



CHIEF DIRECTORATE – CURRICULUM MANAGEMENT

**GRADE 12 LEARNER SUPPORT
PROGRAMME**

**REVISION AND REMEDIAL TEACHING
INSTRUMENT:
ANSWERS**

SUBJECT: DRAMATIC ARTS

June 2009

This document consists of 16 pages.

Strictly not for test/examination purposes

QUESTION 1

MARKS	CODE	DESCRIPTOR
17 – 20	Outstanding	Candidate able to answer using reference to the guidelines given but writes beyond these guidelines. This candidate does not really need the assistance of the guidelines. The essay is a cohesive and detailed argument linking to the candidate's interpretation of the topic given.
13 – 15	Good	Candidate able to answer using detailed reference to the guidelines given. The essay is cohesive and contains a substantial argument. Connection to topic is clear.
9 – 12	Average	Candidate able to answer, but finds it necessary to use the guideline statements as a start to each sentence before linking it to Brecht. The essay is sound but lacks cohesiveness. Connection to topic is stated but not always proven
5 – 8	Adequate	Candidate answers at superficial level, rewriting guideline and making a comment on each. Not an essay but a series of statements. Connection to topic accidental.
0 – 4	Weak	Candidate answers by rewriting guidelines and attempting to make a comment. Only some are accurate. Not an essay but a series of statements. Connection to topic is absent.

(20)

1.1 Follow the rubric above but the following should be included:

Audience to reach their own conclusions and go out into society and make a change to the status quo. Theatre is more than passive entertainment, despite the barrier between the catharsis of the audience, and the alienation of the characters, the audience still reaches its own conclusion, and acts on the ideas presented to them.

Candidates must link this concept to the play that they have studied, giving specific examples and referring to the central themes.

(20 x 2) (40)

- 1.2
- 1.2.1 F
 - 1.2.2 A
 - 1.2.3 C
 - 1.2.4 K
 - 1.2.5 B
 - 1.2.6 I
 - 1.2.7 G
 - 1.2.8 H
 - 1.2.9 E
 - 1.2.10 D

(10 x 2) (20)
[60]

QUESTION 2

2.1 Candidate to discuss the meaning of:

- Existence, (5)
- Pointless, (5)
- Arbitrary, (5)
- Cruel, (5)

With references from the play. (20 x 2) (40)

2.2 2.2.1 B

2.2.2 F

2.2.3 E

2.2.4 C

2.2.5 A

(5 x 2) (10)

2.3 The works of the playwrights of this movement were independent to the times because Theatre of The Absurd does not follow a particular set of conventions. However, similar ideas can be recognised in different Absurdist dramas because it is based on the philosophy that comic and tragedy are 2 aspects of the same situation.

(10)

[60]

TOTAL SECTION A: 60

QUESTION 3

3.1 Sense of self

Sense of belonging

Gives direction

Security

She is terribly confused

An absence of her past

She has never stopped walking/searching (ANY 3 X 1 ✓✓✓) (3)

3.2 Still trying to find herself

No roots

Stuck in an awful relationship

No end to her misery

Life is worthless

Socio-political climate (ANY 2 REASONS ✓✓) (2)

- 3.3 She has never had a sense of belonging
 She has been lost her entire life
 She cannot remember who she is (ANY 2 REASONS ✓✓) (2)
- 3.4 Very symbolic – candidate must understand symbolism
 She is struggling to work out where they are
 Where they have been
 Where they are going
 In order to have a sense of belonging
 A sense of self
 Symbolic need to reconstruct her past
 Her past will confirm her personal value
 Incidents confuse her
 All roads become one
 Her children all died
 Past does not matter to her trying to find out where her life has gone
 Her life been killed by a succession of shelters Boesman builds
 Then they are forced to move
 (ANY 10 POINTS IN PARAGRAPH FORMAT.
 MINUS 2 MARKS FOR NON-PARAGRAPH) (10)
- 3.5 3.5.1 System of apartheid stripped away people's dignity
 Sense of self
 Apartheid dehumanised people
 Group areas act
 Immorality act
 Pass book system (ANY 2 APARTHEID LAWS ✓✓) (2)
- 3.5.2 Freedom implies choice
 They have no choice
 They are homeless so
 Move and build temporary shelter which is bulldozed as they are
 squatters (AVA MOTIVATED ✓✓) (2)

