



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2015

**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.

This memorandum consists of 36 pages.

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"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	21–25	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	19–20	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	16–18	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	11–15	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	7–10	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not Achieved	0–6	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt, but does not display understanding.

Candidate should be able to indicate the total understanding of the style Realism. The knowledge should implicate a thorough understanding of the conventions of realism; ranging from the arrangement of the plot, to the setting, characters, setting and themes.

The playwright may present **characters** that are facing a certain social problem. The audiences are the tactical taken on a journey as the character seeks solutions to the problem. The arrangement or structure of the play may be used to enhance the unfolding of the **plot through a certain arrangement of events within the play**. The essay should respond to questions like 'what is the main triggering event that sets the play in motion and how it creates conflict within the story? What are the conventions of realism that are used in creating believable characters? Does the setting present the audience with a realistic environment that is suitable to the problem (**themes**) of the play? Considering the conventions of a **well-made play**, how are events arranged to ensure a smooth plot and a comprehensive **thematic development**?

Therefore, candidate needs to incorporate their understanding of the key words in the question (**events in the plot, themes of the play**) as per realistic conventions are concerned. Candidate then uses the play as an example to support the suggestions or opinions made in their response.

The following are some notes associated to and forming the main characteristics/conventions of realistic theatre:

- Realism was a revolt against the neoclassic standards e.g. Romanticism.
- Rebellion against the contrived manners and elitist snobbery.
- Theatre, they felt, should hold a mirror up to nature.
- Realism aimed at the "likeness to life".
- Realist playwrights seek to have the audience understand their own struggles and to feel compassion for the human condition.
- Dialogue is similar in sound to that of an everyday conversation.
- Settings resemble the locale.
- The fourth wall is removed and audiences can sort of take a peep at the living conditions of the everyday man.
- Scenery depicts ordinary living conditions.
- Costumes represented status of character.
- Audiences identify with the protagonist because he's drawn from everyday life.
- Protagonist may be perplexed and inarticulate in the face of conflict.
- Themes always provide a thought provoking moral and social questions.
- Characters in a realistic play are individuals we can compare thoughts and feelings with as they discover life's meanings.
- The catharsis of this genre is that each member of the audience is to gain an understanding of his or her own struggles and feel compassion for the struggles of others.
- The plays are concerned with everyday social concerns with the aim to answer.

Markers should consider candidate's level of understanding when assessing this question. Candidate may not have the above facts verbatim as they serve only as the guidelines.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE**QUESTION 2**

- 2.1 There are many social issues that candidate may discuss in their response. However, all these issues must be relevant to the world of the studied text and South African Theatre History.

Candidate may discuss the following issues:

- Cultural issues and tolerance thereof (barriers)
- Issues around the idea of finding an identity within the South African laws of the past
- Separation or segregation
- The restoration of language as a means of cultural identity
- The larger scope of political identity in South Africa
- Colonisation
- Social issues around poverty, unemployment, etc.

Consider the study text and the classroom discussions as focus to candidate's response.

Award a mark for the problem mentioned and a mark also for the explanation thereof.

(5)

- 2.2 The majority of South Africans felt that the previous dispensation was at a disadvantage to them. The idea of colonisation seemed to have infiltrated most cultures and what they stood for. This was having a negative impact in the other communities.

Many then felt like their identity was fading within the circumstances of the past times. It was through art that the other South Africans wanted their voices to be heard. The restoration and sustenance of language, the mobilization of the people who belong to a culture, the movement to revive the consciousness of cultures and the people within the culture; Playwrights wanted to call out to pride and a sense of belonging and identity.

Candidate may align their argument to the above suggestion. Mark with discretion.

Award a mark for a statement and an explanation/example given.

(5)

- 2.3 Alternative theatre is the kind of theatre that stands against mainstream theatre; it is often revolutionary and experimental in nature.

(2)

2.4 Marks to be awarded for TWO differences that candidate give in their response.

Candidate may draw differences between the two types of theatre spaces according to the following guidelines.

State-controlled theatre space:	Alternative theatre spaces:
<ul style="list-style-type: none">• Initially built to host all white and companies of English and Afrikaans speaking actors.• They did not allow to host any new African work or overtly political content.• Material performed therein had to be checked for audience suitability before it can perform in these spaces.	<ul style="list-style-type: none">• Built to host artists that were not allowed to work in the state theatres.• Stood for revolutionary and experimental work.• Material did not necessarily have to be checked for audience according to government laws.

