



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

DRAMATIC ARTS

EXEMPLAR 2007

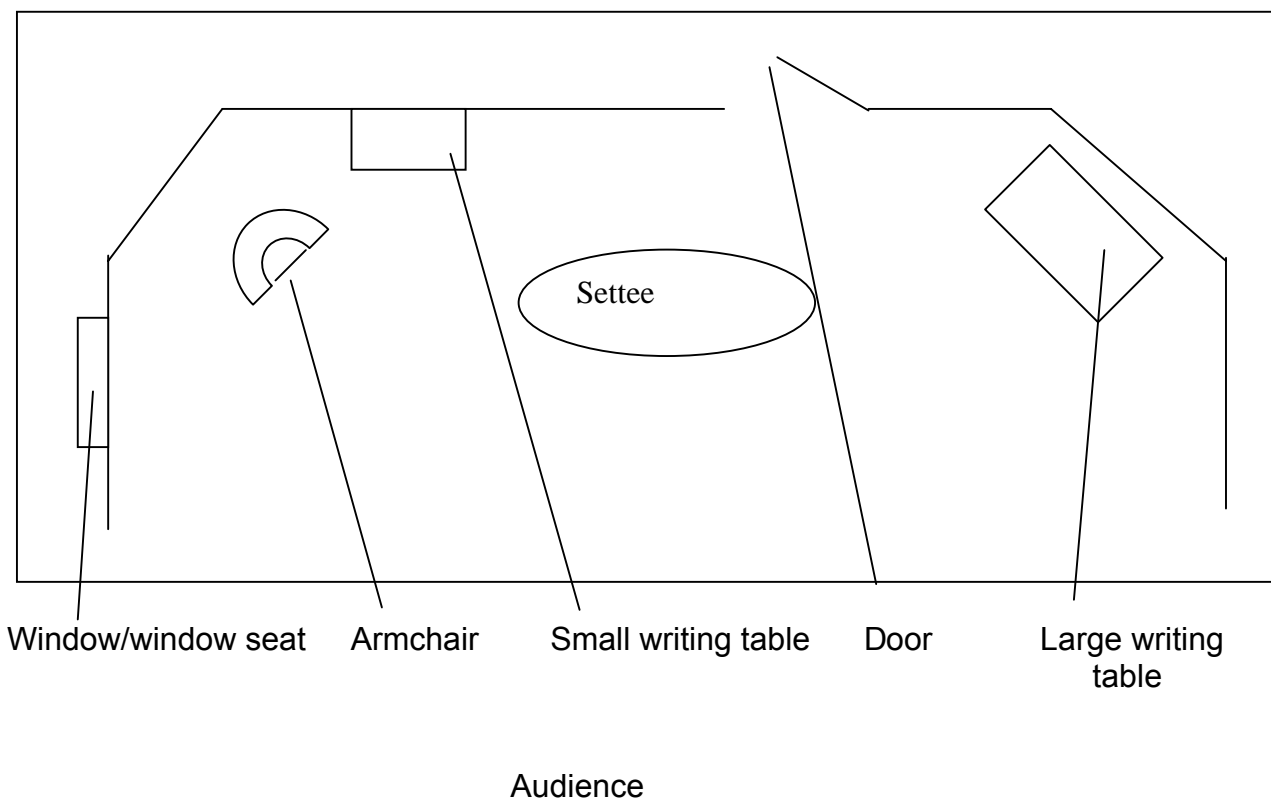
MEMORANDUM

This memorandum consists of 18 pages.

