



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2014**

**DRAMATIC ARTS  
MEMORANDUM**

**MARKS: 150**

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This memorandum consists of 43 pages.

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**GENERAL COMMENT FOR EXAMINERS/EDUCATORS:**

1. Candidate must refer to Dramatic Arts theory and contextualising within the play that they have 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 and How with pointed references to examples in the text.
2. The suggested answers are often beyond what most candidates at Grade 11 level can manage and should be regarded as a learning tool for the markers.

**SECTION A: THEATRE OF REALISM****QUESTION 1**

The following are suggested answers. The candidate may give other answers or valid examples. The marker needs to consider each candidate's experience and response.

Mark according to the following rubric and the suggested points that follow. The candidate must refer to the specific text studied.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	26–30	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding 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	21–25	<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 for information sake.</li> <li>Candidate uses a selection of relevant dramatic references.</li> <li>Shows insight, observation and knowledge are well expressed.</li> </ul>
Substantial achievement	19–20	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference.</li> <li>Shows some insight but not enough. Some logic statements.</li> </ul>
Adequate achievement	16–18	<ul style="list-style-type: none"> <li>Structure not always logical.</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>Adequate selection of dramatic references.</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.</li> </ul>

Moderate achievement	11–15	<ul style="list-style-type: none"> <li>• Not always organised and 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	7–10	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and 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	0–6	<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 display understanding.</li> </ul>

This question is more about how the text reflects a style. The marker must consider the text itself as analysed in class notes.

- Candidate must show an understanding of Theatre of Realism; mostly the intentions of the movement because that's where the themes of a realist play may emanate. For instance:

Darwin's theory that people are products of both environment and their own genetic make-up – the issues or circumstances of the time may have an impact on a particular character in the play causing him/her to behave in a certain way. From this behaviour the character brings tension that emanates from the subtext. The circumstances lead the story in the direction to find a solution for the character. Themes of the play may emerge from such an angle, as the topic or the problems that the play is trying to address.

Note that: candidates have different approaches when responding to longer questions and this must be considered in the marking process.

- Candidate needs to show knowledge of the play studied.
- Be able to mention the themes as discussed in the notes.
- candidate also needs to be able to show knowledge of the time the play was set and the lifestyle of the society thereof
- Also the politics i.e. the leading philosophies of the time and how that had an impact on the general lifestyle of characters (people) in the play itself.
- Theatre of Realism itself was a revolt itself against certain philosophies that had been leading the thinking of the people in the play's timeline; candidates must show this understanding and be able to use the play to show the link between socio-political situations and the topics/themes that it brought with itself e.g. Industrial Revolution to a character may mean unemployment; unemployment may be the topic/theme of the play and finding a job being a goal for the character with the government (politics) as the antagonist.

Marker must try to look for the facts that candidates choose to present in their response and how this enhances candidate's thesis.

- Candidate must also show an understanding of the factors around the period of the play that may have an influence on the themes in the play.
- Another example:

George Bernard Shaw's plays were rooted to his belief in socialism and his revolt against capitalism. His plays dealt with controversial and taboo topics of the time.

Some of the themes in his plays also included prostitution, poverty, unemployment; all these was a slap in the face of the capitalist government of his time.

This is an example and markers are advised to mark according to the analysis and the knowledge in reference to the play that the candidate has studied.

- There's no specific generic suggestion other than the candidate showing the understanding of Theatre of Realism and its intentions and how the play lives up to the movement itself.
- Some candidates may only be able to mention the themes in the context of the play as they have been discussed in their notes on the play, some may also, without any link to the themes in the play, mention the influences of the themes in the Theatre of Realism on its own.

Meritoriously some candidates may be able to link the themes in context to the intentions of the Theatre of Realism and extract relevant examples from the play to enhance the conclusion of the thesis.

Markers should credit candidates for facts derived from both the play's context and that of Theatre of Realism. Candidates will be credited more if they show a skill with the use of relevant language and argument, the flow and arrangement of the essay, the skill to manipulate insight and linking the text, Theatre of Realism and the question.

**TOTAL SECTION A: 30**

## SECTION B: SOUTH AFRICAN THEATRE

This section is COMPULSORY

### QUESTION 2

2.1 2.1.1 Workshopping – the process of making a play comprising of original work created by a group or community through discussions. (2)

2.1.2 Alternative Theatre – a reaction against mainstream theatre; theatre that is revolutionary or experimental in nature. (2)

2.2 Candidate may mention any THREE of the following.

- To educate the community (or the world outside the community) about issues affecting the community.
- To provide means of collaborative problem-solving and conflict resolution
- To provide income generation, employment and/or meaningful leisure – time activity for both performers and audience.
- To empower, sensitise and conscientise the community.
- To create community spirit and unity.
- To provide skills-based training in theatre and facilitation skills. (6)

2.3 Candidate may discuss ONE of the traditional rural performance spaces and describe the type of performance thereat presented.

