



Province of the  
**EASTERN CAPE**  
EDUCATION

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2016**

### **DRAMATIC ARTS MEMORANDUM**

**MARKS: 150**

**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 resources/tools for the markers.

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This memorandum consists of 31 pages.

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

Candidate uses the play that they have studied for realism in your class.  
Candidate must indicate the knowledge of theatre of realism, its conventions and its relation to the studied text.

Marker must also consider candidate's depth in response and how they apply the interpretative skills to analyse the stimuli and the response thereof.

Use the following rubric to assess candidate's response.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
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.</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.</li> <li>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, 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 is 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:** 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.

The 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 and 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 it 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.

**PLEASE NOTE:** Choose a different play for each question that you answer.

**QUESTION 2**

- 2.1 Title of the play and playwright's name. (2)
- 2.2 An accurate depiction of the socio-political context of the play which the candidate has studied must be evident. Candidates must be specific in their response. (1 mark awarded for socio-political point and 1 mark awarded for example supplied x 4 = 8) (8)
- 2.3 A relevant, suitable answer, which links directly to the play is required. In the explanation, candidates must be specific and detail their reason for the space supplied. (4)
- 2.4 Candidates must ensure that they do not only discuss the physical aspects of the character. The thought process and psychological nature of the character is also required. (4 marks awarded for physical aspects. 4 marks awarded for psychological = 8) (8)
- 2.5 2.5.1 Agitprop  
A political message conveyed through an art form, which seeks to 'agitate' (stir up) its audience and 'propagate' its message. (2)
- 2.5.2 Calvinism  
A form of Protestantism started by John Calvin and having a strict moral code of behaviour. The Dutch Reformed Church is the leading Calvinist church in South Africa. (2)
- 2.5.3 Alternative Theatre  
A reaction against mainstream theatre; theatre that is revolutionary or experimental in nature. (2)
- 2.5.4 Theatre of Reconciliation  
Theatre that aims to heal wounds and bring former enemies together in a spirit of working towards a new future. (2)
- 2.5.5 Theatre of Resistance  
Theatre that aims to mobilise people to fight against oppression. (2)
- 2.5.6 Physical Theatre  
Theatre that is more visual than aural; more about physical images than about the spoken word. (2)

**2.6 GOALS OF COMMUNITY THEATRE:**

- To educate the community (or the world outside the community) about issues affecting the community; for example, Community Theatre can be used as a tool for promoting awareness about AIDS, or for teaching people how to vote.
- 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)

**TOTAL SECTION B: 40**

**SECTION C: STYLISTED THEATRE**

Contemporary Pan-African Theatre **OR**  
Elizabethan Theatre **OR**  
Theatre of the Far East **OR**  
Contemporary American Theatre **OR**  
Expressionist Theatre

Answer only the question that is based on the play and Theatre Style that you have studied.

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

3.1 Read the following extract about African theatre from Mzo Sirayi and answer the questions that follow:

3.1.1 Learner may agree or even disagree to the statement made by the question. It is in this regard that the marker may exercise conscience discretion. However, pay cognisance to the motivation given by the learner in their response

Learner may agree with the statement and support it through the use of the information that they know about the African Theatre performance processes. Most Africa indigenous performances are of oral tradition in nature and do verify the absence of concrete script. However, the performances still carry the basic elements of drama that qualifies it as a performance and because the devised method of making a drama independent of script or text, is the workshop method. This verifies African drama under the term workshop on the grounds of the processes of creating a performance.

The above is just a suggestion and might even be bigger than the learners' response. Marker must use discretion. (3)

3.1.2 Consider the following notes from learners' response:

In Africa most performing spaces were frequently outdoors and did not have formal structures. This did not mean however that people performed randomly; often the performance space was prepared by priests and spiritual specialists who sanctified the space for performance.

Learner may even provide a solid example from the study text or even from a traditional performance within the frame of their personal experiences. (5)

3.1.3 Consider the following. Award one mark per fact and an extra mark for well substantiated fact.

- Few Indigenous African dramas were recorded in writing; instead they were passed down for generations by word of mouth.
- Spoken texts, tales and moral stories were told to children around the fire and the same tradition will follow to adulthood by the children. (3)

- 3.1.4 Consider the following notes when you assess a candidate. Give a mark for one brief fact and award two marks for each well substantiated fact.