Any TWO detailed differences must be awarded. (4)

2.5 Candidate obtains a mark for the title and a mark for the playwright. (2)

- 2.6 Marker to consider the studied text and the international influences around it. Candidate must indicate knowledge and understanding of the text as influenced by other international trends.

Use the following rubric to assess candidate's response.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> Well organised, detailed, and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt, but does not understanding.

(10)

- 2.7 Marker must consider candidates capabilities to identify and accurately analyse the character from the studied text in context to the question. Consider also knowledge of text and the knowledge of elements of playmaking that enhances the particular structure of the play.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	6–8	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	5	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	4	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	3	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	2	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	1	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate have learnt, but does not understanding.

(8)

- 2.8 Marker to use discretion in assessing this question's response. Consider candidate's language abilities and appreciation of the subject Dramatic Arts. What do they make out of it and the content taught and their view regarding South African history.

(4)

TOTAL SECTION B:**40**

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

QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE

- 3.1 A traditional or legendary story concerning a deity or hero or event with or without a determinable fact or explanation, especially about g deities or demigods. It usually explains some practice, rite or a natural phenomenon. (2)
- 3.2 Markers should consider the following guidelines from candidate's response:
- The divisions between audience and performer are always not very definite; there is no definite auditorium or performance space.
 - The audience participates in the performance.
 - The audience may sing and form part of the chorus.
 - Masquerades move among the audiences, dancing, singing and reciting poetry or narratives throughout the village.
 - The audiences are somewhat formally responsive to the performance only at appropriate times.
 - Award marks for the understanding and the use of language. (6)
- 3.3 Below are the guidelines to some of the characteristics of African theatre:
- It is a 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 their physical attributes, but in their function within the total performance. (5)
- 3.4 Candidate must be considered and tolerance must be applied in this question. Usually candidate will write about a traditional practice that is based in his/her immediate community.

Consider the characteristics of African theatre when assessing this response. Candidate's response must show knowledge of African theatre as a traditional performance and its attributes that make it suitable to be discussed under drama.

Award marks for the validity of candidate's response and the practicality thereof as another form of African theatre. It must show traces of oral traditions and ritual theatre.

Use the rubric to assess candidate's response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> Well organised, detailed, and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt, but does not understanding.

(10)

3.5 One x mark for the title and one x mark for the correct name of the playwright

(2)

3.6 Because African Theatre is mostly public in terms of stage; consider candidate's motives for placing it on any other type of stage.

Use the rubric to assess candidate's response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> • Well organised, detailed, and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> • Structure not always logical. • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> • Incoherent very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt, but does not understand.

(10)

3.7 Markers should consider all the actor preparations inclusive in the Grade 11 curriculum. Candidates may refer to either Stanislavski or Grotowski's methods of character preparations.

Use discretion; candidate must show understanding and knowledge of the discipline of preparing a character for performance.

Also consider the character chosen by candidate and the validity of the assumed preparation method in this sense.

(5)
[40]

OR

QUESTION 4: ELIZABETHAN THEATRE

- 4.1 A tragedy is a genre that comprise of heightened emotions, a sense of the heroine or hero struggling against odds, the triumph of the human spirit, the intense moral concerns, the violence and bloodshed. E.g. Macbeth, Othello, Hamlet, Romeo and Juliet, Julius Caesar, etc.

Award marks for the explanation and a mark for the example. (4)

- 4.2 Consider the following from candidate's response and award a mark for every stated fact.

Elizabethans would use posters and also by flying a flag above the theatre. They also played three trumpet blasts at 2 o'clock to announce the commencement of the play. (3)

- 4.3 The Globe Theatre audiences:

- The 'groundlings' would pay 1 penny to stand in the 'Yard' of the Globe Theatre.
- The gentry would pay to sit in the galleries often using cushions for comfort!
- Rich nobles could watch the play from a chair set on the side of the Globe stage itself.
- Men and women attended plays, but often the prosperous women would wear a mask to disguise their identity.
- The plays were extremely popular and attracted vast audiences to the Globe - the audience capacity was over 1500 people and this amount increased to 3000 when people mingling outside the grounds. In 1599, Thomas Platter noted the cost of admission in his diary:
- There are separate galleries and there one stands more comfortably and moreover can sit, but one pays more for it.
- Anyone who remains on the level standing pays only one English penny: but if he wants to sit, he is let in at a farther door, and there he gives another penny. If he desires to sit on a cushion in the most comfortable place of all, where he not only sees everything well, but can also be seen then he gives yet another English penny at another door. And in the pauses of the comedy food and drink are carried round amongst the people and one can thus refresh himself at his own cost".