Inside a hut: Storytelling. When an old woman performs stories.

Courtyard: Men and boys perform historical performances

Open spaces: Hunters come together to tell their stories

Candidate may also discuss a Siswati thanksgiving ritual (*Incwala*) and the different stages where it can be performed.

Markers must consider candidates understanding of the performance itself and what it means to the performers themselves. Candidate may discuss performances such as praise poetry (Basotho's *dithoko*, Zulu's *izibongo*), Basotho's *Pina tsa Mokopu*, folk storytelling, *Intsomi*, *tsomo*.

Also consider candidates knowledge of the space and the reasons why some performances took place at such spaces. (5)

2.4 Candidate mentions the title of the play and the playwright.

ONE mark for full correct title of the play and ONE mark for full names of the playwright. (2)

2.5 Candidate describes the setting of the play they have studied.

Markers must consider the following from candidate's response:

- Candidate is able to provide factual details of the setting of the play.
- Candidate can describe the setting from a larger scale in terms of the story itself; where is the story itself set?
- Candidate is also able to describe the setting in terms of where the action in the story takes place. Such as, a backroom at Mamariti's house, an enamel bucket on a wooden table stage left, a worn out armchair next to a well-made bed downstage right, a door centre stage left.

It must be noted that all the answers are based on the South African text that you have studied. The above being an example of the possible response as guidance to marking.

Give 3 marks if candidate has done accurately on either point 2 or 3.

Give full marks if candidate has provided the points.

Markers are advised to use discretion for this question because some plays do not obviously provide both the kinds of setting mentioned in point 2 and 3. (5)

2.6 Mark according to the play that you have studied.

NOTE: Candidate must be credited if the following are somewhat indicated in their responses.

- Knowledge of South African Theatre
- Knowledge of South African history and how it affected the South African texts of its time.
- The issues that may have been of dominance during the time of the play and how this had an effect on the people (characters in the play)
- Are all the characters in the play happy?
- Discussion of ONE relationship between characters in the text that you have studied.
- An indication of how politics have an influence on the characters' worldview, do they agree with each other or do they clash at most time? (8)

Markers may use the rubric below to assist you.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	7–8	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding 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>
Substantial achievement	5–6	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence; some slight flaws evident in structure.</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a selection of relevant dramatic references.</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	3–4	<ul style="list-style-type: none"> <li>Structure not always logical.</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>Adequate selection of dramatic references.</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.</li> </ul>
Elementary achievement	2	<ul style="list-style-type: none"> <li>Rambling and no structure. Limited vocabulary and 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	0–1	<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 display understanding.</li> </ul>

(8)



2.7

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding 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	8	<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 for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence; some slight flaws evident in structure.</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references.</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not understand.</li></ul>	(10)
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**TOTAL SECTION B: 40**

**SECTION C:** Contemporary Pan-African Theatre **OR**  
Elizabethan Theatre **OR**  
Theatre of the Far East **OR**  
Contemporary American Theatre

Only answer the question on the play that you have studied.

**QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE**

Candidate answers this question according to a *Contemporary Pan-African Theatre* text.

- 3.1 Griot – a West African performer and wordsmith who recites and sings oral histories. Griots usually perform alone accompanying themselves on a stringed instrument. (2)
- 3.2 Candidate may mention the differences in TWO of the following.

<b>RITUAL</b>	<b>THEATRE</b>
Will produce results	Fun/entertainment
Link to an absent other	Only for those here
Abolishes time, uses symbolism	Emphasises now
Brings the other here	Audience is the other
Performer possessed, in a trance	Performer knows what he is doing
Audience participates	Audience watches
Audience believes	Audience appreciates
Criticism is forbidden	Criticism is encouraged
Collective creativity	Individual creativity

- Candidate obtains full marks if the mention two differences and shows an understanding thereof. (4)
- 3.3 Candidate may mention and discuss the following facts in their response:
- The division between the audience and performer is blurred and performances appear to be participatory
  - Audience may sing and appear to form part of the chorus
  - Wear costumes which expose only their hands and feet
  - Many of the masqueraders move among the spectators, dancing, singing, reciting poetry or narratives, throughout the entire village
  - Audiences responds only at appropriate times when they are expected to

