



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2017

**DRAMATIC ARTS
MARKING GUIDELINES**

MARKS: 150

The marking guidelines consist of 31 pages.

INSTRUCTIONS AND INFORMATION

1. Candidate must refer to Dramatic Arts theory and should contextualise this within the framework of 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 'What', 'Why' and 'How' with pointed references to examples in the text.
2. The suggested answers are often beyond the capacity of Grade 11 candidates and should therefore be regarded as a learning resource/tool for the markers.

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

Use the following rubric and notes as guidelines for the marking process.
Candidate must use the play text they have studied at their school as reference to instances where conventions and examples are needed.

	MARKS	DESCRIPTOR
Excellent Metacognitive knowledge Creative	27–30 90–100 A+	<ul style="list-style-type: none"> Thinking process: Adapts factual, conceptual, procedural and meta-cognitive knowledge in the question, source and integrates the demands of the question. Quotes in a differentiated, interpretative, creative and original manner. Evaluates examples in the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content. Designs and creates an argument in a new and unique pattern that proposes reflexive creative, critical and analytical thinking. Cognitive level: Demonstrates an ability to create, reorganise, synthesise, discover, renew, change, elaborate, and improve.
Very Good Metacognitive knowledge Evaluation	24–26 80–89 A	<ul style="list-style-type: none"> Thinking process: Appraises factual, conceptual, procedural and meta-cognitive knowledge in the question, source and content and integrates the demands of the question. Quotes in a differentiated, interpretative and interesting manner. Appraises/Assesses examples in the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content. Compiles an argument in an interesting pattern that proposes reflective critical and analytical thinking. Cognitive level: Demonstrates ability to judge, critique, recommend, report, evaluate, predict, invent, and propose.

Good Procedural knowledge Analyse	21–23 70–79 B	<ul style="list-style-type: none"> Thinking process: Analyses, distinguishes and explores factual, conceptual, and procedural knowledge in the question, source and the content and integrates the demands of the question. Quotes in a differentiated and interpretative manner. Analyses/dissects examples in the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content. Compiles an argument that proposes critical and analytical thinking. Cognitive level: Demonstrates the ability to analyse, infer, deconstruct concepts, interrelate, attribute and discover.
Satisfactory Procedural knowledge Application	18–20 60–69 C	<ul style="list-style-type: none"> Thinking process: Analyses and distinguishes factual, conceptual and procedural knowledge in the question, source and content and integrates the demands of the question. Quotes in an organised, differentiated and interpretative manner. Integrates examples from the play text, the theatre movement and other additional sources within a wide range of appropriately chosen theoretical, practical and aesthetic content. Provides an argument that proposes critical and analytical thinking. Cognitive level: Demonstrates an ability to apply, construct, integrate, simulate.
Average Conceptual knowledge Comprehension	15–17 50–59 D	<ul style="list-style-type: none"> Thinking process: Explains, interprets and rephrases factual and conceptual knowledge in the question and source and content and integrates the demands of the question. Quotes in a differentiated manner. Interprets examples in the play text, the theatre movement and other additional sources within a general range of predictable, theoretical practical and aesthetic content. Provides an argument that proposes analytical thinking. Cognitive level: Demonstrates the ability to interpret, infer, exemplify, classify, summarise, compare and explain.

Moderate Conceptual knowledge Remember	12–14 40–49 E	<ul style="list-style-type: none"> Thinking: Explain and interpret factual and conceptual knowledge in the question, source and content, and integrate the requirements of the question and quotation separately. Explain examples from the theater text, the theater period and other additional sources within a narrow range of theoretical, practical and aesthetic content. Write an explanation in a series of predictable / general thinking processes. Demonstrate the ability to interpret, deduce, as an example, classify, summarise, compare and explain.
Elementary Factual knowledge Remember	10–11 30–39 F	<ul style="list-style-type: none"> Thinking process: Defines and applies knowledge from memory and integrates the demands for the question. Quotes in an uncomplicated/straightforward and fundamental manner. Selects examples in the play text, the theatre movement and other additional sources within a narrow range of theoretical and aesthetic content. Writes an explanation within a range of predictable thinking processes. Cognitive level: Demonstrates an elementary ability to solve problems, identify, list, relate and define.
Not Achieved Factual knowledge Remember	1–10 20–29 G	<ul style="list-style-type: none"> Thinking process: Remembers and applies disjointed/irrelevant knowledge. Demonstrates limited to basic ability to solve the demands of the question. Chooses examples from the play text, the theatre movement and other sources. Writes an explanation within a basic range of thinking processes that is decontextualised. Cognitive level: Demonstrates a limited ability to identify, list, relate, define, interpret, and differentiate.
Not Achieved Factual knowledge Remember	0 H	<ul style="list-style-type: none"> Demonstrates no understanding of the question or source, unable to write an essay, provides no examples from the play text or the theatre movement OR Presents a few facts, unrelated to the question. OR Unable to identify, list, relate or define OR Presents memorised information and content that does not answer the question.

The following are notes related to Realist Theatre, the basics from which candidate should at least refer to in response to the question.