3.5 3.5.3 **[AWARD 0 IF CANDIDATE HAS MERELY SAID YES OR NO WITH NO MOTIVATION]**

YES

She is totally without any hope

Tired of moving

No sense of belonging

Sees no future

So depressed cannot think anymore

NO

She just feels that way

She is very tired from walking

Doesn't know where they are going

Boesman does not talk to her

He never answers her

She feels useless and might be trying to

Goad him into saying something

(AVA ✓✓✓ REASONS) (3)

3.5.4 **[AWARD 0 IF CANDIDATE HAS MERELY SAID YES OR NO WITH NO MOTIVATION]**

No, she does not leave him

It is momentary as she thinks about it

She desires to leave him but cannot

She has no self worth

AND DECIDES TO MERELY FOLLOW HIM AGAIN

(AVA ✓✓✓ REASONS) (3)

[30]

QUESTION 4

- 4.1 The element of absurdity is included in the minimalistic set,
The symbolic costumes and props,
The symbolic use of the actors' bodies and voices but most especially,
The play strives to express the absurdity of racial oppression. (10)
- 4.2 4.2.1 In this scene, Mbongeni portrays the role of the paparazzi awaiting Morena's arrival in South Africa on a jumbo jet.
The interviewer mistakes an ordinary traveller for Morena. (4)
- 4.2.2 Percy is dressed in big sunglasses and emerges from a plane (box) as a celebrity would. (2)
- 4.2.3 The modes of transport mentioned are: a jumbo jet and a donkey. Percy arrives in South Africa on a jumbo jet as Jesus arrived in Jerusalem on a donkey.
This is symbolic because the play revolves around the expectation of a modern day saviour. (6)
- 4.2.4 The confusion arises because:
Mbongeni is referring to the divine Heavens where he assumes Morena is coming from.
But Percy thinks he is referring to the clouds and his jumbo jet flight.
Another possible confusion could be created by Percy's response: *Oh it's very cool* – as opposed to hell being *very hot*.
Any other reference to heaven and the sky is also acceptable. (6)
- 4.2.5 Good, pleasant, enjoyable, wonderful, 'lekker', etc. (2)

[30]

QUESTION 5

(1)

5.1 Tsotsitaal

5.2 Intro of Gramophone

Influence of American jazz

Start of radio

Professional musicians

Influence of Duke Ellington; Count Basie; Louis Armstrong

American movies 1940s and 1950s

Hollywood all Black musicals of 1940s

American swing

Female vocalists fronted bands

Tsaba-tsaba developed into

Kwela-kwela developed into

Phata-phata

1950s professional jazz musicians backed penny whistlers

Added sax and piano

(10)

5.3 Reflected way of life in slumyards

Centred on beer brewing

Shebeens

Marabi dance parties

New identity for African working class

Concoction of organ/ piano

Marabi music is improvisational

(5)

5.4 Behaviour: sniff Benzedine inhaler

Bit into apples

Language: tsotsitaal emerges

Copied gangsters bosses phrases

Dress: Long overcoat

Belted overcoats

Promoted racial integration

(3 x 2)

(6)

5.5 5.5.1 Name any TWO characters

(2)

5.5.2 [AVA] candidate to discuss

Costume

Body language

Facial expression

In terms of character sketches of characters

(3 x 2)

(6)

[30]

QUESTION 6

6.1 It actualises alternatives

Challenges polarised society by presenting people from across cultural groups

Communicating

Sharing

Understanding each other

Depicts solutions to status quo

Explores race, class and gender relationships

Fears and pains of transition period

Common issues faced by South Africans

Returning exiles

Affirmative action

Conflict resolution

Reconciliation

Promotes healing

(PARAGRAPH FORMAT) (10)

