



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2013

**DRAMATIC ARTS
MEMORANDUM**

MARKS: 150

This memorandum consists of 23 pages.

GENERAL COMMENT FOR EXAMINERS/EDUCATORS:

1. Candidates must refer to Dramatic Arts theory and contextualising within the play studied. Full marks cannot be awarded unless the candidate shows an understanding of the theories of the subject. The answers must be discipline specific. Use the What, Why and How with pointed references to examples in the text.
2. The suggested answers are often beyond what most candidates at Grade 11 level can manage and should be regarded as a learning tool for the markers.

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

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

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

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	26–30	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, impeccable 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 expressed.
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 to process information. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge 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 reading, clear statements, convincing, simple direct language. • Supported by a selection of relevant dramatic references. • Shows good understanding of the text, some logical statements.
Adequate achievement	16–18	<ul style="list-style-type: none"> • Structure not always logical. • Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. • Adequate selection of relevant 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 understand.
--------------	-----	--

BOTH of the following aspects must be covered in the discussion in the essay in order for a candidate to achieve a level of meritorious or above (20 to 30 marks):

The ‘well-made play’ (Structure)

- In the answer the candidate must show a clear understanding of the structure of the well-made play and be able to argue and indicate, by referring to the play, to what extent their chosen text follows this structure or not.

Themes in the play

- Indications of theme in relation to structure that relates to exposition, triggering event, development, crisis, climax, denouement, resolution, etc.

If the candidate only discusses **one** of the above aspects a maximum of 20 marks can be awarded.

The ‘well-made play’

- A clear exposition of the situation, where the initial situation was exposed to the audience.
- Careful preparation of future events. We see here the influence of Comte’s concept of cause and effect. The audience had to believe that all action was a logical development within the context of what they had already knew about the characters.
- Unexpected but logical reversals in the characters’ circumstances as a necessary part of the dramatic structure. The audience still had to experience the drama of the unexpected, but it had to be within the realm of the possible.
- Continuous and mounting suspense.
- An obligatory scene in which the good was seen to be rewarded and the bad punished. This convention satisfied the conservative audiences of the period.
- A logical resolution or denouement. This was an unravelling of the plot, and tying up of all loose ends in the play.

ADDITIONAL information that might be referred to:

Socio-political contexts:

Apply relative socio-political context of changing societies according to the play studied:

1800s to the early 1900s: Apply to plays of pioneering playwright Realists such as Ibsen, Shaw, Chekov, etc.

- Victorian society maintained a veneer of conservative morality.
- Women were expected to engage in activities suited to the gentler sex – motherhood, charity work, running households for their husbands, taking tea with ladies of polite society.
- Falsehood of the ‘ideal family’ was maintained.
- The harsh realities of the lower classes were ignored by most.

- The Industrial Revolution found its roots in England by the late 1700s, and reached Europe by the 1800s. This brought about a gradual change from an agricultural society to an industrialised society.
- This resulted in widespread job losses, crime and poverty.
- Rise in prostitution, child labour and organised crime.
- Europe was becoming increasingly politically oppressive.

1950s: Realism in its modern context: Apply to plays of New Realist playwrights such as Tennessee Williams, Arthur Miller, John Osborn, etc. and Modern Realists such as PG du Plessis, Athol Fugard, David Mamet, Reza de Wet, Anthony Ackerman, Greig Coetzee, etc.

- The 1950s saw a resurgence of Realism in theatre now reflecting a post-World War II society.
- Disillusioned, struggling to come to terms with the manner in which both religion and science had failed them.
- Protagonists could be described as anti-heroes – characters who survived the struggles of everyday life in spite of the fact that they seemed unprepared to handle such hardships and often seemed isolated in their ordeal.
- The plays of New Realism were open-ended, and drew on ideas explored in the experimental anti-Realism movements such as Symbolism and Expressionism.
- Plays reflected on the changing societies of the 20th century.
- New playwrights represented contemporary values and norms.
- Theatre encourages its audiences to confront their own society and critique their own lives.
- Plays attempt to reflect the soul of society in all its changing forms.

Comte

- Philosophy of Positivism: only science could be of real benefit to society
- Cause and effect.
- Anything beyond one's experience is irrelevant.