BACKGROUND

Realism in the last half of the 19th-century began as an experiment to make theatre more useful to society. The mainstream theatre from 1859 to 1900 was still bound up in melodramas, spectacle plays (disasters, etc.), comic operas, and vaudevilles.

But political events – including attempts to reform some political systems – led to some different ways of thinking. Revolutions in Europe in 1848 showed that there was a desire for political, social and economic reform. Many governments were frightened into promising change, but most did not implement changes after the violence ended.

Technological advances were also encouraged by industry and trade, leading to an increased belief that science could solve human problems. But the working classes still had to fight for every increase in rights: unionisation and strikes became the principal weapons workers would use after the 1860s—but success came only from costly work stoppages and violence. In other words there seemed to be a rejection of Romantic idealism; pragmatism reigned instead. The common man seemed to feel that he needed to be recognised, and people asserted themselves through action.

BEGINNINGS OF THE MOVEMENT

Realism came about partly as a response to these new social/artistic conditions. The movement began in France and by 1860 had some general precepts:

- ✓ Truth resides in material objects we perceive through all five senses; truth is verified through science.
- ✓ The scientific method – observation – could solve everything (empirical sciences).
- ✓ Human problems were the highest were home of science priority
- ✓ Art – according to the realist view – had as its purpose to better mankind.
- ✓ Drama was to involve the direct observation of human behaviour; therefore, there was a thrust to use contemporary settings and time periods, and it was to deal with everyday life and problems as subjects.
- ✓ As already mentioned, Realism first showed itself in staging and costuming. Three-dimensional details had been added by 1800. By 1850, theatre productions used historically accurate settings and costumes and details, partly as a result of romantic ideals. But it was harder to get Realism accepted widely.
- ✓ The plays followed the structure of a well-made play.

A WELL-MADE PLAY

- The play follows a strict logic of cause and effect.
- The plot is based on secrets known to the audience but withheld from the major characters so as to be revealed to them in a climactic scene.
- The plot usually describes the culmination of a long story, most of which has happened before the start of the play. This late point of attack requires that the audience be informed of the antecedent material in exposition in the form of dialogue or monologue. The Scribe frequently used soliloquies, monologues and asides.
- Action and suspense grow more intense as the play proceeds. This rise in intensity is arranged in a pattern achieved by the contrivance of entrances, exits, letters, revelations of identity, and other such devices.
- The protagonist (hero) in conflict with an adversary, experiences alternately good and bad turns of fortune. This creates the emotional rhythm of the play.
- The lowest point in the hero's fortune occurs just before the highest. The latter occurs in a *scène à faire* or obligatory scene that characteristically hinges on the disclosure of secrets.
- The plot, or part of it, is frequently knotted by a misunderstanding, a *quid pro quo*, in which a word or situation is understood in opposite ways by two or more characters.
- The denouement, literally, the untying (the resolution), is logical and, hence, clear. It is not supposed to have any remaining or unsolved quotient to puzzle the audience.
- The over-all action pattern of the play is reproduced on a small scale in each act. It is, in fact, the principle according to which each minor climax and scene is constructed.

THEMATIC CHARACTERISTICS OF THE WELL-MADE PLAY

- The well-made play is almost always topical or seems to be.
- The well-made play scrupulously avoids metaphysical concerns and all suggestion of radical, as opposed to merely incidental, evil in society. (A villain may be radically, unchangeably evil, however.) The reasons for these omissions are obvious: metaphysics (in the realm of epistemology) and evil (in the realm of social morality) are imponderables, at least within the two hours' traffic of the stage. Neither can be reduced to logic, and when they are explored, they lead to fundamental questions of the nature of reality. Such things would obviously play havoc with the structure of a well-made play. Ergo, in substance at least, the well-made play is anti-romantic.

- Avoidance of metaphysical and radical social evil does not mean the well-made play must avoid religion or conventional morality – quite the opposite. As long as the religious or moralistic opinions and sentiments do not raise fundamental questions about the given order of things, they may be usefully employed (whether sincere or not is beside the point) to put a gloss on the situation and lend it a guise of profundity. The plays themselves must be a catalogue of middle class values centring on the family.
- The well-made play almost invariably includes some difficulty between the sexes. The reason is obvious. In the 19th century, this usually meant a matter of social or class incompatibility between married or engaged persons, money, different moral standards, the presence of a 'third party,' or a 'fallen woman,' etc. In more recent times, these have taken on a Freudian tint. It is, of course, de rigueur that the difficulty or misunderstanding between the sexes is capable of a logical solution.

CONVENTIONS OF REALIST THEATRE

- Characters are believable, everyday types.
- Costumes are authentic.
- The realist movement in the theatre and subsequent performance styles have greatly influenced 20th century theatre and cinema and its effects are still being felt today.
- Triggered by Stanislavski's system of realistic acting at the turn of the 20th century, America grabbed hold of its own brand of this performance style (American realism) and acting (Method Acting) in the 1930s, 40s and 50s (The Group Theatre, The Actors Studio).
- Stage settings (locations) and props are often indoors and believable.
- The 'box set' is normally used for realistic dramas on stage, consisting of three walls and an invisible 'fourth wall' facing the audience.
- Settings for realistic plays are often bland (deliberately ordinary), dialogue is not heightened for effect, but that of everyday speech (vernacular).
- The drama is typically psychologically driven, where the plot is secondary, and primary focus is placed on the interior lives of characters, their motives, the reactions of others etc.
- Realistic plays often see the protagonist (main character) rise up against the odds to assert him/herself against an injustice of some kind.
- Realistic dramas quickly gained popularity because the everyday person in the audience could identify with the situations and characters on stage.
- Norwegian playwright Henrik Ibsen (*A Doll's House*, *Hedda Gabler*) is considered the father of modern realism in the theatre.
- Characters in realistic plays are often middle class.