Markers are also advised to look at how these aspects feature in the example given by candidate. Award a mark per fact given in the case where candidate has only mentioned facts. (10)

- 3.4 ONE mark for the full title of the play and ONE mark for the full name of the playwright. (2)

3.5 Candidate responds in reference to a play that they have studied.

If the text is a ritual it must have the following facts supported by examples from the play studied:

- The play produces results (such as change in social status)
- Links to an absent other/ancestors or gods
- Abolishes time
- Brings the other here
- Performer possessed, in a trance

**OR:** The play is a theatre. In this case look for the following facts from candidate's response.

- The text is fun and entertaining
- It addresses only the ones alive
- Emphasises the now
- Audience is the other, the play is addressed to the audience

Markers to look for the above mentioned in relation to the examples given from the text.

Markers may use the following rubric to assist in the marking process.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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 displayed.</li> </ul>
Meritorious achievement	8	<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 for information sake</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>• Interesting read, clear statements, convincing, and simple direct language</li> <li>• Uses a selection of relevant dramatic references.</li> <li>• Shows some insight but not enough. Some logic statements</li> </ul>

Adequate achievement	5	<ul style="list-style-type: none"> <li>• Structure not always logical.</li> <li>• Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>• Adequate selection of dramatic references</li> <li>• Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not understanding</li> </ul>

(10)

- 3.6 Mark according to the play that you have studied and use the following rubric to assist you. There must be a clear reference to the themes of the play and how that formed the basis of a burning issue in the community of the play.

Use the following rubric to guide your marking.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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	8	<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 for information's sake.</li> <li>Candidate uses a selection of relevant dramatic references.</li> <li>Shows insight, observation and knowledge are well expressed.</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>Interesting read, clear statements, convincing and simple direct language.</li> <li>Uses a selection of relevant dramatic references.</li> <li>Shows some insight but not enough. Some logical statements.</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical.</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>Adequate selection of dramatic references.</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not understand.</li> </ul>

(10)

3.7 Satire: an art form which attacks vices or follies through irony, derision or wit.

(2)  
[40]

**QUESTION 4: ELIZABETHAN THEATRE**

Candidate answers this question according to the *Elizabethan Theatre* text.

- 4.1 Candidate must be credited for knowledge of the facts pertaining to the 'chain of being'.

Amongst some facts the candidate may mention in their response are the following:

- The definition of the chain of being, a medieval system of thinking which gave everything a place in an elaborate hierarchy. The definition will ensure that a candidate at least knows what to write about.
- Among other facts may be; different social classes like the wealthy courtiers, merchants, farmers and servants and their placement in the social classes.

Markers must look at the knowledge of facts and credit candidate for mentioning enough facts to score full marks.

(5)

- 4.2 ONE mark for mentioning the genre and TWO marks for an accurate characteristic per genre.

- **Comedies:** happy comedies about romance, mistaken identities and misunderstandings. The 'problems' are on a serious note with a combination of reality and fantasy. Romances are more like fairy tales and deals with separation and the reunion of families.

Candidate is awarded ONE mark for GENRE and two marks for ONE fact thereof. Maximum mark is **three**.

- **History Plays:** Plays that dealt with the history of a particular community. Emerged as a result of people wanting to know more about their history. Elizabethans believed that history followed identifiable patterns reflecting the will of God. Playwrights could turn to ancient history to avoid censorship.

ONE marks if candidate mentions GENRE and TWO marks for ONE fact thereof. Maximum mark is **three**.

- **Tragedies:** This genre comprised of heightened emotions, the sense of a hero or heroine struggling against overwhelming odds, the triumph of the human spirit, the intense moral concerns, the violence and bloodshed all appealed strongly to its audiences. Tragedies allowed for an examination of morality and portrayed the clash between good and evil, which had been the heart of medieval drama. Usually showed a central character falling from a position of good fortune to one of ill fortune; a tragic hero. The protagonist faces dilemmas and crises, often self-imposed, and must deal with bad luck or the results of his decisions.

ONE mark for GENRE, TWO marks for ONE fact about the genre. A maximum mark is **three**.