Darwin

- Origins of humanity
- People's nature or character is determined by two things – physical make-up with which they are born (their genes) and the social conditions under which they live.
- People's behaviour is determined by factors out of their control so they cannot truly be held responsible for their actions.
- Doubt on the existence of God, seen as an impersonal force that did not intervene in our lives.
- Idea of immortality seriously challenged.

Nietzsche

- Believed people had lost touch with God, and had begun moving away from traditional religious beliefs.
- In response to this changed relationship with God Nietzsche claimed, 'God is dead.'
- He did not mean that God no longer existed, but that people no longer saw God as a central personal force.

SECTION B

This section is **COMPULSORY**.

QUESTION 2: SOUTH AFRICAN THEATRE (COMPULSORY QUESTION)

- 2.1 ONE mark for the full correct title of play and ONE mark for the full correct name of the playwright. (2)
- 2.2 Candidate must show clear understanding of the term Agitprop Theatre: a political message conveyed through the play, which seeks to 'agitate' (stir up) its audience and 'propagate' its message. (2 Marks). Motivated response through reference to text: Full Marks. (5)
- 2.3 Candidate must show a clear understanding of performance space:
Name of space such as:
- Western style space: Proscenium Arch, Arena, Thrust Stage
- OR**
- Traditional rural South African performance space: Theatre-in-the-round
- Candidates choice could be:
- Formal Theatre space
- OR**
- Informal space (Township Theatre)
- (THREE marks for choice and description or sketch + THREE marks for convincing motivation.) Mark according to the play studied. (6)
- 2.4 2.4.1 The name of one of the main (three-dimensional) characters. (1)
- 2.4.2 Physical (age, gender, race, appearance) (4)
- 2.4.3 Social (status within the community, economic status, work, beliefs, relationships) (4)
- 2.4.4 Psychological (inner thoughts, emotions and intellect as reflected in the character's behaviour and speech) (4)
- 2.4.5 Moral (the choices the character makes when he or she is faced with a moral crisis and what values these reveal) (4)
- 2.5 FOUR marks for describing the appropriate historical period and revealing knowledge of the context of the original performance. SIX marks for linking the historical context to the themes of the play. Candidate must show clear understanding of historical context informing the content or themes for full marks. (10)

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

QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE

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

- 3.1 ONE mark for full correct title of play and ONE mark for the full correct name of the playwright. (2)
- 3.2
- It is a ritual and symbolic performance form
 - It is a 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 form, but in their function within the total performance (5)
- 3.3 Candidate must refer to AT LEAST FIVE of the following characteristics/functions of ritual (5 marks) and relate them to the play studied (5 Marks)
- Results produced (such as change in social status)
 - Link to the absent Other (such as an ancestor or god)
 - Abolishes time, uses symbolic time
 - Brings the Other here
 - Performer possessed, in trance
 - Audience participates
 - Audience believes
 - Criticism is forbidden (sacred)
 - Collective creativity (10)
- 3.4 Mark according to your own discretion keeping in mind that candidate should show knowledge of African Theatre spaces:
- Theatre-in-the-round.
 - Space linked to ritual
 - Purpose for performance
 - Audience encouraged to participate through placing in the performance space.
 - Integration of Western and African theatre spaces (10)
- 3.5 Mark according to the play studied and use the following rubric to assist you. Clear reference to **character**, **plot** and **themes** necessary in the discussion.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–0	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, impeccable 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 expressed.
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 to process information. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge 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 reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good understanding of the text, some logical statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant dramatic references. Adequate reading but feels memorised. Not always a high level of insight
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, 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)

3.6 Open Question. The following might be referred to:

- Universal aspects
- Common humanity
- Shared experiences
- Similar socio-political context

(3)
[40]

OR

QUESTION 4: ELIZABETHAN THEATRE

Candidate answers this question according to the Elizabethan Theatre Text.