In many performing arts traditions in Africa, the division between audience and performer is blurred and performances appear to be participatory. Audience members may sing and appear to form part of a chorus. Wearing costumes which expose only their hands and feet, many of the masquerades move among the spectators, dancing, singing, reciting poetry or narratives, throughout the entire village. This is in direct contrast to the formality of the proscenium arch setting that dominated European theatre at the time of colonisation. In reality though, the performer-audience relationship in African Theatre is often strictly formalised, with the audience responding in set ways and only at the appropriate moments, when they are expected. (6)

- 3.1.5 Learner must respond to the question with consideration to the knowledge of the African Theatre conventions and the skill to identify it within the context of the study text.



Use the rubric to assess candidate's response:

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.</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 has learnt, but does not understanding.</li> </ul>

(10)

3.2 The following are some of the characteristics of African Theatre. Award one mark per fact mentioned

- It is ritual and symbolic performance form.
- It is participatory and public in performance.
- It has a musical base.
- There is a strong tradition of oral narrative.
- The dance forms are distinctive, not only in their physical attributes, but in their function within the total performance.

(3)

- 3.3 Learner must be able to select a scene from a play that they have studied, put into the context of the question. Learner must also demonstrate in-depth knowledge of staging conventions especially in the realm of African Theatre.

Use the following rubric to assess the learner.

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.</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 has learnt, but does not understanding.</li> </ul>

(10)

OR

**QUESTION 4: ELIZABETHAN THEATRE**

Answer this question with reference to the Elizabethan Theatre text that you have studied this year.

4.1 The Elizabethans generally believed in God, and in heaven and hell. The Chain of Being was a medieval philosophy that still existed during the Elizabethan times. This involved the belief that everyone and everything had a certain place in creation. God was at the head of the Chain, the ruling monarch was at the head of state, then nobles and churchmen, ladies and gentlemen, commoners, animals, plants and stones. All people had to accept their place in the Chain, otherwise there would be chaos and disorder. Unnatural events occurred, and storms, earthquakes and other catastrophes were sure to follow if someone disrupted the Chain of Being. (5)

4.2 Award TWO marks if learner named a character with a humour that suits that particular character.

Award FOUR marks for their motivation. The learner has to explain the effect the specific humour has on a person for TWO marks, and also give an example of how/ when it is seen in the character they have chosen.

ONE of the following humours should be discussed in their answer:

- Black bile – resulted in melancholy and sadness and was related to the element of earth.
- Phlegm – made one feel unexcited, sluggish and lethargic and was related to the element of water.
- Yellow bile – made one choleric and quick-tempered and was related to the element of fire.
- Blood – caused one to be sanguine and courageous and was related to the element of air. (6)

4.3 The actors had to be educated and able to read. He had to acquire a range of performance skills such as singing, playing a musical instrument, sword-fighting, speaking very energetic poetry, and being physically fit and agile for the demands of the work.

Men alone were allowed to act and therefore men had to be able to portray male as well as female roles. They were trained to move, gesture, walk and talk like women. (6)

4.4 Any relevant theme discussed. Use the following rubric to guide 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.</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 has learnt, but does not understanding.</li> </ul>

(10)  
[40]

- 4.5 Study the following source and answer the questions that follow.
- 4.5.1 Through the doors on stage, through the trap door in the stage floor, on the balcony, from the heavens. ANY THREE. (3)
- 4.5.2 This was used as storage for the costumes. (2)
- 4.5.3 The queen would be seated in the highest gallery on the 3<sup>rd</sup> floor. According to the hierarchy, the commoners were left to stand in the pit while watching the performances and the ladies and gentlemen would be seated in the galleries. The higher up you were in the hierarchy, the higher you would sit, so the church monarch and ultimately the queen would sit in the galley on the 3<sup>rd</sup> floor. (4)
- 4.6 The stage space is not designed for the box set that is parallel to Realism. Because the stage design take the form of a thrust stage, it is impossible to create the imaginary fourth wall on an Elizabethan stage.
- Any other relevant explanation. (4)

**[40]****OR**

**QUESTION 5: THEATRE IN THE FAR EAST**

Answer this question with reference to the Theatre in the Far East text that you have studied this year.