Award marks for the different places mentioned in terms of the audience's sitting arrangement. Also award marks if candidate indicated the different classes and their place in the sitting plan of the Elizabethan theatre. (8)

- 4.4 ONE mark for the title, ONE mark for the correct name of the playwright. (2)

4.5 Markers to consider the standard actor requirements of the Elizabethan theatre. Consider the following:

- Actors had to be educated and able to read
- Actor must be able to sing, play a music instrument, sword-fighting, speaking very energetic poetry
- Actor must be physically fit and agile to meet the demands of work.

Award marks if candidate indicates this kind of knowledge in their response and for applying this to the preparation of a character from the studied text. (5)

4.6 Candidate indicates the genre to which the studied text belongs. Consider whether candidate understands the genre itself and award marks for analysing the genre in relation to the text. Candidate must be able to mention some elements of the play that make it suited for the genre he assumed. (8)

4.7 The playwrights may have been inspired by the actual social elements of the Elizabethan communities. Issues such as nationalism, the rise of capitalism and the breakdown of the feudal system, religion and the conflict between Catholics and Protestants.

Consider candidate's knowledge of the historical background of the Elizabethan theatre and also how this might have affected the playwrights of that time.

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"> • Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> • Well organised, detailed, and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> • Structure not always logical. • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> • Incoherent very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt, but does not understanding.

(10)
[40]

OR

QUESTION 5: THEATRE IN THE FAR EAST

5.1 Award marks for the role mentioned and a mark for the explanation.

- Male role (sheng): from old men and weak to powerful. This included statesmen, scholars. Lovers, warriors and other heroic types. The roles include acrobats and fighting, and those restricted to singing and dancing.
- Female roles (tan): these are sub-divided into six kinds; virtuous wife or lover, coquettes, warrior maidens, young unmarried girls, evil women.
- Painted face' roles (ching): these roles are distinguished by elaborate painted facial make up. They include gods and other supernatural beings, courtiers, warriors and bandits. Their basic characteristic is that they swagger and display supernatural strength. The roles are sub-divided into good and evil or whether they must engage in fighting and gymnastics.
- Clown roles (ch'ou): these are the most realistic characters. They speak in everyday language and are free to joke and improvise. They may be servants, businessmen, jailors, matchmakers, shrewish mother-in-law or soldiers. They must be good at mimicry and acrobatics.

(8)

5.2 Consider the following from candidate's response:

Noh Theatre	Kabuki Theatre
<ul style="list-style-type: none"> • Plays are emotional. • The script creates a setting for choreographic movements. • There's a chorus. • Language is poetic. • The script is short, but performances lasts for hours. • The kyogen were used as comic relief and used dialogue. • Musical in nature. 	<ul style="list-style-type: none"> • The plays are divided into three types; jidai kyogen, sewamono, shosagoto. • A mix of comedy and serious drama. • Plays are long, eight hours. • Usually two performances per day.

Award marks for any three comparisons suggested in candidate's response.

(6)

5.3 Marker must consider the following guidelines when assessing candidate's response:

- Noh performers train their whole lives.
- Some actors begin as young as three years.
- The training is an ongoing process and for long hours.
- Actors learn to sing, dance and how to play different instruments.
- Actor has to memorise 200 Noh plays by imitating the teachers 'mouth-to-mouth'.

(6)

5.4 Consider the following guidelines:

- Music is the integral part of Kabuki.
- Every scene is accompanied by music.
- Spoken passages are related to music.
- Sound effects are used.
- Wooden clappers are used to signal the beginning and the end of a Kabuki play.
- Music is repeated in rhythmical staccato measures.
- Wooden clappers are also used as percussions.

Consider candidates overall understanding of the use of music in Kabuki theatre.