- Realistic plots are not sordid (or morbid) but are more engaging for an audience.
- In some ways, realistic acting is more contrived than naturalistic acting in both rehearsal and performance.

The above notes are intended to offer support, also in the light of resource development for classroom situations. There will be facts extracted from above and applied in response to the question. Markers have to assess candidates' response and this has to refer to the play that candidates have studied under theatre of realism in the specific school.

[30]

TOTAL SECTION A: 30

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

- 2.1 Hybrid theatre is one way to describe performance pieces that blend elements of two or more genres. These might include dance, drama, poetry, gestural movement, hip-hop, video, performance art, storytelling, stand-up comedy, puppetry, visual arts, new media etc.

Candidates must then give an example from South African Theatre. This can be the manner in which a South African production, for instance, uses an international style such as Realism, Epic Theatre, Expressionism etc. *Like Master Harold and the Boys, Boesman and Lena, People are living There*, all of which employ international trends such as Realism, Absurdism etc.

Award marks if candidates understand the term 'Hybrid' and if they can come up with examples thereof. (4)

- 2.2 **Gibson Kente** is considered the father of Township Theatre. He introduced musical theatre to the impoverished townships of South Africa. He helped in launching the careers of many other South African entertainers such as Brenda Fassie and Mbongeni Ngema. He connected with local audiences not only by entertaining them with laughter, music and dance but also through dealing with social issues such as crime, poverty and later on Apartheid. He trained actors to perform in a certain exaggerated, elaborate, detailed, highly articulated style of acting to accommodate the acoustic conditions of the township halls and the mass theatre etiquette of its audiences.

Award TWO marks for the name and TWO marks per contribution, well discussed by candidate. (6)

- 2.3 Candidates may discuss any TWO South African practitioners.

For instance:

John Kani, Mbongeni Ngema, Ronnie Govender, Winston Ntshona, Barney Simon, Malcolm Purkey, Athol Fugard, H.I.E Dlomo, Bheki Mkhwane, Rev Mzwandile Magina, Bob Leshoai, Connie Mabaso, Alton Khumalo, Bloke Modisanyane, Zakes Mokae, Percy Mtwana, Maishe Maponya, Matsemela Manaka, Mannie Manim etc.

Candidate is awarded ONE mark for the name of the practitioner and TWO for discussing their works. (6)

- 2.4 The response to this question will be based on class work and the style of the study text itself. Markers have to consider candidates' knowledge of the different implications of space and how it influences performance, its dynamics as far as the audiences are concerned and whether the study text can survive under such conditions.
- Award TWO marks if a candidate understands the conditions of a township space, and FOUR marks for a full understanding of the text and if it is suitable, with reasons, to be performed in a township space. (6)
- 2.5 Candidates discuss the socio-political issues of the time of the production as discussed in class.
- Use the following rubric to assess candidates' responses:
ANNEXURE 3. (8)
- 2.6 The following are the functions of Community Theatre as discussed in the CAPS edition of the Grade 11 textbook.
- Builds relationships with members of the community and thus motivates them to participate.
 - Works with the community to help them study their situation in order to identify issues for in-depth analysis.
 - Uses indigenous forms of cultural expression in that area for theatre-for-development.
 - Organises performance as a way of bringing communities together and agreeing on solutions and actions.
 - Explores through drama, dance, mime and songs, ways of deepening the understanding of the issues and looking for solutions.
- ONE mark per function discussed. (5)
- 2.7 Candidates' opinions response, However, mark allocation should be guided by substantial knowledge of the value of drama in the community and the need, if it exists, of a sustenance of drama as a medium of communication in society. (5)

TOTAL SECTION B: 40

SECTION C: STYLISTED THEATRE**QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE**

3.1 The following are the THREE types or classes of the Engungun:

- Alabala – this performer, the ‘one who plays the drum’ has a textured, pattered costume which he manipulates while dancing so that it swells, shrinks and keeps changing shape. This continual vibrating movement hypnotises the viewer, and adds to the feeling that the dancer is a creature from the ‘other side’ – a ‘being from beyond’.
- Onidan – the ‘owner of miracles’ is a trickster mask, more expressive and lavish than alabala, with rich dark velvets and a white lining underneath. Onidan performs astounding magical acts – transforming dramatically by turning the outer garment inside out to create magic.
- Idan – naturalistic and satiric masks: These masks are rather naturalistic, performing sketches that relate to the human world. Human caricature masks are satirical, mocking certain elements of Yoruba society. They are deliberately ugly, in order to make the social commentary perfectly clear. The Prostitute has big teeth marring an otherwise perfectly formed face. There is a Palmwine Drunkard and a Dahomean character – an old enemy of Yoruba – a hideous warrior with blue boils.