- 4.1 ONE mark for the full correct title of play and ONE mark for the full correct name of the playwright. (2)
- 4.2 Use own discretion in marking. The following point could be referred to:
- Character of high birth with a character flaw
 - Unavoidable tragic outcome (fate)
 - Overwhelming odds facing the main character
 - Natural or unnatural causes (3)
- 4.3 Write down short notes on the characteristics of the following genres of Elizabethan Theatre:
- 4.3.1 Any TWO points about history plays:
- History plays reflected the surge of nationalism in plays
 - Elizabethans believed history followed identifiable patterns reflecting the will of God
 - Playwrights turned to ancient history to avoid being censored for making political points (2)
- 4.3.2 Any THREE points about Tragedies:
- Heightened emotions
 - Hero or heroine struggling against overwhelming odds
 - The triumph of the human spirit
 - Intense moral concerns
 - Violence and bloodshed
 - Use of horror and supernatural events
 - Theme of revenge (3)
- 4.4 FOUR marks for mentioning end describing the humours. FOUR marks for aligning each humour to a character from the play studied **with motivation**.
- Black Bile resulted in melancholy and sadness (related to element of earth) e.g. Romeo in the opening scenes of *Romeo and Juliet*.
 - Phlegm made one phlegmatic (unexcitable, sluggish and lethargic) Related to the element of water e.g. Polonius
 - Yellow bile made one choleric and quick-tempered and related to the element of fire e.g. *Macbeth*
 - Blood caused one to be sanguine and courageous and was related to the element of air, e.g. Juliet (8)

- 4.5 4.5.1
- A round (20-sided) building with three storey balconies all around.
 - Royalty and gentlemen and ladies of the higher classes sat in the balconies looking down onto the stage.
 - Open air central area with a roof over stage area. Thrust stage backed by a three storey tiring house and several balconies.
 - A curtained area up stage centre was called the 'study' (discovery space) for intimate scenes.
 - Groundlings or peasants had standing space around the thrust stage.
 - Area above the stage was called 'heavens'.
 - Trap doors in floor used for the appearance of witches and ghosts.
 - Two doors at the back served as entrances for the actors.
 - Orchestra space on the top balcony
 - Machine room
 - A flag indicated a performance was happening

For each area/aspect drawn or described half a mark and correct labelling or terminology used half mark each.

(10)

- 4.5.2 Rowdy, live places. Audience expressed their opinion of actors directly and loudly even throwing fruit at them and hissing to them on stage. Throughout the play sellers would sell beer, nuts and fruit. Prostitutes (called orange wenches) did business amongst the gentlemen in the galleries. If then the audience was engrossed by the play, there would be total silence.

(2)

- 4.6 Mark according to the play studied and use the following rubric to assist you. Candidate must make clear reference to the **dialogue** and **symbolism** in the play and how these are used by the playwright to highlight the **main theme** of the play.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, impeccable 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 expressed.
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 to process information. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge 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 reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good understanding of the text, some logical statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant dramatic references. Adequate reading but feels memorised. Not always a high level of Insight
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, 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)
[40]

OR

QUESTION 5: THEATRE OF THE FAR EAST

Candidates answer this question according to a *Theatre of the Far East* text.

- 5.1 ONE mark for the full correct title of play and ONE mark for the full correct name of the playwright. (2)
- 5.2 Any FIVE relevant points:
- The plays are based on emotion, and storytelling and not dramatic action.
 - A chorus sings the actor's lines while he is dancing and narrates most of the story
 - Ordinary speech is only heard between parts of the two-act piece as a summary of the action
 - The language is poetic, and based on aristocratic speech of the 14th century.
 - The script is short, but performances could last for hours – even a whole day.
 - Plays are about warriors, women, mad people and spirits, demons, devils or other supernatural beings. Other plays are about praising the gods.
 - The plays on the programme are separated by cryogen – short comic pieces that provide light relief and balance the more serious Noh. (5)
- 5.3 FOUR marks for describing the character types and FOUR marks for relating/contrasting them to suitable characters from the play studied:
- Male roles (*sheng*) range from old to young weak to powerful. They can be statesmen, scholars, lovers, warriors and other heroic types. There are roles that involve acrobats and fighting and those restricted to singing and dancing.
 - Female roles (*tan*) these are subdivided into six kinds: virtuous wife or lover, coquettes, warrior maidens, young unmarried girls, evil women and old women. These roles were originally all played by women. Actresses were banned from the stage from the late 18th century until they returned in 1911.
 - 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 they swagger and display supernatural strength. The roles are subdivided into good and evil or whether they must engage in fighting or gymnastics.
 - Clown roles (*ch'ou*): these are the most realistic characters. They speak in everyday language and are free to joke or improvise. They may be servants, businessmen, jailors, matchmakers, shrewish mothers-in-law or soldiers. They must be good at mimicry and acrobatics. (8)

- 5.4
- There are two main parts of the Noh stage: the bridge – *hashigakari* and the main acting area – *butai*.
 - Both are roofed.
 - The roof of the main acting area is supported by four columns, each with its own name and associated with a particular character.
 - The main platform is divided into three areas, which are used for different kinds of action.
 - The area within the four pillars is used for the main action.
 - The *wakiza*, stage left of the main stage is used for the chorus.
 - The *atoza*, at the back of the upstage pillars is for the orchestra.