(8)

5.5 ONE mark for the title and ONE mark for the correct name of the playwright.

(2)

5.6 Candidates respond according to the studied text. Markers to consider candidates knowledge of the characters in a Far East play that they have studied and whether it falls under Noh, Kabuki or theatre of China.

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"> • Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> • Well organised, detailed, and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> • Structure not always logical. • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> • Incoherent very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt, but does not understanding.

(10)
[40]

OR

QUESTION 6: CONTEMPORARY AMERICAN THEATRE

- 6.1 The America Dream is a belief in the limitless opportunities available in America. In this vision everyone is free and equal. No one is oppressed or starving, and nothing can stop a person of ability, who is willing to work hard, from improving his or her position in life.

The guideline is an understanding of the notion of the American dream; marker to consider this from candidates response. The understanding must be accompanied by an understanding of how this dream affected the themes of America Theatre and so the characters (the people). (6)

- 6.2 Consider any three of the following:

- Both countries were 'discovered' by European explorers (Christopher Columbus and Bartholomew Dias).
- The prior claim of the people who had been living there for centuries was not recognised.
- The American civil war, the fight against apartheid.
- Formal theatre traditions were introduced to both countries.
- There was a great influx of immigrants getting into both countries.
- Immigrants expanded into the interior of both countries when they discovered natural resources inland. (Gold in California and Johannesburg, diamonds in Kimberly, etc.).
- New cities were built.
- Theatre traditions from the west also flourished in both these countries as more immigrants moved in. (6)

- 6.3 A concept drawn by the Group Theatre with which they believed that theatre can be used to start revolutions in the society. (3)

- 6.4 Lee Strasberg (1)

- 6.5 In the private moment, actors rehearse how to be private in front of a class. (2)

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

- 6.7 Candidate responds to the question with reference to the study text that they have studied. Their response should indicate an intense understanding of the historical aspects of the play and analyse the style and elements of theatre of that time. Furthermore, candidate is expected to link the aspects of the play to this knowledge.

Use the following rubric to assess candidate's response.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> Well organised, detailed, and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt, but does not understanding.

(10)

- 6.8 Candidate is expected to be able to analyse the influence of time socio-political aspects of the play and how they influence the message of the play. Consider the following guidelines.

Use the following rubric to assess candidate's response.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> Well organised, detailed, and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt, but does not understanding.

Candidate should know the issues in terms of the political and historical backgrounds of the play they have studied. They must also be able to show how the conditions affected the relationship between the characters in the play and to which theme of the play they speak.

For instance, in Arthur Miller's, *The Crucible*, audiences are introduced to an already messed up Salem, the Salem that it never used to be before. The characters' relationships are of a people of a community who seemingly have known each other for a very long time. They are a community that has been in Salem long enough to have witnessed the changes and made assumptions regarding to the cause of the dilapidating community.

The rule or government of Salem, by its own rite, is leads by virtue of a zealotry and absolute religiousness. The community lead by religious leaders. Morals and society values are centred on the very basic fundamentals of religious law. Characters are thus the followers and leaders of the community, the grounds on which the main themes and conflicts of the play are surfaced. Paranoia seeps through the community as the members throw blames at each other for the hysteria. Tension rises, accusations are made, assumptions and suspicions become the order of the day in this relatively close community. This was at the time when there was a revolt against communism; the McCarthyism, the execution of suspected communists without any reasonable evidence; which we see in the Salem witch hunts where the community members are accused and executed without any valid evidence.

Abigail and John Proctor's relationship is destroyed, firstly, by the law of adultery, then by society. The plot thickens as this is used also in judiciary to punish the character of John. This was however a survival tool used by Abigail in order to survive the situation herself in the hands of a very determined judiciary. The themes of truth and lies, reputation, etc. are a clear result of the politics vs. character.

It is due to the socio-political conditions, around Salem and the greater America, that the decisions made by the characters in relation to other characters form the themes in *The Crucible*. The fight for power, Tyranny, Ignorance, Good vs. Evil, Faith vs. hypocrisy and zealotry, Purification, Paranoia, Reputation and Integrity and Truth vs. Lies. The themes occur when the characters are trying to survive the political and social conditions of the time. Reputations are at stake, people are seeking power and the unfortunate are punished in the process. All these characters are a representation of a society as the cause of the apparent.