(9)

- 4.3 ONE mark for the full title of the play and ONE mark for the full names of the playwright. (2)
- 4.4 Markers may use the following rubric to assist in marking. Candidate needs to show knowledge of the genres in relation to the studied text.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding 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	8	<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 for information's sake.</li> <li>Candidate uses a selection of relevant dramatic references.</li> <li>Shows insight, observation and knowledge are well expressed.</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a selection of relevant dramatic references.</li> <li>Shows some insight but not enough. Some logic statements.</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>Adequate selection of dramatic references.</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>• Rambling and no structure. Limited vocabulary and 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	0–2	<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 have learnt, but does not display understanding.</li> </ul>

(10)

4.5 Candidates need to refer to their Grade 10 knowledge of the different types of stages.

- Proscenium stage **or**
- Thrust stage **or**
- Traverse stage **or**
- Theatre in the round/Arena **or**
- Amphitheatre

Candidate mentions one of the stages, selects a scene from the studied text and ability to give reasons for the choice.

Markers are advised to use discretion and consider facts and candidate’s ability to reason artistically.

(6)

4.6 Candidate selects ONE humour. It could be any ONE of the humours; black bile **or** yellow bile **or** blood **or** phlegm

Candidate identifies ONE character from the studied text, associates the character ONE humour based on the personality as observable from the text.

Candidate must draw examples from the text particularly events where the character displays a particular influence due to his argued personality.

You may use the rubric to assist you.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	7–8	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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>

Substantial achievement	5–6	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference.</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	3–4	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Elementary achievement	2	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and 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	0–1	<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 have learnt, but does not understanding</li> </ul>

(8)  
[40]

OR

**QUESTION 5: THEATRE IN THE FAR EAST**Candidates answer this question according to a *Theatre in the Far East* text.

5.1 True (1)

5.2 Shintoism and Buddhism (2)

5.3 Candidate gets full marks if they mention THREE differences between Shintoism and Buddhism. Any THREE differences from the ones in the table below.

	<b>Shintoism</b>	<b>Buddhism</b>
Basis	The worship of ancestors and nature spirits and a belief in the sacred power ( <i>Kami</i> ) of both animate and inanimate things	Based on the teachings of the Buddha, a belief in the possibility of attaining enlightenment, living a virtuous life
System	Has no founder and did not develop sacred scriptures, a clear religious philosophy, or a moral code to live by.	The founder was Buddha, who set out his teachings as a code of living: 'the way', or path. Buddhism had a formal structure – a priesthood and temples
Deities	Shinto deities ( <i>kami</i> ): anything that is extraordinary and inspires awe or reverence, e.g. <i>kami</i> spirit of mountains, seas, trees, rocks, animals. <i>Kami</i> can also be exceptional human beings such as emperors. Evil spirits are also known but few seem irredeemably evil. The <i>Kami</i> are the to sustain and protect	Buddhism is concerned with the world, and while it reveres the life of the Buddha, it teaches that anyone can attain enlightenment. Belief in Buddhist saints/ <i>bodhisattva</i> . A <i>bodhisattva</i> is one who seeks enlightenment not only for himself but for others.
Worldview	Bright and optimistic: its main deity is a sun goddess and the relationship between the gods, the world they created and human beings is harmonious, not one of evil and suffering.	The world is impermanent, and a source of suffering for those who remain in it. However, all human beings have the potential to attain wisdom that brings an end to suffering. By accepting impermanence and letting go of attachment, the world takes on a new and positive significance.
Values	A sense of gratitude and respect for life, a deep appreciation of the beauty and power of nature, a love of purity and cleanliness, and a preference for simple and unadorned in the area of aesthetics	The aesthetics of Zen are purity, restraint, simplicity. It influenced traditional Japanese arts such as landscape gardening, the tea ceremony, monochrome ink painting, and had a direct influence on Noh theatre.
Worship	Worship takes place at a shrine, through festivals and rituals to express gratitude to the gods. Shinto worship involves purification, an offering to the <i>kami</i> (money and food); and making a prayer or petition.	Zen emphasises meditation and offers sudden enlightenment.

Give full marks if candidate mentions any THREE of the above differences. (6)

- 5.4 Candidate may agree or disagree with the question. In the event where candidate agrees with the question, marker is advised to look at the Stanislavski system and how it has been applied as a tool to character preparation.

Some candidates may differ and indicate their preference as that of the Noh Theatre actor training techniques. If this happens, candidate has to be marked in reference to the facts about Noh actor training mentioned in his response.

The following rubric may be used to assess the question.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding 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	8	<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 for information sake.</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference.</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>

Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not understand</li> </ul>

(10)

5.5 ONE mark for the full title of the play, ONE mark for full names of the playwright.

(2)

5.6 Consider the following structure of Far East Theatre play structure.

- Plays are based on emotion and storytelling, not dramatic action.
- The script creates a setting for choreographic movement.
- A chorus sings the actor's lines while he's dancing and narrates much of the story.
- Ordinary speech is only heard between parts of the two-act piece as a summary of the action.
- Language is poetic, and based on aristocratic speech of the 14<sup>th</sup> century.
- The script is short.

