30]**

## **QUESTION 7 SIENER IN DIE SURBURBS – PG DU PLESSIS**

- 7.1 7.1.1 (a) Giel is really not supportive. Simply portrayed with only his negative characteristics/Stays with ma for pension and sexual favours/his pretending to love Ma is hypocritical/Tjokkie expose him by saying that he is like a father to them – “By die pensioenkos en onder die komberse”/he appears to be without drive/About his compulsive gambling he says:”... ek het ook maar my swakte.”/His monologue at the end shows that he is a gambling addict that puts his own needs first: “Just in case speel die odds.”/When Ma enquires whether his suitcase is packed, he is too cowardly to admit that he wants to escape/The conclusion is that Giel is a selfish gambling addict and a coward that does not support anyone but himself.

Marks to be allocated for FIVE motivated characteristics that are supported with an example from the play

(10)

- (b) Tempo will be slow because Giel is a little drunk and he wants to emphasise his statement. Low pitch that rise on the word “niks” to emphasise the word.

**OR**

Tempo irregular and the pitch fluctuating as if he has little control over his voice. He tries to gain sympathy when he poses the question and uses a low pitch.

Accept any reasonable well motivated answer

(2)

- 7.1.2
- Both are ego centric and selfish by putting their need, for Tjokkie to see, first.
  - They are drinking buddies.
- (2)

- 7.1.3
- Giel runs away because Tjokkie predicted that Pa, who has passed away, are going to come back. Jakes apparently murders Tiemie because Tjokkie predicted that he would not be the father of her child.
- (2)

- 7.1.4
- Jakes brags about his masculinity by asking Giel – How many girls did you get pregnant. He was ridiculed for his masculinity in his previous relationship. – He could not get her pregnant. This drives his motivation for having a “laaitie” (son) with Tiemie. His love is focused on sex, but includes the desire to better himself.

Consider learners own interpretations and answers. (4)

- 7.2
- The title suggests contrast. “Siener” (psychic) – somebody that can see the supernatural. Are seen by others as above themselves and the common people.

“Suburbs” – derogative language –indicates a common existence – low income, sub-economic environment. (2)

- 7.3
- 2 marks for overhead view of stage
  - 1 mark for small veranda next to kitchen
  - 1 mark for shed (afdak) with Buick
  - 1 working table with jack etc.
  - 1 mark for chicken shed that has become the cool room
  - 1 mark for wash line with washing
  - 1 mark for grouping of decor that accommodates movement of actors
- (8)

**[30]**



**QUESTION 8 MIS – REZA DE WET**

8.1 We feel tension early in the play, e.g. Miem speaks of “onheil”. People who are scared always imagine that they are hearing things. Miem says: “Wat is dit?” Possibility of super-natural element in the night is mentioned. Words like “onheilig, ronddwaal, onaardse drang” emphasise threatening danger/The Elders (Ouderlinge) and minister (dominee) prays the entire night – fear is dominating everything with naïve Calvinistic believe. Reference to the eyes that has to be kept open is a fore runner of konstabel who is blind. Circus music creates an atmosphere of anticipation for Meisie, but represents evil to Miem. Sound of motorcar door that is being closed creates tension. Also when Gertie says: “Vanaand is nie ’n aand om alleen te wees nie.” Suspense for evil that is brewing is increased when the owl is calling. When Meisie is sent out, she has to leave the door open for them to be able to hear if she should scream. Miem is speaking about girls that are disappearing in some inexplicable way – barefoot, dressed in their confirmation dresses. The sound of the wind creates tension. Screaming in the attic – which is then recognised to be her husband.

Consider learners own answers and examples from the play (10)

8.2 8.2.1 In the attic (1)

8.2.2 After the depression and seemingly financial difficulty he went up to stay in the attic. “Miem” also refers to him as “swartgallig” (fowl mood) and we can conclude that he most probably is suffering some psychological pathology. Feeble minded. (2)

8.2.3 There are several reasons that could be put forward:

- Men (the husband/man) are above woman.
- His spirit is ruling on top of them – he is oppressing them, which in a way is ironic.
- Miem projects him on a higher level as herself and protects him.
- He is a ghost in the house – you can hear him but not see him. Unseen presence that is all over them.
- He is above them and his “mis” (excrement: figuratively) is coming down on them.