Consider candidates level and experience when you assess this question.

(10)
[40]

OR

QUESTION 7: EXPRESSIONIST THEATRE

- 7.1 7.1.1 Candidate uses their knowledge of Realism and Expressionism as discussed in class sessions. They put reference on the play that they've studied. Consider the following suggestions:

Expressionist Theatre	Realist Theatre
<ul style="list-style-type: none"> • The world is seen through the abstract mind of the playwright. 	<ul style="list-style-type: none"> • Gives a representation of the observable world as it is.
<ul style="list-style-type: none"> • The stage is a world of dreams. 	<ul style="list-style-type: none"> • The stage is the mirror of the actual world.
<ul style="list-style-type: none"> • Props are few and symbolic. 	<ul style="list-style-type: none"> • The décor is a true representation and it's applied in its literal sense.
<ul style="list-style-type: none"> • The world is viewed through the psychological world of the character. 	<ul style="list-style-type: none"> • The box-set and the invisible fourth wall as the audiences are given the chance to peep into the lives of the characters.
<ul style="list-style-type: none"> • Costumes are used symbolically to fit the dream-like state of the play. 	<ul style="list-style-type: none"> • Costumes are accurate to the character's state of being within the world of the play.

Use the following rubric as marking guideline:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	6–8	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	5	<ul style="list-style-type: none"> • Well organised, detailed and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	4	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements.
Adequate achievement	3	<ul style="list-style-type: none"> • Structure not always logical. • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	2	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	1	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0	<ul style="list-style-type: none"> • Incoherent very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate have learnt, but does not understanding.

(8)

7.1.2 Consider the following in candidates response:

- The term was applied to describe a particular approach to anti-realism
- They try to reproduce the impression of the surrounding world, expressionists artists do not try to convey reality at all, rather they show the subjective emotions and responses to the environment or events
- They believed that there was no such thing as the absolute truth.
- Fundamental truth is found within human kind
- They believed that there is a hidden reality consisting of secrets and unconscious desires.

Consider the guidelines from candidate's response and the knowledge of the study text.

Use the following rubric as marking guideline:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	6–8	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	5	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	4	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	3	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	2	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	1	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate have learnt, but does not understanding.

(8)

7.2 ONE mark for the title and ONE mark for the correct name of the playwright. (2)

7.3 7.3.1 Candidate discusses the political situation related to the study text. (5)

7.3.2 Candidate uses their knowledge of the study text and able to extract examples from the play to support their answers.

Use the rubric and the notes below to assess candidate:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> Well organised, detailed, and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt, but does not understanding.

Candidate must know the characteristics/conventions in Expressionism, the characters' challenges in terms of the Expressionist theatre and psychological state of the characters. The expressionist characters are always confronted by the harsh realities on which they lose their individuality. They are the common man and nameless. Candidate must understand the situation of the character in the play and provide facts based on the conventions of Expressionist Theatre in the text.

Markers to consider the studied text and candidates' skills to apply Expressionist theory and identifying the style in a text. (10)

- 7.4 Markers to consider the style of acting that is associated with the Expressionist theatre and how candidate applies that in order to arrive at the answer. Consider the following notes as suggestions to what candidates' response maybe built on.

We need to understand the use of characters in an expressionist play as that forms the centre of the required response. Of course, candidate might not evidently provide the facts below as verbatim in their response; this is for the marker to consider the basic principles or common trends in the essence of Expressionist characters and even the creation of these characters by virtue of a dramatic skill, acting.

The characters in expressionist theatre plays are often without names, usually depersonalized types such as Gentleman in Black, the Billionaire, etc. The main characters are often complex characters and the action is viewed through their eyes. Other characters are not psychologically complex and are often handled symbolically. There is a great sense of exaggerated emotions when it comes to the performance of the expressionist characters. The speech is in staccato with the aim to remove the speaker (actor) from reality making the, less human and reinforcing the dream-like atmosphere.

The acting style should be considerate of the setting and the pictorial style of Expressionists' plays. The stage does not have a box-set, fragmentary setting, distorted images, skeletal settings and odd lighting.