Consider knowledge of the structure of Theatre of the Far East and candidate's ability to merge text to style.

Use the following rubric to assist you.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	14–15	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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	12–13	<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 for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	9–11	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language</li> <li>Uses a select relevant dramatic reference.</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	7–8	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	6	<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	4–5	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and 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	0–3	<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 have learnt, but does not understanding</li> </ul>

(15)

- 5.7 5.7.1 Omnagata: Male actors dressed as women who perform in Kabuki plays. (2)
- 5.7.2 Mie: A freeze used in Kabuki theatre to create a climactic moment. (2)
- [40]

OR

### QUESTION 6: CONTEMPORARY AMERICAN THEATRE

Candidate answers this question based on the *Contemporary American Theatre* text they have studied.

- 6.1 Candidate chooses from the possibilities given.
- Main aria: a song sung by an individual, usually describing their inner feelings and desires. It can also be described as a 'ballad'.
- Finale: the final part of the musical which tends to leave the audience with a powerful impression. It may be a reprise (repeat) of one of the earlier numbers. It is often sung by the whole cast.
- ONE mark per element, TWO marks per definition thereof. (6)
- 6.2 In their response, candidate must be credited for mentioning the following facts about method acting:
- It was born from the Stanislavski system
  - Method acting emphasized on the inner truth
  - It contained aspects of the Stanislavski method with an exclusion of other elements
  - It has been criticised for the lack of vocal technique and a potential psychological damage
  - It has produced very realistic, emotionally truthful work, which has revolutionised film.
- You may award a mark for each fact mentioned. (5)
- 6.3 Candidate needs to show the understanding of Method acting as an actor training method. Furthermore, candidate needs to show how this method may be applied in character preparation pertaining to the practical experience of the candidate.
- In your marking consider this.
- Candidate understands method acting.
  - The process and the purpose of this method in actor training.
  - The practical use of the Method in the process of rehearsal.
  - The actual experience of performing a character constructed as a result of Method Acting.

Markers are urged to look at candidate's response with great care and award marks for facts that make sense in sync with candidate's display of application. There are facts but there is also application of fact into candidate's reality; the latter deserving of outstanding award. (5)

6.4 ONE mark for the full title of the play, ONE mark for full names of the playwright. (2)

6.5 Candidate shows knowledge of the text by selecting a name of ONE character from the play as a subject of analysis. This is an indication of knowledge and candidate must be awarded for that.

Candidate can relate the question to the character and displays an understanding thereof. Candidate can also make a link between the worldview of society and how this has an impact on the character that they have selected.

Candidate can discuss how society hinders or assists the character from achieving a particular goal in the plot of the play.

You may use the rubric to assist you.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding 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	8	<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 for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>Interesting read, clear statements, convincing, and simple direct language</li> <li>Uses a selection of relevant dramatic references.</li> <li>Shows some insight but not enough. Some logic statements.</li> </ul>



Adequate achievement	5	<ul style="list-style-type: none"> <li>• Structure not always logical.</li> <li>• Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>• Adequate selection of dramatic references.</li> <li>• Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not understand.</li> </ul>

6.6 Candidate may mention the following facts about Theatrical Realism. However, it takes a special skill for candidate to apply this knowledge to a text concerned and therefore candidate deserves a substantial and meritorious award.

Consider also the flow of the essay and the complete arrangement thereof.

Some facts about Theatrical Realism:

- Theatrical realism combined poetic and irrational elements to emphasise the world of the subconscious.

Use the following rubric to assist you:

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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	8	<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 for information sake.</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>• Interesting read, clear statements, convincing, and simple direct language</li> <li>• Uses a select relevant dramatic reference.</li> <li>• Shows some insight but not enough. Some logic statements.</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>• Structure not always logical.</li> <li>• Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>• Adequate selection of dramatic references.</li> <li>• Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not display understanding.</li> </ul>

(10)

6.7 A realistic space represented by parts of it, rather than all of it.

(2)

**[40]****OR****QUESTION 7: EXPRESSIONIST THEATRE**

Candidate answers this question according to the *Expressionist Theatre* text.

7.1 Unconscious: The part of the mind that is not subject to conscious perception or control, first identified by Sigmund Freud.