(10)

- 5.5 Mark according to the play studied. The candidate must refer to the use of **time and space that is normally not portrayed realistically** and how this contributes to the **meaning** and **themes** of the specific play studied.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	13–15	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, impeccable 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 expressed.
Meritorious achievement	11–12	<ul style="list-style-type: none"> • Well organised, detailed and coherent, polished structure. • Displays a high level of competence and careful selection of facts to process information. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge well expressed.
Substantial achievement	9–10	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting reading, clear statements, convincing, simple direct language. • Supported by a selection of relevant dramatic references. • Shows good understanding of the text, some logical statements.
Adequate achievement	7–8	<ul style="list-style-type: none"> • Structure not always logical. • Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. • Adequate selection of relevant dramatic references. • Adequate reading but feels memorised. Not always a high level of Insight
Moderate achievement	6	<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	4–5	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary, 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	0–3	<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.

(15)
[40]

OR

QUESTION 6: CONTEMPORARY AMERICAN THEATRE

Candidate answers this question according to a *Contemporary American Theatre* text.

- 6.1 ONE mark for the full correct title of play and ONE mark for the full correct name of the playwright. (2)
- 6.2 ONE mark for each element of the American Musical
- An overture – before curtain up containing pieces from the rest of the musical.
 - An opening number setting the tone for the rest of the show
 - A main aria – a song sung by an individual, usually describing their inner feelings.
 - An eleven o'clock number which takes place about midway through Act Two. It can be any kind of song but the purpose is to energise the audience for the final scenes.
 - A finale which leaves the audience with a powerful lasting impression. (5)
- 6.3 The following are possible points that could be used in the answer but depends on the exact play studied and period of its first creation/performance. The following applies to plays of the New Realists (post 1950s):
- While both world Wars devastated Europe, they strengthened America.
 - American technology and economy was greatly enhanced by the development of weapons, including the atom bomb.
 - This boom in economy led to a self-satisfied period during which America felt confident in its position as the most powerful nation on earth.
 - The only threat came from Soviet Russia, which proposed the communist system of state control over economics and society.
 - Capitalism and free enterprise
 - On the home front women were encouraged to return to the kitchens after the war and the ideal was to live the American Dream:
 - To have a nuclear family, a house in a nice suburb, a car in the garage and all the latest household gadgets.
 - Conservative, right-wing values ruled
 - Television was invented and would prove a formidable threat to theatre. (10)
- 6.4 Mark according to your own discretion according to the play studied. Candidate must show an understanding of Theatrical realism (evidence of the psychology of the actors and the themes) in his/her design. Look for evidence of the following aspects.
- Set design
 - Lighting
 - Sound
 - Characterisation
 - Context (10)

- 6.5 Mark according to the play studied and use the following rubric to assist you. Candidate must make clear reference to the use of **Theatrical Realism** in the essay.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, impeccable 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 expressed.
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 to process information. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge 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 reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good understanding of the text, some logical statements.
Adequate achievement	5	<ul style="list-style-type: none"> Structure not always logical. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant dramatic references. Adequate reading but feels memorised. Not always a high level of Insight
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, 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)

- 6.6 Open Question. The following might be referred to:

- Universal aspects
- Common humanity

(3)

- Shared experiences
- Similar socio-political context

[40]