Accept any relevant interpretation. (5)

8.2.4 Matriarch, Miem dominates the house, beneath her, Meisie and finally, Pa – that is cared for by them. (3)

8.2.5 Miem is tired of all day sewing the bags (she most probably were sitting down the whole day) added to that she is tensed up about the circus and the last day of August on which the young girls are disappearing. (2)

8.2.6 It is expected of her to marry and have children. (2)

8.2.7 Accept any valid suitable with substantiated motivations.

The narrow-mindedness and fear of the unknown is universal. It is easy for people driven by fear and difficulties (financial and/or emotional) to land in the “mis” (excrement). The magical escape from an impossible situation will always be relevant to audiences. It is precisely through the alienation (historification) as used by Bertolt Brecht that we are confronted in the play to consider the sometime illogical fears that we have for the unknown.

The Circus and its music becomes a symbol of the light hearted and enjoyable things in life that are often considered as taboo. In a way the circus is theatre (art) and is feared by many, and they reject it only because it is the unknown. Conforming to the mainstream masses is the norm. Meaninglessness without passion and insight cause people to land in the “mis” (excrement).

Miem’s strict Calvinism seen as part of the Afrikaner system through which people are compelled to live within certain parameters (often driven by fear), is still a reality for many. Miem’s pretentious loyalty to Gabriel whilst she is actually a lonely woman is still a reality for many women, today.

(5)  
[30]

**TOTAL SECTION B: 60**

**SECTION C      APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE****QUESTION 9      VOICE**

9.1 Any expectable warm up exercises, mark it to users discretion. (2)

9.2 **Tight Jaw:** A tight jaw interferes with the movement of the articulatory organs contributing to nasality and flatness of tone in the voice.

**Immobile lips:** The labial consonants suffer if there is insufficient energy in the lips.

**Inactive velum:** If the velum (soft palate) is too lazy, it fails to close off the nasal passages. Plosives will puff out weakly through the nose.

**Sluggish inactive tongue:** The tongue is the most important single organ of articulation as it forms both the vowels and the consonants. It is vital that this muscle is properly exercised. (4)

9.3

- Don't push the chest, neck, shoulders or head forward
- Don't lift the shoulders
- Open up the throat. Don't push sound on the vocal cords
- Avoid tension especially in shoulders and neck
- Articulate - form the sounds properly
- Project by support with the diaphragm

Accept a valid list that promotes good use of voice and sound production. (5)

9.4 9.4.1 **Resonance:** The amplification (making louder) and modification (changing the quality) of the basic laryngeal tone, caused by the vibration of sounds in the cavities and sounding boards of the body. (3)

9.4.2 **Sensory recall:** Using the memory of an experienced sensation while acting. (1)

**[15]**

**QUESTION 10      MOVEMENT**

10.1 **Step 1:** Read the scene through carefully before doing exercises. Check that you understand the characters and their most important motivations. If improvising a movement story, decide on two characters and their basic relationship. Decide what each one wants and what motivates them.

**Step 2:** Find a metaphor for the interaction or relationship between the two characters. In a scripted scene, your choice will be based on what actually happens in the scene, be imaginative in your choices. In an improvised scene, you have greater freedom. Without using the words of the scripted scene, enact the metaphor. Play around with it, exploring all the possibilities for movement.

**Step 3:** Find a metaphor for the interaction or relationship between the two characters at the end of the scene. It can be completely unrelated to the first metaphor. The metaphor could be two candles that have been standing close together. Their flames have been flickering and sputtering, but the wax melts them together. Explore the movements implied by this metaphor, without any words. Once you have found the metaphors you are going to explore, don't talk about them. Perform together physically, trying out ideas in space.

**Step 4:** Create a movement sequence which takes you from the first metaphor to the second one. Find all changes which need to occur along the way. Consider the following elements:

- Levels used
- Directions
- Focus (indirect or direct, and if direct, where is it placed?)
- Energy used
- Changing rhythms
- Use contact, weight and balance to explore your relationship through the scene

**Step 5:** Show your movement sequence to another pair. Ask them what they noticed about: the characters, the relationship, the status of each person, the emotions in the scene, and the source of conflict. See if your scene 'reads' to an audience.

**Step 6:** If you use this exercise as a stage in developing a scripted scene, then go back to the script and play through the scene, keeping in mind what you have already explored. You may find some of the movements helpful, while others will have to be discarded. However, the relationship between the characters will feel stronger and you will both feel more connected to what you are doing. If you are using this exercise to develop a movement piece, then continue to work on structuring the elements until you are satisfied that you are effectively telling a story emotionally, if not literally.