QUESTION 1: REALISM (COMPULSORY)

- 1.1 Candidate must give the name of the realist play they studied, e.g. *A Doll's House*.
(1)
- 1.2 Candidate must give the name of the playwright of this realist play, e.g. Hendrik Ibsen.
(1)
- 1.3 1.3.1 TWO social issues from the play studied need to be identified. 2 marks allocated to each issue. Only 1 mark given if candidate states the issue briefly; need to explain to get both marks, e.g. women (would get only 1 mark), the oppression of women in 19th century Europe (gets 2 marks).
(2X2=4)
- 1.3.2 Candidate must write a paragraph on each of the two social issues mentioned in 1.3.1 and explain how the playwright presented the issue on stage (through plot, character, structure or dialogue) and discuss its effectiveness.
(2x5=10)
- 1.3.3 Candidates own response. Question open ended. Allow for a variety of responses. Yes or No acceptable as long as it is supported by reference to the text and candidates' own experience of S.A.
(2X2=4)
- 1.4 Unseen stage directions
- 1.4.1 A box set has 3 sides (walls) with 1 side open to the audience. It is built to mimic a real room.
(2)
- 1.4.2 A proscenium arch stage (1). This stage has hidden lighting to allow for the pretence of a real room. The wings and area above the stage allow space for storage of sets. The wings can be used for the actors to wait to go into the created set room, the stage is large and allows for lots of scenery, stage raised above audience and thus easier to see, this division between actor and audience allows for the illusion of the audience looking into real lives. (any 3 points)
(4)
- 1.4.3 A box set creates 3 of the 4 walls of a room. The set can replicate a real room with one wall missing so that the audience can imagine they are looking in on real life. Doors and windows can open onto scenery flats that represent other rooms or gardens, thus increasing the feeling of realism. Real furniture can be placed on stage and lighting can be set to create a realistic feeling (e.g a lamp gets switched on lights up together with the stage lights adds to the atmosphere.) (Any 4 points explained)
(4)

1.4.4



The candidate must draw the stage and place the scenery and furniture on the stage. 1 mark allocated to each of the following for the drawing, label and the accurate placing: settee, large writing table, small writing table, armchair, window/window seat and the door (6). 1 mark for labeling the audience (1).

3 marks to the explanation of the set and neatness of the drawing (3). If the candidate has correctly placed the scenery and furniture but swapped left and right around give half marks. (10)

1.5 Character profile

	Character profile	Marks
Character name	Lady Britomart	1
Age	50 years old	1
Social status	Wealthy, upper class	1
Appearance	Wears lovely clothes, untidy, plump (any logical answer)	2
Vocal qualities	Speaks loudly, clearly, used to ordering people around, nags and scolds, tells people off, arrogant tone, commanding (any 3 reasonable reasons)	2
Movement and gestures	Posture, upright, commanding body, big bold gestures, (any 2)	2
Facial expression	Smiling but arrogant (again anything sensible)	1

[50]

SECTION B: Candidates must answer ONE question from this section**QUESTION 2: SOUTH AFRICAN THEATRE**

- 2.1 To change or reform society. To educate and instruct. To highlight topical issues. To point towards new development required for a more functional society. (6)
- 2.2 Preferably an open stage or any available space such as a school or community hall or soccer stadium, etc. Most often, because of economical constraints, theatres are not used. The stage area needs to be easily adaptable. (5)
- 2.3 Afrikaans was spoken in the mines by the mine managers, supervisors etc. who were white. Most Black miners were forced to learn at least basic Afrikaans so that they could communicate or get by. Hence a mixture of Zulu/Afrikaans, Sotho/Afrikaans etc. was spoken. Protest plays used a mixture of languages as people could readily identify with it as they were familiar with it. The choice of language depended on the target audience. (4)
- 2.4 Baasboy – loud or very loud volume and a bossy or very commanding tone. He is angry with Beshwana for speaking to the boss directly. He feels that by doing this Beshwana is undermining his authority. Beshwana – low/ softer volume with an apologetic tone. He does not want to anger Baasboy any further. (6)
- 2.5 It is a cheaper and more viable option. Funding for protest plays was always a problem thus there was not much money for elaborate props. So actors had to be creative with the few props that they did have. In addition too many props can become too cumbersome on stage and can affect the flow of action. Another consideration was the use of space since most of these plays were held in church or community halls. Using many props would make the travelling from venue to venue difficult. (5)
- 2.6 Consider the relevance of candidates' responses as candidates' own views or opinions are required. Answers could include the following:
Yes – Because we will always have things to protest about such as rape, crime, etc.
No – Because we are now living in a new and democratic South Africa and people can now use other ways of protesting like boycotts, strikes, pickets etc. (4)