Candidate needs to show, in their answer, that they understand the concept of characters within Expressionist texts and they are able to apply characterization to achieve the standard goals within the conventions of the expressionist theatre. Candidate may also use any other practitioners' methods to explain the character preparation process, provided they bear in mind the use of characters in Expressionist theatre.

(7)
[40]

TOTAL SECTION C: 40

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

QUESTION 8

8.1 8.1.1 The two faces are represent the genre of comedy and tragedy. (2)

8.1.2 Tragedy is a genre in drama consisting of courageous, noble characters who must confront powerful obstacles, external or from within. The characters are usually characterised by bravery. It also emphasises human suffering, bad ending, there's pity and fear, man vs. fate, it offers hope but stresses limitation to the human condition.

Comedy emphasises renewal of human nature. There is a prevalent high spirits, intellectual dialogues, celebrates life, criticises folly, self-delusion, and complacency. We see man as a fool but offered some renewal, mostly humorous. (2)

8.2 Jerzy Grotowski: influenced by Asian theatrical practices that both disciplines achieve the psychophysical training by having actors to use their bodies as the organism of performance and acting. (6)

8.3 Consider the following from candidates response:

- Traditional theatre spaces were ignored by Grotowski in preference for rooms and buildings
- He saw little need for a traditional stage dedicated to acting or a purpose-built theatre for performances
- Grotowski's work involved an intense exploration of the relationship between participant and spectator
- His aim was to eliminate the division between actor and audience, creating a communion between the two
- Actors typically performed with the spectators on many sides
- Any three explained. (6)

8.4 Consider candidate's value of drama as the subject, their experience and understanding of the basic principles of drama.

Candidate also uses their experience to explain their learning and the value of the lessons in drama as compared to unskilled acting.

Award marks for motives and also for the implication in terms of candidates' experience. (4)

[20]

TOTAL SECTION D: 20

SECTION E: PRACTICAL WORK

Answer **ONLY ONE** question from the following questions.

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 VOICE

9.1.1 Candidate must respond to the question by referring to their practical performance. In their response: the must be able to indicate an understanding of the purpose of silence and pauses in the production of speech and the delivery of a vocal message and emotion.

The five main types of pause found especially in the performance of verse and are used generally in drama performances are as follow (consider candidate's level of reason in the assessment of the below listed suggestions):

- Grammatical or Sense pause
- Suspensive pause
- Caesural pause
- Metrical pause
- Pause for effect

Here are some details associated to the above mentioned examples of pauses in speech.

Grammatical or Sense pause

This is the kind of pause that is evoked by the punctuation of written speech in a written performance material, full stops, commas, etc. Where we see punctuation we have to pause. The essence of this kind of pause is to give the accurate meaning to the written performance material as intended by the playwright, poet, etc.

Suspensive pause

This kind of pause is used where the sense of the first line runs into the next line, usually in a run-on line or an enjambment.

The pause is used to indicate that the end of a line has been reached, but no new breath should be taken as the sense of the line is carried on unbroken. The 'pause' is just a slight dwelling on the last word or syllable.

Caesural pause

Mostly found in the performance of verse, it is the natural break that the voice makes in the large majority of the longer lines of verse for the sake of rhythm.

Metrical pause

This pause, unlike the caesural pause, is an integral part of the metrical pattern, in other words the pause forms an essential part of the rhythm of the line.

Pause for effect

This includes emotional and dramatic pauses. It can also be used to make words stand out to enhance the build up to the climax. This pause can be applied either before or after the word that it emphasises.

(6)

9.1.2 Any ONE articulation exercise with a description:

- Make the sound from the word hung. This sound is produced with the tongue and soft palate together. This again provides backpressure, while also making the transition between the lower and upper registers (chest voice and head voice) easier.
- Get into the basic stance, keeping your eyes closed. Inhale, through your mouth into your fat, flabby, relaxed stomach. Exhale through your mouth and as you do so, say your vocal check. Make a mental note of how relaxed your voice sounded, where it was placed, and how rich it was. Slowly inhale and exhale.
- Ewy Chewy Toffee
Chew! Explore all the possible movements: up and down, side to side, chin out/chin in, toffee stuck, a huge toffee piece that dissolves to a tiny piece, different areas of the mouth.