Candidates must be rewarded ONE mark for mentioning the Engungun and TWO marks for two facts regarding the Engungun. Consider the number and substantiality of the response and award THREE in the case where candidate only gives details of the Engungun without giving the name.

(3 x 3) (9)

3.2 The following are holistically elements of drama. Candidate may use only THREE in response to this question.

One-Act Play: Takes place in a single location and unfolds as one continuous action. The characters in a one-act play are presented economically and the action is sharply focused.

Act: Major division in the action of a play, accommodating changes in time, setting, character(s) and mood. Acts are further divided into scenes.

Scene: Changes when the location of the action shifts or when a new character enters.

Dialect: A type of informational diction. Dialects are spoken by definable groups of people from a particular geographic region, economic group, or social class. Writers use dialect to express differences in educational, social, and regional backgrounds of their characters.

Dialogue: The verbal exchanges between characters.

Drama: Derived from the Greek word *dram*, meaning to do or to perform.

Play: General term for a work of dramatic literature.

Playwright: The writer who writes plays.

Exposition: A narrative device, often used at the beginning of a work that provides the necessary background information about the characters and their circumstances.

Stage Directions: The playwright's instructions about how the actors are to move and behave.

Plot: The author's arrangement of incidents in the play.

Theme: The central idea or meaning of the play.

In Media Res: Term used to describe the common strategy of beginning a story in the middle of the action, usually on the verge of some important moment.

Denouement: A French term meaning unraveling or unknotting, used to describe the resolution of the plot following the climax.

Irony: The difference between what appears to be true and what is known to be true.

Cosmic Irony: Also called irony of fate. Occurs when God, fate, or some larger, uncontrollable force seems to be intentionally deceiving characters into believing they can escape their fate.

Verbal Irony: The difference between what is said and what is true (sarcasm).

Dramatic Irony: Difference between what the character believes to be true and what the reader or audience knows to be true.

Situational Irony: The difference between what is expected to happen and what actually happens due to forces beyond human comprehension and control.

Award marks for ANY other elements of drama as discussed in other works. ONE mark per drama element mentioned and ONE mark for an explanation. (2 x 3) (6)

- 3.3 Markers should consider the socio-political issues evident in the play that has been studied. Candidates must be able to demonstrate understanding of the terms, such as socio-political context and be able to discuss these issues per text that has been studied.

Use the following rubric to assist in the marking process:

ANNEXURE 1.

(10)

3.4 Award TWO marks per similarity discussed. The following are some of the similarities observed between Poor Theatre and African Theatre.

- By origin, Jerzy Grotowski visited some of the African countries to get inspiration and to use the African rituals as the defining factors for his Poor Theatre.
- Both are ritualistic and symbolic in performance.
- The audience is drawn to participate unlike in traditional theatre
- There's some basis of music or singing using human instruments like voice and body for percussions.
- The minimalistic use of props.
- Props are used for symbolic use.
- The actor's body is the centre of performance.
- The performance space is not formalized.
- As long as people watch and there's a performance space, theatre can happen.

Award TWO marks per similarity that are well-discussed. (2 x 5) (10)

3.5 Markers should consider the following from candidates' responses:

Because African Theatre performances are mostly identical to that of Poor Theatre, candidate may use the same requirements to respond to this question.

- The ability to use voice for imagery
- Using the body to create characters and to indicate setting
- Being spiritually engaged in performance
- Performances are usually outside and the demands from the actor, vocally and using gestures, are more intense and actors need to be ready for this.

Mark holistically and consider the above as guidelines. Candidates may be awarded full marks in the case where they discuss TWO facts with logical explanations and sticking to the facts associated to this style of performance. Award a mark also per note if written in point form.

(5)

OR

QUESTION 4: ELIZABETHAN THEATRE

- 4.1 The term 'Elizabethan Theatre' itself directs our attention to Queen Elizabeth who ascended the throne in 1558.

OR

The queen personally loved arts and therefore promoted drama and other forms of literature. The origin of theatre in England is linked to the medieval Miracle and Morality plays. Before proper theatres came about, plays were performed in the courtyard of inns or sometimes, in the private houses of noblemen, great lords and civic officials. Other venues included courts, halls at the universities of Oxford and Cambridge, and the Inns of Court. The building of theatres in London began only shortly before Shakespeare wrote his first plays in the 1590s. There were two kinds, outdoor or public playhouses that could accommodate a large number of audiences, and indoor or private theatres for a much smaller audience. However, in later, theatres received an unsavoury reputation.

Any TWO valid interpretations discussed in class. (4)

- 4.2 The following are definitions of a monologue and a soliloquy:

Soliloquy: is a solo speech by a character meant to express their innermost thoughts. It is usually presented to the audience to make them understand the character's inner thoughts and feelings as though they were not being spoken at all. Usually no other character hears a soliloquy and if they are onstage during a soliloquy the character who is giving it seems to disregard them; the other characters are involved in other actions.