- 2.7 Teachers to use their discretion when marking this answer:
Candidates need to consider lines 1-7 given. Much of the information required is already given. Firstly they could open with a lively gumboot dance as this dance originated in the mines. This will be accompanied by acapella singing. The song can fade into humming as the miners move towards the mine shaft to go underground. Verbal dynamics would enhance the movement and could also be used to create the sounds of the cage descending and coming to a shuddering halt and miners moving out of the cage as 'ants'. Poor theatre techniques can be used when the miners are drilling or working. (8)
- 2.8 Teachers to use their discretion when marking this question as it must be a text that was studied in class.

The following is merely an example:

The text studied was Master Harold...and the boys.

Three main **characters** – Hally, Sam and Willie.

Hally – 17 year old schoolboy – typical adolescent, rebellious about his family situation and very bossy and dominating towards Sam and Willie. He is friendly but still a 'boy' trying to fit into a man's trousers.

Sam – 40 year old black male. He works for Hally's parents in their tea-room. He is kind and compassionate and possesses great wisdom. He is self educated and besides helping in the shop, sees to Hally and helps him with his homework. He is a surrogate father to Hally and also helps Willie to sort his problems.

Willie – Uneducated, simple 40 year old black male who does all the menial jobs around the tea-room. He is not a fast learner and is abusive towards his girlfriend Hilda. He is a likeable character and is the one who develops as a character in the play. He brings Sam to the realization that hitting Hally would not resolve anything since Hally is still a little boy. He also decides to apologise to Hilda.

Relationships – All three characters have a close bond but Sam and Hally have a special bond because they can communicate on the same level. Sam helps Hally with his homework and have debates on issues such as social reformers and men of magnitude. Sam understands Hally and his need to have a father figure in his life. He builds him a kite to give him hope and something to look up to. Towards the end of the play Hally does the unthinkable and spits on Sam's face. He is venting all his anger, loathing and frustration that he felt for his father, on Sam.

Their relationship becomes strained because of the conflict that Hally feels within himself. Sam is everything that Hally wants in a dad but because Sam is black, Hally cannot acknowledge this. His white father is an embarrassment to him not only because he is a cripple but an alcoholic as well.

We thus find that the political situation (apartheid), the social situation (his father's alcoholism) and personal issues (like Hally's inner conflict – love/hate relationship with his father) severely test the characters and their relationships. (12)

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QUESTION 3: INDIGENOUS THEATRE

Use the memo as a guideline to assist in the marking process. Examples of Indigenous Theatre in the candidate's own community should be acknowledged.

Please note that the ticks (✓) indicate the number of marks allocated per fact.

- 3.1 Any five of the following:
Answers will be according to the chosen community, but may include:
 ✓✓ Grave or graveyard (communal or national)/ amathuna/ emaliba/ mapitleng
 ✓✓ byre or kraal (communal or national) / sibaya/ isibaya/ shakeng
 ✓✓ gandzelo/ kagogo/ endumbeni (communal or national)
 ✓✓ lidladla/ idladla (indigenous kitchen)
 ✓✓ endlunkhulu/ endlunkulu/ lapeng/ Indigenous main house (communal or national)
 ✓✓ kabayethe (national shrine similar to indlu yakagogo where the King and the Queen Mother speak to the national ancestors on behalf of the nation)
 ✓✓ mountain / intaba/ intsaba/ thabeng/
 ✓✓ lake/ deep waters/ isiziba/ sitiba/
 ✓✓ etaleni/ ezaleni (place where ashes are deposited) (2X5=10)
- 3.2 Any two of the following
 ✓✓ They are regarded as holy
 ✓✓ They are regarded as dwelling places for ancestors
 ✓✓ They are regarded as religious (2X2=4)
- 3.3 ✓ Ashes / *Umlotsa/ Umlotha*
 ✓✓✓ Ashes are associated with ancestors
 ✓✓✓ Ashes are regarded as dwelling places of ancestors (1+3=4)
- 3.4.1 Answers will be according to chosen community, but in siSwati: ✓✓
 ✓✓ a) *Akukho ntsaba ingenaliliba* (there is no hill without a grave)
 ✓✓ b) *Lidloti liyabhekelwa* (the ancestor is helped themselves)
 ✓✓ c) *Ngemandla!* (With power!) (4)
- 3.4.2 ✓✓ a) This proverb does not imply that death is 'marauding' everywhere but that every place should be treated as sacred. This is as a result that in siSwati culture and performance a mountain is regarded as a sacred symbol.
 ✓✓ b) African people will perform appeasing ancestors as a form of intervention. However, ancestors and God will only will only help those who help themselves
 ✓✓ c) Hurry up as the king is calling you. (4)