(2)

7.2 Sigmund Freud

(1)

7.3 Here are some of the facts around Freud's influence in Expressionism.

- He was the founder of psychoanalysis.
- He believed that the unconscious mind stored all the experiences and expressionism centres itself around the concept of the 'unconscious'.
- His understanding of defence mechanisms in human behaviour was also highly influential.
- He saw religion as an illusion and the psychological justification of a character as more truthful than that based on the external environment.

(Any 2) (4)

7.4 Candidate must be awarded substantiate marks if the following facts are seen form their response

- To expose the inner feelings of the characters rather than the outer reality.
- Focus was on the journey of the soul of the main character
- The normal order of events and unities of time, place and action are disrupted to create heightened effect.

Candidate may show special skills with language and the organisation of their response for which outstanding marks may be awarded.

(6)

7.5 Candidate may use the following facts in their response.

Expressionism:

- To expose the inner feelings of the characters rather than the outer reality
- Focus was on the journey of the soul of the main character
- The normal order of events and unities of time, place and action are disrupted to create heightened effect.
- Distorted and exaggerated images for emotional effect.
- Expressionists believed that was nothing like absolute truth.

Realism:

- Perfect realistic naturalistic scenes in a box-like structure
- The stage became a separate reality
- Rooms were created using three walls with the fourth wall being imaginary
- The audience were made to see real life through a glass wall
- Acting styles started to alter from romanticism to a more realistic approach to characterisation
- The plays followed a logical sequence, the beginning, the middle/climax and the end. A well-made play.

Candidate may mention any THREE of the above facts. (6)

7.6 In Expressionist theatre dialogue is exaggerated and highly emotional.

- Logical thought and action are not important.
- The rhythm of the play is staccato, abrupt and often shocking to audiences.
- Language was used theatrically to create effects and atmosphere.
- It uses short rhythmic bursts of staccato speech with strongly-marked tempo.
- The language is used to reinforce dream-like atmosphere. (5)

7.7 Candidate is awarded ONE mark for the playwright and ONE mark for the title of the play. (2)

7.8 Mark according to the play that you have studied. Consider candidate's knowledge of some of the themes or topics that Expressionist Theatre plays usually had in their agenda.

Focus on identifying whether candidate understands that Expressionist Theatre sought to express feelings of dissatisfaction with authority and materialism associated with war, the use of sarcasm and satire to attack increasing industrialism and materialism in the world.

Mark according to the Expressionist Theatre text that candidates have studied.

Candidate must give accurate examples from the text to support their thesis. (14)

Use the rubric to assist you.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	14–15	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding 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	12–13	<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 for information sake.</li> <li>Candidate uses a selection of relevant dramatic references.</li> <li>Shows insight, observation and knowledge are well expressed.</li> </ul>
Substantial achievement	9–11	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language</li> <li>Uses a select relevant dramatic reference.</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	7–8	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Elementary achievement	4–5	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and 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	0–3	<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 have learnt, but does not display understanding.</li></ul>
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(15)  
[40]

**TOTAL SECTION C: 40**

**SECTION D: THEATRE HISTORY**

This section is COMPULSORY.

**QUESTION 8**

- 8.1 Jerzy Grotowski and Poor Theatre, Konstantine Stanislavski and The System, Meyerhold and the Biomechanics, Lee Strasberg and Method Acting. (Any 2) (4)

- 8.2 To understand the current state of affairs in the script. Many playwrights are always concerned with the problems in their societies and the politics from which they originated. Therefore, the script delivers these problems through the characters and its themes. It is, therefore, important to know the politics of the time and to understand the life of the citizens under the different governments. Was there something to complain about? How does the playwright use artistic devices to express these problems? One can only answer these questions if a thorough research around area of socio-politics has been met.

Award full marks if candidate mentions at least three facts and a substantiated reason for each. (5)

- 8.3 Candidate's response must be accompanied by a valid reason behind his choice.

Comedy is a very important means of addressing serious issues without placing emphasis on the actual seriousness. Audiences laugh at their own flaws and thus question themselves about their own behaviour. Tragedies are mostly portrayed well in fusion to comedy through tragi-comedy; a presentation full of humour combined with sad situations.