OR

QUESTION 7: EXPRESSIONIST THEATRE

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

- 7.1 ONE mark for the full correct title of play and ONE mark for the full correct name of the playwright. (2)
- 7.2
- Feelings of dissatisfaction with authority and materialism associated with war.
 - Expressionism used sarcasm and satire to attack increasing industrialism and materialism in the world.
 - They believed there was no such thing as absolute truth.
 - Fundamental truth, they said, is to be found within humankind – its spirit, desires and visions – and
 - external reality should be reshaped until it is brought into harmony with these inner attributes.
 - They believed that beneath the social façade there is a vast hidden reality consisting of secrets and unconscious desires, aspirations, conflicts, frustrations and hallucinations.
 - They wanted to explore this subjective reality. (5)
- 7.3 Use the following as a guide marking according to the specific use of these elements in the play studied:
- 7.3.1 Structure
- Episodic structure presenting only high points of the action.
 - Exaggeration and distortion over realistic portrayal in order to emphasise ideas and feelings.
 - Fragmentary series of scenes to reveal the chaotic nature of inner reality of the main character. (7)
- 7.3.2 Characters
- Nameless, a kind of 'Everyman'
 - Depersonalised types reflected in names such as Gentleman in *Black*, the Billionaire, etc.
 - Main character is the only complex character
 - Action seen through the eyes of the protagonist: the play is his/her consciousness. (8)
- 7.3.3 Themes
- Anger at society
 - Calling for some or other salvation.
 - Revolted against capitalism, materialism and mechanisation of society. (8)

- 7.4 Mark according candidate's own ideas (evaluation) of the specific play studied. Creative suggestions deserve credit. Has to discuss both aspects (use of aspects in play and impact on the audience).

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, impeccable 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 expressed.
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 to process information. Candidate uses a selection of relevant dramatic references. Shows insight, observation and knowledge 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 reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good understanding of the text, some logical statements.
Adequate achievement	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 has learnt but does not understand.
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, 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)
[40]

TOTAL SECTION C:

40

SECTION D: THEATRE HISTORY

This section is COMPULSORY.

QUESTION 8: THEATRE HISTORY

8.1 8.1.1 The dramatic text (script)

- Used the script to find patterns that he considered to have universal meaning for audiences.
- Grotowski believed in using classic theatre scripts (such as ancient Greek or medieval texts) and not contemporary scripts as they are 'purer' in their expression of universal meaning.
- Much of the script was abandoned and the remainder rearranged, with a focus on these archetypes – he said the script should be treated solely as a theme upon which the director builds a new work of art that is the theatrical spectacle. (3)

8.1.2 Proscenium arch theatre – He abandoned the use of the proscenium arch theatre in favour of a large room which could be rearranged for every production. (2)

8.1.3 Props – Few functional props was used and the rearranged or used in various ways that the action demanded. (2)

8.1.4 Make-up and costumes – the performers were not allowed to use make-up or to change costume in order to indicate a change in a role or within a character. (2)

8.2 Finding the proper spectator-actor relationship was an essential concern of Grotowski for every production. Sets were entirely functional, rather than decorative, creating unique relationships between actors and the audience. Because of this the designer was called an 'architect'. Grotowski worked towards an integration of actors and spectators. The ultimate aim was to make the audience and actors confront themselves in something resembling religious experience. The spectator was seen to have genuine spiritual needs and who wishes, through confrontation with the performance, to analyse himself.

Give credit to the candidates own motivated opinion as to whether this aim between actor-spectator is feasible or not. (5)

8.3 Walking exercise:

As a warm-up walk rhythmically while rotating your hands and arms. Run on tip-toe, with your body feeling light and fluid. Walk with knees bent, hands on hips. Walk with knees bent, gripping your ankles. Walk with knees slightly bent hands touching the outsides of the feet. Walk pigeon-toed. Walk on your heels. While doing all of these walks, ensure that your body stays weightless and free of any unnecessary tension.

Warming the spine – the cat

Lie face downwards, completely relaxed. Legs are apart and arms are at right angles to your body, palms towards the floor. Wake-up (like a cat) by drawing your hands towards your chest, keeping your elbows upwards. Raise your hips and walk your legs on tiptoe towards your hands. Raise and stretch your left leg sideways, and at the same time, lift your head and stretch your neck. Replace your left foot on the ground. Repeat on your right side. Stretch your spine.

Candidate must describe how doing these exercises will challenge him/her physically to make the body more expressive and relate it to their own physical theatre work describing maybe physical challenges in creating a specific effect or movement. They can align certain movements from the exercises to be used within a physical theatre piece that they have been involved in.

(6)

TOTAL SECTION D: 20**SECTION E: PRACTICAL WORK AND REFLECTION**

Answer ONLY ONE of the questions in this section:

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

QUESTION 9: VOCAL WORK

9.1 Candidates own creative opinion based on the text suitably motivated. (2)

9.2 Possible answer:

I would speed up in line 5 in order to express a sudden desire or need to go back to a happier time of the relationship. Then suddenly slowdown in line 9 as the speaker realises the loss and loneliness that still envelopes him.