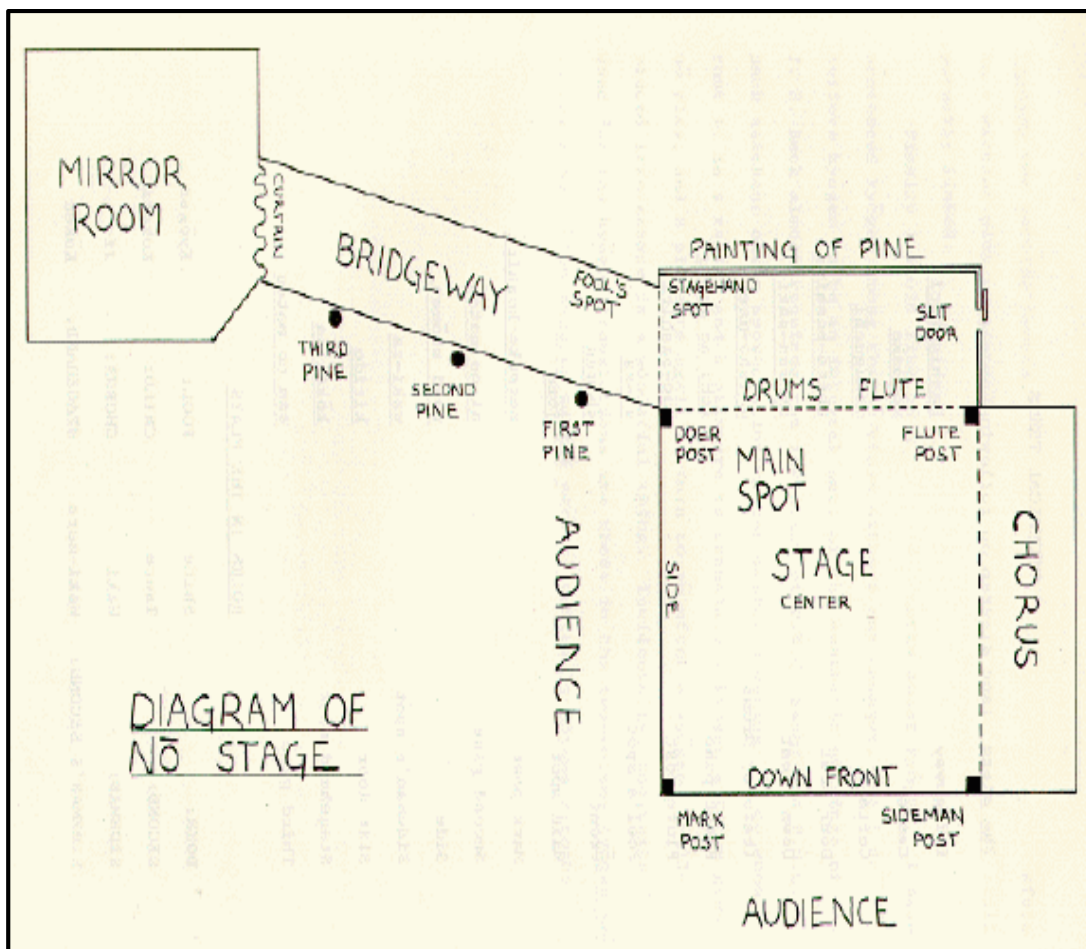
5.1 Play Title and Playwright's name (2)

5.2 Candidates must include the following information in their response:

- Kabuki Theatre is very colourful in style.
- Narrative in style, focusing on telling an understandable story and providing the audience with an entertaining spectacle.
- Kabuki makes use of a fuller arrangement of elaborate stage sets and multiple set changes; large casts; bold costumes and, sometimes, multiple costume changes; and an extensive musical ensemble accompanied by an array of devices for various sound effects.
- Kabuki makes extensive use of bold face makeup patterns.
- Special effects including trap doors and wirework.
- Dramatic poses called *mie*.
- Use distinctive form of chanting.
- Bold, sometimes rather over-the-top costumes

(6)

5.3 The following is a diagram of the layout of a typical traditional Kabuki Theatre including the layout of the stage and where the audience is seated: (8)



(6)

## 5.4 Civil plays – social and domestic themes

Military plays – adventures of warriors brigands

(4)

## 5.5 The use of make-up in Theatre of the Far East is very important. Discuss the use of make-up in Chinese Theatre.

Use the following rubric to assist in the assessment of this 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.</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 has learnt, but does not understanding.</li> </ul>

(10)  
[40]

- 5.6 Candidate must demonstrate an in-depth understanding of the play they have studied. Their knowledge of the themes must reflect in their response especially in par with the question as the guideline. Candidate must also understand elements of Theatre of the Far-East and apply them to the instructions of the question.