Monologue: a monologue is a speech delivered aloud by one character to express their thoughts. Usually they present their monologue to another character or to the audience in the understanding that other characters are able to hear them.

Candidate must be awarded FOUR marks for providing TWO differences and TWO marks for the example. (6)

- 4.3 The following were the skills required from an Elizabethan theatre actor:

- Actors needed to be educated and able to read, as he would have to learn his words from handwritten parchments.
- Had to be able to sing, play an instrument, be able to sword fight and speak energetic poetry.
- They deliver had to be fit and agile
- Boys had to play female roles

Any TWO of the above. (2 x 2) (4)

- 4.4 4.4.1 Candidates have to identify certain events from the play that they have studied, also keeping the following information in mind.
- With God at the top of the chain the different classes were in order from the most important to the least important.
 - The rural workforce were husband men. (These were farmers that worked their own lands.) The average farm would have been about 12 acres and would create an income of 34 pounds per annum.
 - Labourers and cottagers were people who had to work for others for wages.
 - Landless labourers often lived at little above subsistence level and in a poor economy would easily resort to desperate measures in order to get money.
 - One was born into a social status and very rarely did one move between the levels of social hierarchy.
- Use the following rubric and the above notes to assess candidates' responses: **ANNEXURE 2.** (12)
- 4.4.2 The candidate selects one valid character from a text that they have studied and accounts for the choice of costume. Candidates must indicate an understanding of the use of costumes in theatre and the era. (6)
- 4.5 Candidate responds to the question by virtue of their opinion. This opinion must demonstrate the value of drama in our society and the academic world generally. The opinion must also demonstrate whether a candidate values the role of drama and literature as a source of social transformation and sustenance of the various forms of heritage. (8)
- [40]**

OR

QUESTION 5: THEATRE IN THE FAR EAST

- 5.1 The Eastern or even most of the traditional theatre are rooted in ritual performances. Like the origins of modern drama, it is believed that rituals were the starting point for performances and the distinctions to style.

Mark according to information learnt in class and on the ground of candidates' understanding of drama concepts and the history of the Far East Theatre style that they majored in this journey. (5)

- 5.2 Actors in Chinese Theatre are divided into the FOUR roles stated below:

- Sheng (male roles): They range from young to old and weak to powerful. They can include statesmen, scholars, lovers, warriors and other heroic types. There are roles which involve acrobats and fighting, and those which are restricted to singing and dancing.
- Tan (female roles): These are sub-divided into six kinds; virtuous wife or lover, coquettes, warrior maidens, young unmarried girls and evil women. These roles were originally all played by women.
- Ching ('painted face' roles): 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 or evil or whether they must engage in fighting and gymnastics.
- Ch'ou (clown roles): 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, shrewed mothers-in-law or soldiers. They must be good at mimicry and acrobatics.

Award TWO marks for every role with an explanation. ONE mark if the candidate has only given the role without an explanation. (8)

- 5.3 For the following reasons, which are facts regarding to staging in the Far East theatre, a Far East play cannot be staged on a proscenium stage. In their response, candidates have to demonstrate the following info as reason why Far East theatre productions may not be performed on a proscenium stage.

In a Noh Theatre: There are two main parts of the stage: the bridge (hashigakari) and the main acting area (butai.) The roof of the main acting area is supported by four columns, each with its own name and associated with a particular character.

In a Japanese Kabuki Theatre: every location is represented by scenery, which is changed in full view of the audience, using the revolving stage and elevator traps, or changed by stage attendants. Its most distinctive feature is the *hanamichi*, or flower-walk – a raised gangway leading from a small room at the back of the auditorium to the stage.

China: stages were square platforms, exposed to the audience on three, sometimes four, sides. An embroidered curtain known as a *shoujiu* was hung above the platform, dividing it into two parts: the back stage and the stage. In front of the curtain various musical instruments were placed on a table.

Mark holistically and evaluate facts as reasons. (6)

- 5.4 Candidates must demonstrate knowledge of style as per study text. In their response they must support their statements with facts that are relevant to the theatre style they find befitting to the text they have studied.

Use the following rubric to assess candidates: **ANNEXURE 2.** (12)

- 5.5 Candidate has to demonstrate knowledge of the use of make up in the three Far East Theatre styles as studied in class sessions. Their writing must also prove that they understand the place and the career of a make-up artist in order to give appropriate instructions.

Use knowledge that is supposed to have been learnt in class to assess the candidates. (5)

- 5.6 This question is based on the understanding of theatre as a whole especially to measure the value and the place of arts in our society and the learning of classics as a necessity.

Use own discretion. (4)
[40]

OR

QUESTION 6: CONTEMPORARY AMERICAN THEATRE

6.1 The following are the similarities between American and South African political history:

- ✓ Both countries were inhabited by indigenous people for a long time before being 'discovered' by European explorers.
- ✓ The prior claim of the people who had been living there for centuries was not recognised.
- ✓ Christopher Columbus (1492) and Bartholomew Dias (1448), respectively 'discovered' America and South Africa
- ✓ European settlers arrived in both countries and settled on the coast.
- ✓ They were escaping religious persecution.
- ✓ The settlers were very religiously conservative.
- ✓ Civil war and the war against apartheid.
- ✓ Both countries used theatre traditions from Britain.
- ✓ There came a time when there was a huge influx of immigrants coming both countries.
- ✓ Discovery of gold in California and Johannesburg.