6.2 Proscenium arch stage

[✓] (1)

6.3 Sarah Roberts realist set

Wing space for entrance/ exists/change area

Fly bar for back curtain

Front tabs for opening, acts 1 and 2

Fly bars for lights

Wing space for technical details

Running water for tea

Electricity for fridge

Telephone rings

Apron area for garbage for outside house area

Sound effects possible

All above to create 4th wall convention of realist production

(ANY 5 ✓✓✓✓✓ REFERRALS TO THE SET) (5)

6.4 **EMOTIONAL MEMORY**

For truth and conviction use emotional experiences:

Such as sibling rivalry

Parental favouritism – real/perceived

Subconscious emotional experiences (ANY 2 ✓✓) (2)

MAGIC IF

What if I were Sipho

Rely on all past incidents

Wire bus

Parents' favouritism

System of apartheid

Career aspirations

Wife/brother affair (ANY 3 ✓✓✓) (3)

6.5 **VOICE**

Lower tone depicting sadness or

Higher tone to show bravery and heightened emotion

[IF CANDIDATE HAS COMMENTED ON VOLUME OF VOICE AWARD 0]

[✓✓] (2)

BODY LANGUAGE

Dejected

Hands in head

Remorseful

Possible embarrassment

Sitting down in lounge chair/couch

[IF CANDIDATE HAS SIPHO STANDING OR WALKING AROUND AWARD 0]

[ANY 2 ✓✓] (2)

6.6 AMNESTY

Act of government

Legal pardon

Legal request

Some form of retribution

Applicant confesses

Politically motivated

(ANY 5 ✓ ✓ ✓ ✓ ✓) (5)

FORGIVENESS

Personal

Emotional pardon from the heart

Given freely

No retribution

Wronged person need never know

Totally personal

(ANY 5 ✓ ✓ ✓ ✓ ✓) (5)

[30]

QUESTION 7

- 7.1 7.1.1 Bang
 7.1.2 Terughoudend
 7.1.3 Aggressief
 7.1.4 Verward
 7.1.5 Kômmen, ens. (5 x 2) (10)
- 7.2 Giel is skynheilig en stroperig teenoor Ma wanneer sy vra oor sy lojaliteit teenoor haar. Giel is onbetroubaar en weer eens skynheilig, omdat hy daarop aandring om Tjokkie te laat sien oor 'oorle Pa.' In die slottoneel verlaat hy Ma wanneer sy hom nodig het, sy trousweerdery is dus vals. Giel verseker Ma dat hy haar altyd sal liefhet. Dit gaan egter by Giel oor 'n liefde vir homself. Solank hy finansiëel daarby baat, bly hy by Ma: Sy onderhou hom en koop sy muurtekste. (5)
- 7.3 7.3.1 Jakes, as antagonis, se kras taal weerspieël die wêreld van die suburbs, waar kruheid en geweld die order van die dag is. Hy sê, "ek sal die bitchgeit uit jou uitfoeter." Jakes verteenwoordig 'n nog laer groep in die subkultuur. Sy taalgebruik is die mees individualistiese en karakteristiek. (5)
- 7.3.2 Tiemie is die karakter wat die potensiaal het om uit die 'semi's' te kom. Sy is mooi en intelligent met 'n goeie werk, en sy het die potensiaal om verder te kom in die lewe. Sy is in opstand teen haar omgewing. Sy voorspel wat op haar wag met "dwarsklappe en kleintjies: oudgebaar wees op dertig." Die wêreld van die suburbs, waarin sy haar bevind, waar kruheid en geweld die oorhand neem, word weerspieël in haar woorde, "maak my vrek ... ek't genoeg gehad van die hele boel." (5)
- 7.4 Proscenium boog.
- 7.5 7.5.1 Liggaamshouding
 7.5.2 Taalgebruik dialek
 7.5.3 Spraakpatrone
 7.5.4 Gebare/Kostuums (4)

[30]