Use the following rubric to assess candidate's answer.

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</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)  
[40]



OR

**QUESTION 6: CONTEMPORARY AMERICAN THEATRE**

Answer this question with reference to the America Theatre text that you have studied this year,

6.1 Play title and playwright's name. (2)

6.2 The floor plan must be clearly labelled.

Candidates must include the following:

- Play title.
- Scene title or number (this will indicate how well the candidate knows the play to which he/she is referring).
- Labels for props, sets and characters.

The diagram is one dimensional and need not be drawn to scale or be artistically correct.

It must, however, be legible and the candidate's intentions must be clear. (10)

6.3 One mark for element. Two marks for the explanation of the element.

**OVERTURE:**

Orchestra plays this before the curtain goes up. No lyrics.

Main musical tunes are introduced so that they seem familiar to the audience when they are played later.

**OPENING NUMBER:**

Sets the tone for rest of play.

Often written last to ensure maximum effectiveness.

**MAIN ARIA:**

Solo

Describes the character's inner feelings.

**ELEVEN O'CLOCK NUMBER:**

Takes place half way through Act 2.

Purpose is to energise the audience.

**FINALE:**

Leaves the audience with a powerful lasting impression.

May be a reprisal of an earlier number.

(3 x 5 = 15) (15)

6.4 Open Question. The following might be referred to:

- Universal aspects
- Common humanity
- Shared experiences
- Similar socio-political context (8)

6.5 • Many people are involved.  
• Performance rights are expensive.  
• Sets and costumes are expensive to manufacture.  
(Reasonable, valid answers acceptable.) (3)

6.6 Refers to the actual physical place in New York City, which is the theatre district. (2)  
**[40]**

**OR**

**QUESTION 7: EXPRESSIONIST THEATRE**

Answer this question with reference to the Expressionist text that you have studied this year.

7.1 The following notes are a suggestion of the account for the emergence of German Expressionism:

Expressionism was inspired by works in literature and the visual arts such as Edvard Munch's painting, *The Scream*. Initially a rebellion against Realism and Naturalism in the theatre, Expressionism's impact was intense. Later influencing practitioners Bertolt Brecht and Erwin Piscator, Expressionism made way for other, more militant performance styles in Germany, such as Epic theatre.

The form later spread to Europe and America, soon impacting audiences across the globe as playwrights from Sean O'Casey to Eugene O'Neill dabbled in the new form, producing expressionist plays of their own.

Marker must use discretion to assess learners' responses which may be different but in line with the above suggestion. (2)

7.2 Sigmund Freud is the father of psycho-analysis. (2)

7.3 Most Expressionist plays go according to the following conventions:

- Content concerned with industrialisation, war, dreams of the subconscious
- Message at the centre of the plot (often involving a search for the truth)
- The message was often told from the viewpoint of the dreamer or hero (protagonist)
- Taboo topics such as incest and patricide became the subject of several expressionist plays
- Episodic (unified by a central idea or argument)
- Self-contained, loosely connected scenes
- Disjointed
- Short, static scenes, not causally linked (as with realistic and naturalistic plays)
- Use of tableaux
- Antithesis of the well-made play
- Shift away from realism

Award ONE mark per fact and TWO marks for well substantiated fact. (6)

7.4 Learner uses the play that they have studied to verify their answers in QUESTION 7.3.

Markers use the knowledge of the study test in relation to the question to assess learners' responses. Use the following rubric to assess learners' responses.

Use the following rubric to assess candidate's response.

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.</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 has learnt, but does not understanding.</li> </ul>

(10)

7.5 The following are some facts about acting and the characters in Expressionist Theatre:

### **Characters**

- Stereotypes
- Caricatures (often grotesque)
- Mostly lacked individuality e.g. The woman, nameless one, the worker
- Represented a social group
- Characters as symbols
- Impersonal
- Inner psychological reality of characters was revealed (often by external means, such as through scenic design)

### **Movement**

- Stylised
- Rhythmical
- Mechanical
- Robotic
- Urgent
- Energetic

### **Acting Style**

- Appearance of over-acting
- 'Ecstatic' style of acting
- Intense
- Violent
- Expressing tormented emotions
- Mixture of presentational and representational

**Remember** that the above information should be evident in learners' response, however, it may not be verbatim to the actual content of learners' response.

Use the following rubric to assess candidate's response.