- 10.2 Marker should use own discretion. (4)
- 10.3 Any suitable exercises that is appropriate for warming up the body for physical work. (6)
- 10.4 10.4.1 **Unison** all working together simultaneously (2)
- 10.4.2 **Contrast** two groups or people doing very different kinds of movements, at different levels, in different directions or with a different use of time, flow, weight or space (2)
- 10.4.3 **Echo** one group or person being copied by another group or person, after the first movement has finished (2)
- 10.4.4 **Repetition** with repetition it becomes easier and actors can remember better (2)

**[30]**

**QUESTION 11**

- 11.1 11.1.1 (a) **Creating Links** Links are important in the creation of a theme programme. They may take any number of forms: short movement pieces, creative set changes, a quote or short statement, a very brief extract which makes a relevant point, original poetry or writing, a song or a piece of physical business. Pieces should begin and end strongly, with clever links between them to hold the programme together. A great deal of problem-solving occurs in this process, and you will need to develop your listening, evaluating and initiating skills by offering ideas, and ensemble work. (3)
- (b) **Working on the pieces** Each piece needs to be rehearsed in terms of its integrity. Explore all the considerations mentioned above when discussing performance audition programmes. Each piece requires time and coaching from both your teacher and your peers. Assist one another in developing your work by using your critical eye to give constructive and sensitive comments, so that work improves. You will need to apply personal, social and artistic discipline in the process. This means respecting yourself, your fellow group members and the artistic process itself. (3)
- (c) **Blocking the programme** While each will have its own blocking determined by the character choices you have made and the relationships explored, the programme as a whole will need to be blocked. Consider your use of space carefully; remember that you do not need to use a traditional performance space. Be innovative. Ensure that your use of space reflects your thinking around your theme. Think about powerful entrances and exits. Are you going to use your fellow group members in your piece in some way? Could they help to create the mood, set the scene or make the theme clearer? Make sure that all your choices support your theme and communicate clearly to the audience. (3)
- (d) **Final preparation** Ensure that all technical and design elements are introduced early enough in the rehearsal process for you to be comfortable with using them in performance. Work on the rhythm and flow of the entire theme programme. Ensure that there are no serious lags in pace, or dips in maintaining interest. Keep improving all aspects of the work. (3)

**11.1.2 Visual Elements:**

- Costume and mask
- Décor
- Setting
- Colour
- Light and shade
- Gesture
- Grouping
- Mime
- Movement

**Aural Elements:**

- Tempo
- Sounds
- Tones
- Song
- Speech
- Dialogue
- Narrative

(3)  
[15]

**OR**

11.2 Marker to use discretion on all these headings, answers should be appropriate to the film which is being discussed.

Some guideline can be found in the lists below:

**11.2.1 Directing**

The art of telling a story through film is the art of the director who makes all final decisions in the film.

- Genre
- Type of shots
- Colour
- Crossover/cuts
- Location
- Atmosphere
- Music
- Rhythm and tempo
- Visual and aural impact

(3)

**11.2.2 Acting**

- The use of body and voice to portray a character
- Thought patterns and communication
- Relating to other characters
- Believability

(3)

**11.2.3 Make-up**

- Characterisation
- Special character features
- Age and gender
- Special effects, e.g. aliens, monsters, etc.

(3)

## 11.2.4 Storyline/plot

- Structure, e.g.: exposition, development, crisis, climax and denouement or indication of a relevant structure.
  - Element of surprise
  - High and low points
  - Dramatic irony
- (3)

## 11.2.5 Costumes

- Relevant to period
  - Appropriate for characters
  - Contribution to film
  - Special costumes and effects created
- (3)  
**[15]**

**OR**

## 11.3 Cultural Performance

Marker to use discretion on all these headings, answers should be **appropriate to the ritual** which is being discussed.

	Heading	Ritual	Theatre	
11.2.1	Storyline/plot	Ritual is a repetition of actions that has significance, e.g. wedding	Actions are orchestrated to produce significance – meaning	(3)
11.2.2	Make-up	Participants are made up for particular functions, e.g. Sangoma	Make up to portray character or special effects	(3)
11.2.3	Performance space	Certain actions takes place in certain designated spaces, e.g. dance in front of Grandmother's house before wedding	Theatre or another performance space suitable for production e.g. realism on proscenium stage.	(3)
11.2.4	Costume	Participants dress according to role in ritual	Actors wears costumes suitable to characters	(3)
11.2.5	Music	Music is traditionally performed by members of community and certain type music is relevant to the ritual	Suitable music is used to support the mood and meaning of the production	(3)

**[15]**

**TOTAL SECTION C: 60**

**GRAND TOTAL: 150**