(4)

9.3 At least TWO words indicated as being emphasised and well-motivated through understanding of subtext. (TWO marks for motivations) (4)

9.4 Candidate must describe at least FOUR interpretive vocal techniques used: e.g.: TWO changes in pitch described and TWO suitable pauses for dramatic effect. Candidate must motivate his/her choices by showing an understanding of the subtext of the poem. Mark according to your own discretion. (5)

9.5 Marks must be awarded for the use of **correct dramatic arts terminology** e.g.:

- Development of voice: articulation, correct breathing, annunciation, pronunciation and projection.
- Development of movement: balance, control, strength, rhythm and characterisation.
- Believable expression: Stanislavski's ideas.

Clear practical motivations about their own development.

(5)
[20]

OR

QUESTION 10: LIVE PERFORMANCE (CHOICE QUESTION)

10.1 Mark according to the process or method that you as an actor will use in creating a character on stage. The candidate must refer to own experience as an actor in the preparation and performance of a role in a production or practical assessment performance that he/she has been involved in.

Level	Marks	Descriptor
Very Good	12–15	Candidate clearly describes an acting technique from first read-through the rehearsal process to performance. Candidate can refer to any practitioner he/she has studied. Most probable is mentioning of Stanislavsky's Method and include discussion about Action, Magic if, given circumstances, imagination, circles of attention, units and objectives, super-objective and through-line of action, emotion memory, tempo-rhythm in movement and the method of physical action to create a character. Candidate relates it clearly to own experience.
Good	9–11	Candidate clearly describes an acting technique from first read-through through the rehearsal process to performance. Candidate can refer to any practitioner he/she has studied. Most probable is mentioning of Stanislavsky's Method and include discussion about most of the aspects that could include: Action, Magic if, given circumstances, imagination, circles of attention, units and objectives, super-objective and through-line of action, emotion memory, tempo-rhythm in movement and the method of physical action to create a character. Candidate can relate it to own experience
Average	7–8	Candidate does not understand fully describe the process of creating a character. Mention is made of acting techniques in creating a character such as Stanislavsky's Method but a logical concise description is lacking. The discussion shows clear awareness of creating a character but lacks crucial detail of the creation/rehearsal/development. Not substantial reference to own experience.
Weak	0–6	Candidate makes general statements about acting but lacks clear knowledge of a specific acting technique or process and cannot relate it to his/her own experience in detail Vague general statements are made.

(15)

10.2 Marks must be awarded for the use of **correct dramatic arts terminology** e.g.:

- Development of voice: articulation, correct breathing, annunciation, pronunciation and projection.
- Development of movement: balance, control, strength, rhythm and characterisation.
- Believable expression: Stanislavski's ideas.

Clear practical motivations about their own development.

Markers to use own discretion in awarding of marks but should not award marks for vague statements.

(5)
[20]

OR

QUESTION 11: THE ROLE OF THE DIRECTOR (CHOICE QUESTION)

- 11.1 Mark according to the process or method that you are going to direct one of the plays that you have studied. The candidate must refer to a stage production or a film in the whole process of planning and preparing as well as the rehearsal process in directing this play/film.