QUESTION 8

- 8.1 YES, because Gabriël in the attic is like an angel, raised above his family. Miem also sees him as the protector and believes he will protect them if necessary. (2)
- 8.2 She romanticises Gabriël to see him as a good, soft and noble man that is slightly bitter and depressed.
- Gabriël is rather an unbalanced weakling. It is against her Calvinist ways, to see her husband in a negative light. (4)
- 8.3 8.3.1 She thinks the Constable thinks she has got something to do with the missing girls. (2)
- She is upset and asks him to leave the house. (2)
- 8.3.2 He says he is really concerned about their safety and is afraid that someone can break down the attic door and immobilise Gabriël and assault them. (2)
- 8.3.3 He wants to make sure it is safe to execute his plan to take the girl with him. (2)
- 8.4 No-one knows that the Constable is responsible for the missing girls and that Meisie is going to be the third one. (2)
- 8.5 8.5.1 Snow White (1)
- 8.5.2 Like Snow White she is pale and awaits her prince to act as her saviour. (2)
- 8.5.3 It is the only area where she can stand up for herself.
- "Maybe" she wants to get hurt. (2)
- 8.5.4 Three is a magical number it can let miracles happen.
- The wonder of Meisie's release happens on this night.
- The use of the number 3 enhances the fairytale element. (3)
- 8.6 He pretends to be blind, but can see.
- He sees other people's blindness for their own circumstances.
- Other characters like Miem and Gertie believes they see evil but are "*seeing blind*" and they are not aware that evil is in their midst. (3)
- 8.7 Any FIVE directors' notes that is applicable to these two characters. (5)

QUESTION 9

- 9.1 9.1.1 D
 9.1.2 G
 9.1.3 E
 9.1.4 A
 9.1.5 C
 9.1.6 F
 9.1.7 B
- (7 x 1) (7)

9.2 Avoid drying irritants such as caffeine, chocolate and smoking.

Irrigate your vocal cords by drinking lots of water.

Certain exercise such as the Y-Buzz improves resonance.

Tongue and jaw exercises improve articulation, ect. (4 x 2) (8)

[15]

QUESTION 10

- 10.1 *"Rolling up and down"* so as to warm and flex the spinal cord
 Arching and contraction of the torso in order to work the muscles in the back
 and shoulders
 Squats and stretches to strengthen and lengthen the legs (6)
- 10.2 Any believable interpretation of character (4)
- 10.3 Exaggerated facial expressions
 Wide, isolated hand and body movements
 Balance
 Concentration
 Nimbleness
 Tenacity
 Patience [AVA ANY 5] (5)
- 10.4 Any story line with a beginning, middle and end. (4)
- 10.5 Any logical music and effects. (6)
- 10.6 Photo A: older person
 Dance ability ballroom
 Singing ability
 Photo B: Comic performer
 Flexibility
 Physical theatre
 Mime [AVA 5 ASPECTS] (5)
- [30]**

QUESTION 11**11.1 LIVE PERFORMANCE**

11.1.1 Fast thinker

Adaptable

Problem solving (3 x 2) (6)

11.1.2 Improvisation is a performance that is not rehearsed

Overcome unforeseen mishaps

Without the audience noticing the flaw (3)

11.1.3 Observation

Listening

Quick re-actions

Imagination

Creativity

Quick thinking (6)
[15]

OR

11.2 MEDIA STUDIES

11.2.1 Appropriate storyline with beginning, middle and end. (8)

11.2.2 Describing the basic elements of comedy, drama and tragedy.
(1 + 2) (3)

11.2.3 Acceptable description of relationship between characters. (4)
[15]

OR

11.3 CULTURAL PERFORMANCE

11.3.1 A ritual is an action, event or ceremony, which follows a fixed pattern of procedure and thus can be repeated. (3)

11.3.2 AVA CANDIDATE TO DISCUSS BASIC THEATRE ELEMENTS.

Name and compare

Dance

Music

Speech

Mask

Costumes

Participants

Performance area and audience

(6 x 2)

(12)

[15]**TOTAL SECTION C: 60****GRAND TOTAL: 150**