- 3.5 One mark if only the fact is given. Give two marks if a fact has been elaborated on. Any two of the following:

- ✓✓ Parents have been reminded that fighting amongst parents is unhealthy.
- ✓✓ A child is protected by ancestors
- ✓✓ a woman is never abused in any way
- ✓✓ acknowledge the spirit of a woman

(2X2=4)

- 3.6 One mark if only the fact is given. Give two marks if a fact has been elaborated on. Any five of the following:

Answers will be according to the learner's chosen community, but in siSwati:

- ✓✓ *emsamo* (where medicine, tools, weapons are kept) - ✓✓ where props are kept
- ✓✓ *insika* nasetiko (hearth) - ✓✓ main acting area
- ✓✓ *elukhotsameni* (*ngesancele*) - ✓✓ female acting area (left-hand side)
- ✓✓ *elufundvweni* (*ngesandleni/ngeluncebeni*) - ✓✓ male acting area (right-hand side)
- ✓✓ *umnyango* - main entrance
- ✓✓ *egumeni* - ✓✓ additional acting area between *umnyango* and wind-breaker.

(2X5=10)

- 3.7 One mark if only the fact is given. Give two marks if a fact has been elaborated on. Any five of the following:

- ✓✓ Unsuitable stages (theatrical spaces) for Indigenous plays (theatre)
- ✓✓ Lack of clear understanding of Indigenous topics and concepts by the audience
- ✓✓ Lack of interest by the mostly Western-orientated audience
- ✓✓ Lack of funding, especially for this type of theatre
- ✓✓ Expensive authentic Indigenous wardrobe (costume)
- ✓✓ Texts are mostly oral and largely visual
- ✓✓ Some performances cannot be taken into the learning site/space e.g. classroom but has to be at certain fixed places (such as *Incwala* or *Tshikanda*)
- ✓✓ Some of the sacred symbols and shrines needed for the play may be of a national value and so require special permission from traditional leaders to utilise them, e.g. lake (in Venda), Mdzimba mountain in Swaziland, etc.

(2X5=10)

[50]

QUESTION 4: MEDIA STUDIES

- 4.1.1 Subtext: the dramatic action and meaning below the surface; the cause of the tension in the scene.
- 4.1.2 Continuity: the consistency of the theme, characteristics of persons, appearance of objects, places and events as seen by the viewer.
- 4.1.3 Storyboard: a sequential series of illustrations, sketches or rough sketches (with captions), like a cartoon strip, showing events as they will be seen through the camera lens (i.e. the various shots are all indicated visually.)
- 4.1.4 Take: a single sequence of shooting, starting from 'Action!' and ending with 'Cut!'
- 4.1.5 Mainstream Film: a film which is produced with financing and/ or distribution from a major movie studio on the assumption that it will be commercially successful. It Usually indicates a more conservative approach to film-making. (5X2=10)
- 4.2 Teachers are to mark candidates' responses with discretion.
Candidates could say that stage plays are not easily (geographically) accessible to them because theatres are not located in the areas where they live. It is also very costly to attend theatre plays. Whereas films are easily accessible, more spectacular, more exciting to watch and cheaper. (4)
- 4.3 Acting on stage: Actors need to be able to project their voices in (sometimes huge) theatres.
They have to use larger and more dramatic gestures. They have to internalise their characters. They have to learn their dialogue off by heart. On stage there are no second chances and actors have to be able to solve any mishaps that happen on stage.
In film actors have many takes and can redo scenes until it is perfect. They do not have to learn their dialogue off by heart as it may not be filmed sequentially or in chronological order. Close-ups mean that smaller gestures and attention to detail is more important. (Accept other reasonable answers) (8)
- 4.4 It helps the actor to get into character and to focus on the demands of the role in order for him/her to portray the role convincingly. (3)