Candidate must be awarded marks for FIVE facts that are well discussed or ONE mark per fact mentioned.

(10)

6.2 Consider the following guidelines and award TWO marks per fact regarding to Broadway:

The Broadway Theatre is one of a select few legitimate theatres that was originally built as a movie house. Its seating capacity of 400-2000 made it ideal for the changeover to musical theatre in 1930. It showed movies for a brief period again in the 1950s, but has been a legitimate theatre ever since. It was the centre of commercial theatre in New York.

(6)

6.3 6.3.1 The following is a commonly accepted definition of the American dream:

The belief that anyone, regardless of where they were born or what class they were born into, can attain their own version of success in a society where upward mobility is possible for everyone. The American dream is achieved through sacrifice, risk-taking and hard work, not by chance. Both native-born Americans and American immigrants pursue and can achieve the American dream. In contrast to other political and economic systems, such as communist dictatorships, America's free-enterprise system makes possible the circumstances that allow individuals to go beyond meeting their basic needs to achieve self-actualisation and personal fulfilment.

(2)

- 6.3.2 Candidate discusses the themes of an American Theatre production that they have studied. Use the following rubric to assess candidates **ANNEXURE 1**. (10)
- 6.3.3 Candidates select two characters from the play that has been studied and analyse them according to the instructions of the questions. Candidate must demonstrate knowledge of the studied text and its character relationship dynamics.
- Mark holistically. (6)
- 6.4 The following is a definition of The Method or Method Acting as known by many:
- When Lee Strasberg defined what is popularly known as Method Acting he used a simple declarative sentence:
- Method acting is what all actors have always done whenever they acted well.
- It is an organic process of creativity that talented actors used, often times unconsciously, to accomplish what audiences experienced as a moving performance. This was the (re)experiencing of life by the actor within the fiction of the story as if it were true and happening now. Aristotle said that the secret to moving passions in others is to be moved oneself, and that moving oneself is made possible by bringing to the fore visions of experiences from life that are no longer present. Aristotle stated the core principle of The Method, the creative play of the affective memory in the actor's imagination, as the foundation for (re)experiencing on stage.
- This idea was first called the 'System' by Konstantin Stanislavsky, and later further developed by Lee Strasberg (at the Group Theatre, the Actors Studio and then at the Institute). 'The Method' trains actors to use their imagination, senses and emotions to conceive of characters with unique and original behaviour, creating performances grounded in the human truth of the moment.
- The above guidelines should be accompanied by advisory notes. (6)
[40]

OR

QUESTION 7: EXPRESSIONIST THEATRE

- 7.1 Consider the history of Expressionism as discussed in class to assess candidates. The following is a brief account as to how Expressionism emerged in theatre:

Expressionism started in Germany in the early 1900s. Expressionism was inspired by works in literature and the visual arts such as Edvard Munch's painting, *The Scream*. Initially a rebellion against Realism and Naturalism in the theatre, Expressionism's impact was intense. Later it influenced practitioners such as Bertolt Brecht and Erwin Piscator. Expressionism made way for other, more militant performance styles in Germany, such as Epic theatre. The form later spread to Europe and America, soon impacting audiences across the globe as playwrights from Sean O'Casey to Eugene O'Neill dabbled in the new form, producing expressionist plays of their own.

- ✓ The term 'Expressionism' was first used in the visual arts and later applied to the theatre
- ✓ Expressionism began as a catch-all term for anything in the arts that departed from realism
- ✓ It was sometimes used as a synonym for surrealism (due to the dreamlike elements of many expressionist plays)
- ✓ Began in Germany around 1912
- ✓ Short-lived but significant theatrical movement
- ✓ Died out around 1921
- ✓ Rebellion against realism and naturalism in the theatre
- ✓ The expressionists believed realism and naturalism focused only on surface detail, while Expressionism focused on the inner qualities of the protagonist (and humanity)
- ✓ A theatre of social and political protest (war, family, industrialisation, mass production)
- ✓ Forerunners of German expressionism included playwrights whose works contained expressionist elements well before the period began in Germany in the early 1900s: Georg Buchner (*Woyzeck*, 1879, unfinished since 1837), Frank Wedekind (*Spring Awakening*, 1891, first performed 1906) and August Strindberg (*A Dream Play*, 1901, first performed 1907).

- ✓ Elements of Expressionism influenced the early years of Epic theatre (scenic design), though Brecht largely loathed this style (particularly its emotional appeal) and concentrated on creating his own form of (more militant) theatre.
- ✓ Expressionism most typically presents a nightmarish vision of the human situation.

Award marks for any relevant information that might be extra concerning class sessions. (6)

- 7.2
- ✓ He founded psychoanalysis from which point Expressionism drew inspiration
 - ✓ His works were mainly to analyse the unconscious and dreams
 - ✓ He believed that the unconscious mind stored all experiences, especially those that were traumatic
 - ✓ He believed that the unconscious had a strong impact on people's behaviour, but because the thoughts were not conscious, they could not be easily controlled.
 - ✓ His understanding of defence mechanism in human behaviour was highly influential.
 - ✓ He saw religion as an illusion and the psychological justification of a character as more truthful than that based on the external environment.