Level	Marks	Descriptor
Very good	12–15	<p>Candidate clearly describes the process of directing from choosing a script, finding out about rights, planning a budget, space, auditions, casting, rehearsals, technical rehearsals, marketing and performance. Candidate indicates clearly the director as overall visionary of the style of the production and shows an awareness and describes the directors input in all aspects of the production including: actor's training (finding meaning, developing characters), creating the form – shaping the play visually and aurally, adding technical and design elements such as sound, lighting and set and costume design. The candidate explains the process by referring to a specific play.</p> <p>If the candidate has decided to do a film production of the play they should show a clear understanding of the different phases of film production: pre-production (scripting, casting, location hunting), production (rehearsal and filming) and post-production (editing). Candidate should show an understanding of the role of the director in film as being all important in using technical conventions to tell the story: Types of shots (storyboarding or creating a shooting script), working with a technical camera, lighting and sound crew as well as actors on set or location, working with an editor to put the final work together.</p>
Good	9–11	<p>Candidate describes most aspects of the process of directing from choosing a script, casting, rehearsal and performance. Candidate is aware of the director's involvement in all aspects but does not clearly show or articulate an understanding of the creative power of the director.</p>
Average	7–8	<p>Candidate mentions most of the following aspects: actor's training, budget concerns, performance space, rehearsal schedule, technical aspects such as sound, lighting and set and costume design. The candidate explains the process by referring to a specific play.</p> <p>If the candidate is aware of most aspects of film directing if he/she has decided to do a film production of the play they should show awareness of the different phases of film production: pre-production (scripting, casting, location hunting), production (rehearsal and filming) and post-production (editing). Candidate shows an understanding of the role of the director in film as being important but does not clearly show or articulate the importance of the technical aspects in this medium of telling a story: Most of the following aspects are mentioned: Types of shots (storyboarding or creating a shooting script), working with a technical camera, lighting and sound crew as well as actors on set or location, working with an editor to put the final work together.</p>
Weak	0–6	<p>Candidate does not understand or fully describe the process of directing. Mention is made of the important aspects of selection and rehearsal but is often vague in describing the detailed involvement of the director in all aspects of the production. There is some reference to a specific play.</p>

(15)

11.2 Marks must be awarded for the use of **correct dramatic arts terminology**
e.g.:

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

Clear practical motivations about their own development.

Markers to use own discretion in awarding of marks but should not award marks for vague statements.

(5)
[20]

OR

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

12.1 Imagine you are the designer of one of the plays you have studied this year. Do a complete and detailed set design (floor plan) for the production. Your design can be for a studio set for film or a set for a stage production. Write short notes and labels to motivate your choices and make your design clear.

(15)

Level	Marks	Descriptor
Very good	12–15	A clear and creative design suited to the style of the production showing clearly the type of staging and the audience relationship. Design shows evidence that the following about the play were considered: environment or setting, atmosphere, themes of the play and the kind of characters. All detail of the set and décor are clearly indicated and labelled. Candidate uses compositional elements in the placing of decor as well as different levels (rostra, chairs, stairs, etc.) to create an interesting visual image as well as a practical space for performance allowing maximum use of space. Candidate clearly describes the process of directing from choosing a script, casting, rehearsal and performance. Candidate indicates clearly the director as overall visionary of the style of the production and shows an awareness and describes the directors input in all aspects of the production including: actor's training, budget concerns, performance space, rehearsal schedule, technical aspects such as sound, lighting and set and costume design. The candidate explains the process by referring to a specific play. If the candidate has decided to do a film set design all aspects above must still be covered but the candidate must show clearly the positioning of the camera and show awareness of camera movement. More detail is required for a film set if the design is for a realistic (mise en scene) interpretation although candidate might also decide on a more expressionistic or avant-garde setting (film noir) or surrealistic
Good	9–11	A clear and functional design suited to the style of the production showing clearly the type of staging and the audience relationship. Design shows evidence that most of the following about the play were considered: environment or setting, atmosphere, themes of the play and the kind of characters. All detail of the set and décor are clearly indicated and labelled. Candidate uses compositional elements to some extent in the placing of decor as well as different levels (rostra, chairs, stairs, etc.) but not always the best placement or choices for performance or aesthetic reasons. Some awareness of the camera position and movement is evident in a set design for film. The design shows awareness of the style of the production.

Average	7–8	A very average design that does not clearly adhere to the style of the production but seems almost just functional. The design must be showing clearly the type of staging and the audience relationship. Design shows evidence that some of the following about the play were considered: environment or setting, atmosphere, themes of the play and the kind of characters. All detail of the set and décor are clearly indicated and labelled. Candidate is aware of visual composition on stage and use of levels but the design is ordinary without much innovation and/or creativity. Candidate is very vaguely aware of any different requirements if designing a film set.
Weak	0–6	A very poor or uninteresting design that is not clear in the placing of décor pieces and shows little regard for the style of the play or consideration to the atmosphere and themes of the play. The design is difficult to understand and lacking in labelling.

(15)

12.2 Marks must be awarded for the use of **correct dramatic arts terminology** e.g.:

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

Clear practical motivations about their own development.

Markers to use own discretion in awarding of marks but should not award marks for vague statements.

(5)
[20]

TOTAL SECTION E: 20
GRAND TOTAL: 150