4.5

- The themes (main issues) will be the film's deepest expression of who the film maker is and what his/her values are. These values will determine the theme and story that are portrayed, e.g. yearning for parental love (e.g. *Tsotsi*) or finding a sense of value (e.g. *Good Will Hunting*).
- Theme may also be the emotional message an audience get from the film. It is the conscious statement of intent of the author/scriptwriter e.g. if the theme of the film is "hatred is wrong", the scriptwriter will not have a character to triumph in spite of his or her hatred. Instead the character will undergo a series of changes to realize that hatred is anti-social Teachers will have to assess each candidates' response and evaluate the merit of each answer. (8)

4.6 Teachers have to mark the candidates' responses with discretion. Candidates must talk about personal experiences and motivate their answers with examples from the film they studied. (6)

4.7 Any film can be used as an example and any reasonable answer can be accepted. The following will be an assessment guideline:

The South African film industry faces the following obstacles:

- budget constraints
- distribution rights (monopoly)
- elitism in the film and television industry
- film industry is not fully regulated
- until 2006 there were no special film awards that help to raise the standard of filmmakers, producers and actors
- there are no specialized value streams, e.g. cinematographers, stuntmen, etc.
- there are no tax rebates for filmmakers and producers
- film content and context is not fully explored
- very few screenwriters and editors, especially from previously disadvantaged communities
- very few well grounded artists who specializes in specialized value streams such as special effects (6)

4.8 Accept any reasonable answer, but the following is a guideline.

- It will lift the standard of acting, filmmaking & television broadcasting.
- It will acknowledge efforts made by all involved.
- It will serve as a film and television market for artists, producers and film makers.
- Advertisers will have a golden opportunity to market their products once other international broadcasters and the media become interested in the awards.
- It will help market local talent to overseas film offices and agents.
- It will introduce healthy competition amongst artists, film houses and producers and this will encourage a higher standard of film making.
- Once it catches the eye of overseas filmmakers, foreign films may be entered and this will attract more foreign media coverage.
- Barriers, created by elitism, will be broken down. More people will vote for the products that make sense to them or that reflect their lives. (5)

[50]

SECTION C: Candidates must answer ONE question from this section**QUESTION 5: ELIZABETHAN THEATRE**

5.1 Answers may include some of the following the following:

Structure of the Globe theatre

- Open air theatre
- A simple construction in the form of an amphitheatre
- Eight-sided (some theorists claim it had 20 sides)
- Used the wood of The Theatre (first public playhouse) after it was pulled down
- Large central unroofed space called the “pit” or “yard” where the audience would stand
- Enclosed by three tiers of roofed galleries – form the outside of the building
- Galleries provide shuttered seating for nobility
- One gallery continue around towards the back of the stage and forms the balcony, which can also be an acting area – represents balconies, battlements, upper-storey windows, high places
- Above the balcony is the tower
- Underneath the balcony is the chamber: The only curtained room for indoor scenes
- A raised stage (4-6 feet high) extends to the central yard
- The forestage / apron or main stage is the central stage
- Stage: sheltered by a roof called “the shadow” or “the heavens”
- painted with stars and moons
- The “heavens” is supported on pillars
- To the back / rear of the stage there is a multi-levelled façade
- On the stage level, at least two large doors serve as entrances and exits for actors and passageways through which heavy props and set pieces can be moved
- Machinery also housed below the stage
- Trapdoors in the floor allowed for grave scenes, devils, ghosts, fire, smoke and other effects where characters or places could be revealed or concealed.
- The façade can have a third level – “musicians gallery”
- The roof house machinery for special effects , cranes, ropes

Kind of plays that were performed

- Comedies, history plays and tragedies
- Candidates could mention examples from any Elizabethan plays ranging from plays of Shakespeare, Ben Jonson, Christopher Marlowe
- Candidates could use a specific play to demonstrate their understanding of all the facets below