Award TWO marks for knowledge of Sigmund Freud and TWO marks per detailed account of his influence on Expressionism. (2 x 2 + 2) (6)

- 7.3 7.3.1 Consider this basic definition of the term *subjectivity* as the common definition from which candidates may draw their responses.

Subjective is based on individual opinion or experience. Something that is subjective is up for personal interpretation and subject to personal feelings. (2)

- 7.3.2 Consider the following guidelines as the basis from which candidates may respond. Use the rubric to help with assessment: **ANNEXURE 2.**

The themes are mostly influenced by the suggested absence of humanity and political and/or social circumstances. Consider the themes in the study text.

Structure:

- ✓ Episodic (unified by a central idea or argument)
- ✓ Self-contained, loosely connected scenes
- ✓ Disjointed
- ✓ Short, static scenes, not causally linked (as with realistic and naturalistic plays)
- ✓ Use of tableaux
- ✓ Antithesis of the well-made play
- ✓ Shift away from realism

Dialogue:

- ✓ Truncated
- ✓ Clipped
- ✓ Fragmented
- ✓ Telegraphic speech patterns juxtaposed with long monologues
- ✓ Rapid, breathless speech
- ✓ Poetic and lyrical
- ✓ Mix of prose and verse
- ✓ Speech consists of a small number of words and/or phrases
- ✓ Dialogue disconnected with the actor's movement and gesture
- ✓ Unusually long pauses and silence in dialogue
- ✓ Distinct lack of interpersonal communication between characters

(12)

7.3.3 The following are facts regarding to expressionist acting. Candidates must have these basics in their response:

Acting Style:

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

Award full marks if candidate explained the above well in connection to the question.

(6)

7.4 Candidate makes a choice. Consider the conventions of both styles and see if a candidate demonstrates knowledge and understanding thereof.

Use the following rubric to assess candidates' answer:

ANNEXURE 3.

(8)

[40]**TOTAL SECTION C: 40**

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

QUESTION 8: THEATRE HISTORY

- 8.1.1 Candidates should be awarded TWO marks per practitioner's name and surname and ONE mark if they only mention the name or the surname.

Jerzy Grotowski for SOURCE 1

Constantine Stanislavski for SOURCE 2

(4)

- 8.1.2 Consider the following and award candidate TWO marks for every difference they identify.

SOURCE 1	SOURCE 2
Actors wear similar costumes	Actors wear individual costumes
Costumes do not express character's personality, age, social class etc.	Costumes express character's personality, age, social class etc.
The actors are using their bodies to communicate ideas and scenery.	Actors are naturalistic and portray familiar types of people in everyday society
Physical theatre style of acting	Realistic acting
Set on an empty stage	The use of a box-set
Lighting does not define time and place	Lighting defines the time of day and the ideal amount of light relevant thereto
No use of props	Evident use of props
Absence of décor	Décor is used

(10)

- 8.2 This question tests knowledge of Jerzy Grotowski's Poor Theatre techniques. The following basic principle, thus, must be demonstrated from candidates' responses.

Grotowski believed that the perfect actor sacrifices his body to acting, hence the term holy actor. Only the holy actor is capable of performing the Total Act, or an act that does not veer from the purpose of theatre.

(6)
[20]

Answer ONLY ONE question from the following:

QUESTION 9: VOCAL AND PHYSICAL WORK

- 9.1 9.1.1 Subtext is found in modern plays that use realistic dialogue. The idea of subtext is based on modern psychology that often looks for a deeper meaning in things we say. As an example, if someone longingly says, "What a beautiful sunset!" the subtext might be. "I wish my life was filled with these" or "I want this moment to last forever".

Subtext is an important tool that playwrights use frequently as it enriches a play on numerous levels, making for more complex characters, more twists and turns in the plot, and more interesting dialogue.

Consider candidates' understanding of this concept and evaluate if they can apply it in a question of this nature. (4)

- 9.1.2 Candidates must demonstrate the understanding of using voice for theatricality in performance:

Voice may be used for the following:

- To express character's state of mind
- To explore the health of the character
- To express age and status
- Psychological and emotional state of a character

These can be achieved through the use of tone, pace, pitch, the length of the pauses etc. (6)

- 9.2 9.2.1 Candidate's own response. However, pay attention to the basics of physical characterisation in performance.

Consider the following:

Physicality in drama means what you say without using words or speech. We can learn a lot about a person from the way they stand, move and gesticulate, and by studying their facial expressions and physical characteristics.

Even when a playwright's characters are detailed and well-drawn, there is much more to communicating a role than what is found in the text alone. The same applies to creating and developing characters of your own.

Consider these basics in candidates' response. (5)

- 9.2.2 Candidate's response with account to their practical performance. Stick to the basics of body language and what non-verbal communication entails in Dramatic Arts. (5)
[20]

OR

QUESTION 10: LIVE PERFORMANCE

- 10.1 Candidate has to discuss the abilities needed from an actor to successfully take part in a musical style of performance. Candidate needs to discuss what is required from vocal to physical skills and stick to the basic principles of drama.