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.</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 has learnt, but does not understanding.</li> </ul>

(10)

7.6 In most Expressionist Theatre plays, the following visual staging conventions are evident. Consider the following notes as suggestions:

- Expressionist scenic design became a major style of production in the German theatre during the movement's later years
- Lighting was often stark, illuminating key areas of the stage space
- Deliberate use of shadow
- Stages were bare with few props
- Only those settings essential to the play's theme were used
- Sets were deliberately distorted, shapes and lines were unusual, sharp and angular – scenery did not define a location (abstract)
- Sets were often decorated with sensational and garish colours – props were normally symbolic.

The above are suggestions; use the following rubric to also assess the learner's response.

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.</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)  
[40]

**TOTAL SECTION C: 40**



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

This question is COMPULSORY

**QUESTION 8: THEATRE HISTORY**

8.1 The following notes may be used in reference to guide marking and not entirely a learner's report quality:

- It is important to know the events that might have influenced the writing.
- To know the situation of the playwright and what might have influenced the style of writing also
- To be able to determine the subtext to which the written text speaks to
- To be able to understand the energy or even the attitudes of the characters and the general objective of the play.
- To evaluate the challenges and the conflicts that conduct the narrative; the conflict in the plot and the characters' internal conflicts too
- To be able to determine the actual themes of the play and to whom it may have targeted its audience range etc.

Use the above as examples and award ONE mark for each reason. (4)

8.2 8.2.1 Jerzy Grotowski

TWO marks awarded for both the name and surname. Give ONE mark in the condition where candidate only mentions the name or the surname. (2)

8.2.2 The following are notable contributions that Grotowski brought to the world of drama as tools of character:

- The actor and his/her skills was at the core of all Poor Theatre performances
- On occasions, performances used no 'real' props, but employed actors as props instead.
- Actor training was intense over long periods of time actors with egos had no place in Grotowski's theatre aim was for acting to be authentic, akin to Stanislavski's system (but more physical)
- Grotowski used a variation of Stanislavski's emotion memory technique with his own actors
- If used at all, 'costumes' would be anonymous, not identifying character (as with Realism).

Award full marks for THREE concepts that are well discussed and equally motivated by the learner (6)

8.3 Drama conventions means that there is specific actions or techniques that an actor or director has employed to create a desired dramatic effect and style.

The following are drama conventions:

- Explores relationship
- Resolution
- Characters that audience can relate to
- Climactic
- Tension
- Emotions
- External conflict
- Internal conflict

Award TWO marks for a well explained term and ONE mark for the example.

(3)

8.4 Marker to use discretion in the assessment process to this question.

**NOTE:** Learners' response must demonstrate an understanding of the purpose of drama and the role it plays in the transformation of society's views. Learner must also demonstrate awareness of values held by societies and how art helps in the development of those values. etc.

(5)

[20]

**TOTAL SECTION D: 20**

**SECTION E: PRACTICAL WORK**

Answer **ONLY ONE** question from this section.

QUESTION 9: Vocal and Physical Work **OR** QUESTION 10: Live Performance  
**OR** QUESTION 11: Role of the Director **OR** QUESTION 12: Role of the Designer

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

- 9.1
- To release vocal tension.
  - To work on and improve vocal range (including pitch and intonation – vocal rise and fall).
  - To prevent damaging the vocal cords.
  - To ensure that your articulation apparatus (lips, tongue, cheeks, back of throat etc.) are warm-up and ready for performance.
  - To focus, linking thought process to using one's voice in the correct way (according to the character/s the actor will be performing). (5)

- 9.2
- To release physical tension in the body.
  - To work on and improve physical movement (contributing to the physicality of the character/s the actor is playing).
  - To warm-up the muscles of the body, therefore preventing damage.
  - To ensure that your body (the actor's tool) is are ready for performance.
  - To focus, linking thought process to using one's body in the correct way (according to the character/s the actor will be performing). (5)

- 9.3 E.g. "ONE AT A TIME"

A physical warm-up could include: Standing in a neutral position with feet shoulder width apart. Lift one arm out in front of yourself to shoulder height. The palm of the hand should be face down. Wiggle only the fingers, and then move onto the wrist, moving on to the elbow joint and then the shoulder. Roll the shoulder backwards then forward and the wind the arm up and release as if throwing an object into the air. Repeat with the other arm.