Comedy is, therefore, an effective way of addressing serious issues in society. (2)

- 8.4 Consider the following facts when assessing candidate:

- Christopher Columbus sailed to America and Bartholomew Dias to South Africa.
- European settlers came and settled at the coasts in both countries,
- There were many people that were treated unfairly in both countries
- Black people and natives were sold into slavery,
- Formal western theatre traditions were adopted in both the countries.
- The discovery of gold in California and Johannesburg
- Land was taken from its original inhabitants (Any 2) (2)

8.5 Jerzy Grotowski's actor training involved the following:

- It drew heavily from Stanislavski, yoga, Meyerhold, Eastern Theatre such as Kathali and Noh.
- Actor needs to gain absolute control over himself physically and vocally.
- He created exercises known as *plastiques* aimed at creating harmony between body and mind. Also vocal-respiratory exercises, rhythm work, and acrobatics (*Corporals*)
- His method is not aimed at acquiring skills, but at eliminating physical blockages that inhibit free, creative reactions.
- His focus was with the 'body memory'. If body memory is released, then these natural impulses, discovered in confrontation with the text or the demand of the role.
- Actor has to confront the role and then in turn, confront the spectator with his or her discoveries.
- Actor must explore unaccustomed ways to use voice to express the powerful forces normally hidden beneath the polite surfaces of everyday speech.

#### Stanislavski's System

- Action
- Magic if
- Given Circumstances
- The imagination
- Circles of attention
- Units and objectives
- The super – objective and the through – line of action
- Emotion memory
- Tempo – rhythm in movement
- The method of physical action

Markers are advised to mark with discretion. However, consider candidate's preference, reasons behind candidate's choice and examples from candidate's performance experience.

(5)  
[20]

**TOTAL SECTION D: 20**



**SECTION E: PRACTICAL WORK**

Answer ONLY ONE of the questions in this section.

QUESTION 9: Vocal work OR QUESTION 10: Live Performance OR, QUESTION 11: Role of the Director OR QUESTION 12: Role of the Designer.

**QUESTION 9: VOCAL WORK (CHOICE QUESTION)**

- 9.1 Rhythm in speech is made up of a combination of pace, pause, emphasis and climax. Rhythm is used to make the meaning clear, to keep the voice interesting and dynamic and to achieve a build or climax.

Give marks for understanding rhythm and applying the knowledge on the poem. Hip-hop, Kwaito and Rap have a distinct upbeat tempo and slam poetry recitation draws from this foundation. Therefore check if candidate response is based on the flow of rhythm in terms of Kwaito, Hip-hop or Rap, indicating where the poem wants to be sped up or slowed down. A note on the poetic devices such as repetition, alliteration and rhyme and how they affect the pace of the poem.

Markers are advised to use discretion.

(5)

- 9.2 Use discretion. Candidate must show an understanding of the poem and its emotional implications. Is it a sad tone? Which attitudes come to mind when reading the poem? Mark with discretion.

(3)

- 9.3 ONE mark per exercise, TWO marks per description.

Soundscape: A group chooses an environment e.g. a desert, the streets. All members of the group contribute by making appropriate sounds for that environment.

Play motorcycle. Vibrate your lips, making engine sounds, taking the pitch up and down. Pretending to ride the road is optional, but makes it more fun.

Articulation exercise. Get your hands inside your mouth and massage the inside of your cheeks, your tongue and underneath your tongue. This hands on massage really helps to relieve tensions and frees the articulators.

Protrude tongue for 30 seconds, then release.

Try to speak d, g, p, t, k in the rhythm: bbbb, bb-bb-bb-bb, bbb-bbb-bbb-bbb.

(Any TWO exercises and description)

(6)

9.4 Marks must be awarded for correct dramatic arts terminology.

- Development of voice: articulation, correct breathing, enunciation, pronunciation and projection.
- Development of movement: balance, control, strength, rhythm and characterization.
- Believability: Stanislavski's ideas.

There must be clear and applicable motivations to their own development.

(6)  
[20]

### QUESTION 10: LIVE PERFORMANCE (CHOICE QUESTION)

10.1 Candidate may agree to the given statement and provide substantiate reasons behind their choice

For instance, candidate agrees that theatre is a tool through which society issues can be identified and also giving suggestions to the problems. To motivate their answer, candidate, refers to the themes in their practical performance. Candidate must have discipline in the choice they make and relevance is important.

(5)

10.2 Markers to view candidate's response with discretion. Candidate must indicate their knowledge of the concept of concentration and also the importance thereof.

Consider some of the following aspects that are linked to the concept of concentration and its relationship to performance quality.

If an actor prepares themselves before a performance, it is always of importance that they should warm up their bodies, their voices and also to come into terms of their characters. The latter requires, now, that the actor concentrates and approaches the state of a character. This will help an actor to recollect all the aspects of the play that may be associated to the life of the character within the text. The implications, therefore, are that; concentration helps an actor to live, honestly, the life of a character in a live performance and to give the audience the truth about the character. It may also enhance the total message of the play. Again, the audience will follow any performance that is appealing both in the message and presentation/ performance and to concentrate will clarify both.