Mark holistically or award TWO marks for every well-substantiated factual statement made by candidate and one mark in the case where candidate writes briefly.

Use the following rubric to assess candidate: **ANNEXURE 3** (8)

- 10.2 Candidate, for this question, has to demonstrate knowledge of preparation in drama. From text analysis to vocal and physical preparation; indications of psychological, socio-political context as per character requisitions.

Award TWO marks for well-discussed preparation methods especially if there are accompanied by reason. (6)

- 10.3 Candidate has to demonstrate knowledge of the difference between live and recorded performances and make a choice from those. The choice has to be accompanied by facts pertaining to the two media.

Award marks for facts and reason for choice. (6)
[20]

OR

QUESTION 11: THE ROLE OF THE DIRECTOR

- 11.1 Award marks to candidate, first for demonstrating an understanding of the concept 'casting' in drama and then for being able to apply this knowledge in the directing of a successful production as per characters required in his production. Candidate must understand the roles of both the casting manager and director in the development of production.

Use the following rubric to assess candidate's response:

ANNEXURE 1.

(10)

- 11.2 Candidate has to demonstrate knowledge of the difference between live and recorded performances and make a choice from these. The choice has to be accompanied by facts pertaining to the two mediums as reasons for the choice.

Award marks for facts and reason for choice.

(5)

- 11.3 The following are known skills to become a successful director:

You must be:

- Intellectual: read, analyse and interpret, and do background research where necessary
- Creative: see potential in people and the play, visualise the set, and imagine a piece of theatre on stage.
- Organised: manage time, people and resources
- Technical: understand the potential of technical elements
- A people-person: compassionate, inspiring, enthusiastic, a good listener and a good team-builder
- An actor-trainer: recognise good acting and know how to achieve results
- Artistic: have a sense of space, design, colour, light, and knowledge of how to achieve the best visuals for the play.

Award ONE mark per skill discussed by candidate.

(5)
[20]

OR

QUESTION 12: THE ROLE OF THE DESIGNER

- 12.1 Candidates may refer to a designer that they have studied in this year of Dramatic Arts. Some of the designers that they may refer to are Sarah Roberts, Keith Anderson, Nadia Cohen, Lindy Roberts, Stan Knight, Patrick Curtis and Gerhard Marx, Marthinus Basson etc.

Award TWO marks for the name and FOUR marks for two well-substantiated contributions to design as per candidate's response. (6)

- 12.2 12.2.1 Award full marks for THREE detailed points made by candidate in their response.

For instance:

- ✓ Designing is usually the overall visual look of the production and the designer and director must share the same vision and could achieve this through consistent consultation.
- ✓ The designer must understand the atmosphere of the play as wanted by the director and design according to this vision.
- ✓ The designer needs to understand what the director wants in terms of time/period/era and design accordingly.
- ✓ The relationship between the director and designer determines the total look of the production; they must be able to collaborate, on concepts regarding set and location, indoors or outdoors production, the number of scenic changes (if any), what is the atmosphere of the production, from whose perspective is the story being told, specific décor and props and the themes of the production.
- ✓ There has to be an artistic relationship to ensure that the collaboration, from the designer and director's efforts, is a success.

These may not be the exact text written by candidates, mark with discretion. Award TWO marks per well explained point. (6)

- 12.2.2 Candidates discuss their theme program's design. Assess whether candidates mentioned concept of time, place, mood or atmosphere, specific props and décor, themes etc. in their response. Mark holistically and award marks for understanding of concepts and account of application thereof.

Use the following rubric to assess candidate: **ANNEXURE 3** (8)
[40]

TOTAL SECTION D: 40
GRAND TOTAL: 150

ANNEXURE 1

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptionally 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, with 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 selection of relevant dramatic references. Shows some insight but not enough. Some logical 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 seemingly 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.

ANNEXURE 2

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	10–12	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, outstanding structure. Displays an exceptionally 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	8–9	<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	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 selection of relevant dramatic references. Shows some insight but not enough. Some logical statements.
Adequate achievement	6	<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 seemingly memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4–5	<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 have learnt, but does not understand.

ANNEXURE 3

CATEGORY	MARKS	DESCRIPTOR
Very Good	7–8	<ul style="list-style-type: none"> • The candidate has an excellent understanding of the play and the review. • He/she is able to support his/her answer by connecting the socio-political environment of the play and the characters' motivations using relevant examples from the play to connect it to present society. • The candidate is more likely to agree that the review is valid.
Good	5–6	<ul style="list-style-type: none"> • The candidate has a sound understanding of the play and the review. • He/she is able to support his/her answer with relevant examples from the play and the characters' motivations and connects this with present times. • The candidate may or may not agree with the validity of the review still being valid nowadays, and has the capacity to support his/her answer.
Average	3–4	<ul style="list-style-type: none"> • The candidate has an understanding of the play. • Tends to make correct statements but they are not supported by clear reference to the play text.
Weak	0–2	<ul style="list-style-type: none"> • The candidate has a poor understanding of the play. • Tends to make broad statements, many of which do not connect to the review at all.