Likewise, stand on one foot - you should use your core for correct balance - and wiggle only the toes, then the ankle, then the knee joint, moving onto the hip, all the while maintaining perfect balance. 'Kick the foot' out in front of you before moving on to the other foot.

While all of this is taking place, you can hum, starting off as low as possible, and following the instruction from the teacher, rise and fall with the voice, thereby warming up the vocal cords for the performance. Continuing with the vocal warm-up, you could also say the vowels, while completing the physical warm-up. Start off softly, increasing in volume and also exaggerating the shape of the mouth a little more each time, which assists with warming up the articulation apparatus. (10)  
**[20]**

**OR**

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

10.1 Learner lists the elements of a live performance. (6)

10.2 Masking refers to the obstruction in view by objects on stage, whether it be an actor or an object that obstructs the full view of the scene.

Consider what learner understands about the disadvantages of masking in live performance and the reasons that they give in this regard. (4)

10.3 Consider the learners' understanding of the drama elements of space, voice and energy in a performance. Learner must creatively respond to the question but there must be a basic understanding of what space, voice and energy entail to the effectiveness of a live performance.

Space:

This dramatic element refers to the effective use of available space in a performance. Different levels of space are utilised by the performer, such as sitting, bending over, lying down or crawling. Of course, using the space around you can mean downstage and upstage or walking in or on a stage set. In order to use the space effectively, movement becomes an important factor. Use of space also implies clearly communicating to the audience where the action is taking place. This may include any changes in location that may occur in the performance (particularly if little or no sets and/or props are being used and there is a heavy reliance on the audience's imagination).

Voice:

Voice refers to the audibility tool of the script; the plot relies on the accuracy thereof. The voice must well-tuned in order to deliver the real tone and essence of the dialogue of a live performance.

Energy:

Energy is the key relationship element between the performer and the audience in a live performance. There must be a relevant energy between the spoken text and the delivery thereof in order to create a communal space of emotions and intentions to be felt truthfully by the audience.

Use the following rubric to assess the candidate.

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.</li> </ul>
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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 11: ROLE OF THE DIRECTOR**

11.1 The following should serve as a guideline. Also accept any other relevant answers. Learners are to name and explain at least TWO different aspects.

- The director needs to read the script and determine which stage will work best based on the requirements of that particular script.
- The director needs to look at the availability of different stages or the possibility and budget of creating a certain stage space.
- He/she needs to determine the type of actor/audience relationship they want to create and choose a stage that would create that relationship effectively.

(4)

11.2 The following should be used as a guideline. Also accept any other relevant answer.

Director	Stage Manager
In charge of the process of putting the performance together. On performance night the director becomes an audience member and gives over the reins.	Only involved once the production is put together. On performance night the stage manager is backstage and in charge of the production.
Blocks the production in terms of actors, set, etc.	Ensures that everything and everyone go where they are supposed to be on performance nights as the director wants it.

(6)

11.3 A good director needs to be:

Creative, artistic, intellectual, a people's person, an actor trainer, organised, technical.

(Any 4 x 1)

(4)

11.4 The learner should refer to directing the actor vocally as well as physically.

Marker to use their discretion when marking this question.

A maximum of FOUR marks can be awarded if learner elaborated on use of pitch, pace, pause and other tools of modulation to bring across meaning.

A maximum of TWO marks can be awarded if the learner explained what the actor should physically do.

(6)

**[20]**

**OR**

**QUESTION 12: THE ROLE OF THE DESIGNER (CHOICE-QUESTION)**

12.1 The following are the principles of design.

- Balance
  - Proportion
  - Rhythm
  - Emphasis
  - Unity
  - Texture
  - Colour
- (4)

12.2 You have been requested to design a poster for your theme programme. Answer the following questions based on this: (4)

12.2.1 The following information must appear on a poster.

- Title/Name of a production
- Venue
- Director
- Time
- Date
- Sometimes the actors' names

ONE mark per fact. (3)

12.2.1 Learner may write about the effectiveness of size as the relative factor to visibility. The bigger the poster the more the chances of visibility thereof. Therefore, the bigger the poster the more chances that many people may see it and may also attend to what's being advertised on it.

Consider learners' response along the lines of the above suggestion. (3)

12.2.3 Mark for creativity and quality.

The following information must however be found on the poster

- Title/Name of a production
  - Venue
  - Director
  - Time
  - Date
  - Sometimes the actors' names
- (10)  
**[20]**

**TOTAL SECTION D: 40**  
**GRAND TOTAL: 150**