Candidate may not be able to respond in match to the above stimulant, in this case; markers are to consider candidate's proximity to the above suggestion.

(5)

10.3 Candidate explains the role of his character in a practical performance. Consider candidate's knowledge and description of the themes of their performance.

Also, who was the character, what was he in the story, how effective was the character in the total production, the relationships between the character and the message of the script, etc.

Markers must use discretion when assessing this question and use the rubric to guide your marking.

Use the following rubric to assist you.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding 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	8	<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 for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference</li> <li>Shows some insight but not enough Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>

Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>• Rambling and no structure. Limited vocabulary and 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	0–2	<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 have learnt, but does not display understanding.</li> </ul>

(10)  
[20]

OR

**QUESTION 11: ROLE OF THE DIRECTOR**

11.1 Markers must consider candidate's experience. Furthermore, candidates' understanding of the roles and duties of the director, and ability to report for his choice i.e. being able to write about a film or live performance from a directorial perspective. Candidates must also critically analyse the script in relation to characterisation.

In his answer, candidate must comment, critically, whether he/she enjoyed the script or not, and give reasons. Candidates must state, also, whether he/she found characterisation to be enjoyable or not and give reasons.

Use the following rubric to assist you.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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	8	<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 for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference.</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not understanding</li> </ul>

(10)

## 11.2 Marks must be awarded for correct dramatic arts terminology.

Candidate may respond to this question in any way they deem organized. However, markers are to consider the following standard theatre etiquettes as practised across the theatrical landscape.

- Do not bring food or drink into the theatre
- Walk into the theatre as guided by the structures within the building e.g. railings
- You may talk only before the performance
- Do not step on the seats
- Turn off your cellphone
- Do not use any audio-visual equipment during the performance
- Stay in your seat during the performance
- Do not make any comments
- Listen and watch closely
- Applaud at the end of the performance

Candidate must be awarded meritoriously if they provide a list with clear descriptions and a sense of originality in how they create their own theatre etiquette.

(12)

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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	8	<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 for information sake</li> <li>• Candidate uses a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge are well expressed</li> </ul>

Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference.</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references.</li> <li>Adequate reading but feels memorised Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not understanding</li> </ul>

(10)  
[20]

OR

**QUESTION 12: ROLE OF THE DESIGNER**

12.1 Candidate must respond on the basis of film that they have watched. The following must be considered in their response.

- The designer may use setting to show the environment where the action will take place.
- To paint the atmosphere for the general mood of the production.
- The themes of the production may also be used to determine the design of the production.
- A design may also enhance the state of mind of the characters in the production/film.

Use the rubric to assist you.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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	8	<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 for information sake</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>• Interesting read, clear statements, convincing, and simple direct language</li> <li>• Uses a select relevant dramatic reference</li> <li>• Shows some insight but not enough. Some logic statements</li> </ul>



Adequate achievement	5	<ul style="list-style-type: none"> <li>• Structure not always logical</li> <li>• Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>• Adequate selection of dramatic references</li> <li>• Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	4	<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	3	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and 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	0–2	<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 have learnt, but does not display understanding.</li> </ul>

(10)

### 12.2 Marks must be awarded for correct dramatic arts terminology.

- Candidate displays a thorough knowledge of the elements of design befitting the question. This, in some candidates, may be accompanied by a description that is accurate in both the language use and the concepts of costume making. Candidate must use the right language fit to the concept. In an instance where candidate decides to draw the costume rather than describing it in writing; pay attention to the details and labels and use discretion to determine the relevance thereof.

There must be clear and applicable motives for the choices in both description and drawing by candidate.

Use the rubric to assist you.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding 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	8	<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 for information's sake.</li> <li>• Candidate uses a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge are well expressed.</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>• Interesting read, clear statements, convincing, and simple direct language.</li> <li>• Uses a selection of relevant dramatic references</li> <li>• Shows some insight but not enough. Some logical statements.</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>• Structure not always logical.</li> <li>• Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>• Adequate selection of dramatic references.</li> <li>• Adequate reading but feels memorised. Not always a high level of insight and a lack of imagination.</li> </ul>
Moderate achievement	4	<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 answers with suitable examples.</li> </ul>

Elementary achievement	3	<ul style="list-style-type: none"><li>• Rambling and no structure. Limited vocabulary and 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	0–2	<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 have learnt, but does not display understanding.</li></ul>

(10)  
**[20]**

**TOTAL SECTION E: 20**  
**GRAND TOTAL: 150**