(2)

9.1.3 In order to produce distinguishable voice sounds, like vowel sounds, the vocal mechanism must control the resonances of the vocal tract which produce the characteristic vocal formants. If the vocal tract is considered to be a cavity resonator, then it can be seen that the position of the tongue, the area of opening of the mouth, and any changes which affect the volume of the cavity will retune the resonance.

(2)

9.2 Physical work

9.2.1 The candidate responds to this question by showing their understanding of Jerzy Grotowski's methods:

Acting in the style of Poor Theatre places emphasis on the physical skill of the performer and uses props for transformation into other objects, sometimes of great significance. (4)

9.2.2 Markers to assess candidate based on their understanding of physical theatre and the concept of the body as an instrument. Candidate must provide support through the use of examples as requested by the question. (4)

9.2.3 Injuries, tension, uneasiness, the ability to not relax, etc. (2)

[20]

OR

QUESTION 10: LIVE PERFORMANCE (CHOICE QUESTION)

10.1 Use the following rubric to assess candidates response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	16–20	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	14–15	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed'.
Substantial achievement	12–13	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure'. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference'. Shows some insight but not enough. Some logic statements'.
Adequate achievement	10–11	<ul style="list-style-type: none"> Structure not always logical'. Displays a basic understanding but tends towards mechanic and stereotype responses at times'. Adequate selection of dramatic references'. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination'.
Moderate achievement	8–9	<ul style="list-style-type: none"> Not always organised, not logically constructed'. Limited selection of information, poor language skills might be a contributing factor'. Candidate lacks the ability to support his/her answer with suitable examples'.
Elementary achievement	6–7	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner'. Very little information, jumbled, not easy to follow, often irrelevant'. Candidate lacks the ability to support his/her answer with suitable examples'.
Not achieved	0–5	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support'. Irrelevant'. Simple phrases or words written down that candidate have learnt, but does not understanding'.

Markers should consider candidates report in line with the following as a guideline, of course, keeping candidate's experience in mind.

Consider the following:

- Candidates report is clearly discussed.
- There's a clear report according to the instructions given by the question.
- The report must indicate some sense of learning (Dramatic Arts, broad topic 1 and 2; Personal resource development, Acting and performance.
- The report must show the understanding of drama concepts pertaining to performance and the space of performance.
- Candidate must know the process of moving from concept to performance (the process of creating a performance piece).
- The challenges are real to the world of performance and true to candidate's rendition (seen from the motivation and reason given by candidate in support to the report).
- The report must be written in the language of drama (understanding the drama terminologies associated with performance and staging).
- The report must be realistic.
- In essence, candidate's report must contain learning that is relevant to the objectives of the subject and clearly stated in the language thereof. Markers must consider candidate's writing skills when assessing this question.

(20)
[20]

OR

QUESTION 11: ROLE OF THE DIRECTOR

11.1 Use the rubric to assess this question:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	16–20	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	14–15	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed'.
Substantial achievement	12–13	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure'. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference'. Shows some insight but not enough. Some logic statements'.
Adequate achievement	10–11	<ul style="list-style-type: none"> Structure not always logical'. Displays a basic understanding but tends towards mechanic and stereotype responses at times'. Adequate selection of dramatic references'. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination'.
Moderate achievement	8–9	<ul style="list-style-type: none"> Not always organised, not logically constructed'. Limited selection of information, poor language skills might be a contributing factor'. Candidate lacks the ability to support his/her answer with suitable examples'.
Elementary achievement	6–7	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner'. Very little information, jumbled, not easy to follow, often irrelevant'. Candidate lacks the ability to support his/her answer with suitable examples'.
Not achieved	0–5	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support'. Irrelevant'. Simple phrases or words written down that candidate have learnt, but does not understanding'.

Rhythm in drama plays a very important role, especially, in the timing of the play. It contributes to the success of unfolding the plot and achieving the required emotion to the play. Here are some examples pertaining to application of rhythm in the play

- Rhythm in the dialogue between characters can determine the genre, style, theme and structure of the play.

The rhythm delivery of the dialogue in a play can determine the theme. This may be determined by the amount and length of pauses, the use of emphasis, the volume within which a play wishes to address the audience. How do the characters speak, poetry has its own rhythm determined also by the meters used by the poet. The tone of the speech in terms of dialogue, sometimes dialogue may be narrative to which the rhythm may change from slow to fast as the climax and a subsiding pace at the anti-climax. Whereas in comic cross talk, the pace is slow almost at all times in the play as the characters and the audiences are trying to figure out the disjointed dialogue, in its sense represents the themes of ridicule, senselessness, etc.

Most playwrights will apply rhythm to shape the outcomes of the play. The plot is thus the packing of events in the play and rhythm determines the pace at which they are unpacked. In Absurdism, the use of lengthy pauses implies the subtlety of pace and the dull moment. The absurdist plays maintain the same pace throughout the play. Therefore the plot does not unpack narratively to a resolution if the rhythm is on a constant slow pace. The plot does not move, therefore, the structure of the play become cyclic as in *Waiting for Godot* and *the Bald Prima Donna*.

The faster the rhythm of the play, the more the activities are implied in terms of the performance script and the performance itself. A busy atmosphere requires a busy script (the tone of dialogue, the actions given to actors in terms of the stage directions, the themes suggested by the script). The dull atmosphere in *Waiting for Godot* is brought through by characters lack of development in terms of the rhythm of action. The atmosphere thus become dreamy and dull almost blurry and slow because of the lack of rhythmic change and development in the pace of the play itself.

The above is the suggestions and candidate may not be able to response verbatim. Markers to assess this question with absolute consideration of the above notes and be able to find the thought within candidates' response.

[20]

OR

QUESTION 12: THE ROLE OF THE DESIGNER

12.1 Use the following rubric and suggested notes to assess candidates response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. Candidate uses a selection of relevant dramatic references. Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> Well organised, detailed, and coherent, polished structure. Displays a high level of competence and careful selection of facts for information sake. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting read, clear statements, convincing, and simple direct language. Uses a select relevant dramatic reference. Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanic and stereotype responses at times. Adequate selection of dramatic references. Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	<ul style="list-style-type: none"> Incoherent very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt, but does not understanding.

Some of the major contributions of set designing to the play or production may listed as the following:

- Suggesting the style and tone of the play/film production.
- To create the environment of the play (the visual world of the play).
- The creation of mood and atmosphere (the ambiance).
- To provide clues as to the time of the play/film production.
- To support the themes of the play/film production.
- To consider blocking or character movement within the creative space.

The above information should be evident in candidate's response. Markers should consider the background knowledge of candidate in their response. Candidate should be able to implement/apply the facts about set designing to the film/play that they use as an example.

(10)

12.2 Use the following rubric and the suggestions that follow to assess candidates response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9-10	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	8	<ul style="list-style-type: none"> • Well organised, detailed, and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	6-7	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements.
Adequate achievement	5	<ul style="list-style-type: none"> • Structure not always logical. • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0-2	<ul style="list-style-type: none"> • Incoherent very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt, but does not understanding.

The following are suggestions and possible contents that may be found in the evidence of candidate's response.

The main role of costume design in the theatre includes, amongst many others; the provision of physical and emotional support to every character through the combination of clothing in order to enhance characterization; and also the giving of detail to costume as per character in the production to support the plot, concept and context of the entire play. The time of the place, the era, period are also strong visual signals that need to be added in the detail of the costume. It is thus the role of the designer to investigate all these aspects and add that to the concept of the play to enhance the message and the time.

Candidate needs to show full understanding of the concepts of design and the intentions carried through by every design in the theatre. They must be able to collaborate this knowledge in correlation to the theatre/film production in question. These skills must be evident in candidates' response.

For instance:

In *Sophtiatown*, Mingus wears the Simpsons suit, Stetson hats, arrow shirt, Saxons, Crockett and Jones brand names as his costume. This is similar to the Italian mafia kind of dress code. *Sophtiatown* hints at the American type of lifestyle that was associated with the vibrant, musical and sophisticated people of *Sophtiatown*. Mingus, as a character in the play, represents the subtle depiction of the gangsters of *Sophtiatown*. We understand his dress code also with visual similarities to those of the Italian gangs. The designer uses Mingus as accurate to a real 1950s gang to enhance the violence suggested in the play regarding *Sophtiatown*.

Candidate must show the skill of identifying the design of the costume, associate it with a character from within the film/theatre production, how the period/time of the play, maybe through the character, are addressed through costume design.

(10)
[20]

TOTAL SECTION E: 20
GRAND TOTAL: 150