Costume

- **Contemporary** – the fashion of the time
- Elizabethan garments appropriate to rank or profession
- Also used discarded robes from nobles or patrons
- Not concerned about correct replication of period and time
- **Conventional costumes**
- Little knowledge about historically accurate costumes from the past
- Classical costumes indicated through addition of drapery
- Stock costumes: to indicate 'fanciful' characters such as ghosts, fairies, gods
- Animal costumes: lions, bears, etc
- Professional costumes: clerics, senators, clowns

Scenery

- According to convention: audience understood the symbolism of certain devices
- No attempt to recreate reality on stage
- Most scenes/places/settings indicated in the dialogue – 'spoken décor'
- Few props were used and scenes could flow easily from the one to the next
- No painted backdrops
- A bush or a barrel would represent forest, country inn, etc
- Throne represents a court or palace

Special effects

- Music, screams, drum rolls, mainly vocally and/or instrument
- No special lighting effects
- No electricity, only daytime performances
- Trapdoors in the heavens
- Lantern / candle created night-time

Audience members and general atmosphere during performances

- The audience would be in the central pit
- Reflected the different social classes of Elizabethan England
- From wealthy courtiers and merchants
- To farmers and servants who shared the open standing room space
- Wealthy citizens could afford to sit in the galleries
- Audience: rowdy, lively
- If not enjoying, would indicate by hissing, throwing fruit at actors
- Sellers sold nuts, fruit, tobacco and beer
- Prostitutes frequented theatres
- If audiences were engrossed in the performance there would be total silence

Advertising performances at the Globe

- Posters
- Flying a flag above the theatre
- At 2 o'clock three trumpet blasts from the theatre to announce the start of the play

Time of performances

- Performances were held in the afternoon - best natural light
- There were no performances during bad weather

Use the following rubric to GUIDE and ASSIST you in marking the essay.

Level	Mark	Description
Outstanding	24-30	The candidate shows comprehensive knowledge and understanding of the Elizabethan characteristics. The required aspects are clearly presented and very well organised. The candidate is capable of writing a cohesive, logical and informative essay.
Meritorious	21-23	The candidate shows sound knowledge and a grounded understanding of the Elizabethan characteristics. The required aspects are well - presented and organised. The candidate is capable of writing a logical and informative essay.
Substantial	18-20	The candidate shows knowledge and understanding of the Elizabethan characteristics. The required aspects are presented and organised. The candidate is capable of writing a logical and informative essay.
Adequate	15-17	The candidate shows adequate knowledge and understanding of the Elizabethan characteristics. The required aspects are presented and organised to satisfaction. The candidate is capable of writing an informative essay.
Moderate	12-14	The candidate shows some knowledge and limited understanding of the Elizabethan characteristics. The required aspects are not clearly presented and organised. The essay lacks information and facts are not presented in a logical manner.
Elementary	9-11	The candidate shows very little knowledge and understanding of the Elizabethan characteristics. The required aspects are not clearly presented and organised.
Not Achieved	0-8	Fails to write sensibly. Gives disjointed information. Often incoherent and fragmented. Unable to sustain an essay style question.

(30)

- 5.2.1 Candidate can suggest any space – should indicate storm at sea, space above deck and space below deck, could show the mast of the ship: credit for creative interpretation, could be realistic or abstract in style (4)
- 5.2.2 buckets, ropes, sandbag, pulleys, mast, Bible – praying, cross – credit for creative interpretation (4)
- 5.2.3 flashing lights, sharp white light, sound recording of storm and thunder, could be produced live by a live band using voice and or instruments. Instruments could be home made and improvised, credit for creative input (4)
- 5.2.4 show the pulling of ropes, using buckets to get rid of water, steering the ship, using gestures to show rain beating down, hunched backed movements (4)
- 5.2.5 “mercy on us” pitch low as if in disbelief - slower pace, then higher pitch on “we split” and progresses in intensity - higher pitch and pace with repetitions, credit for creative interpretations (4)

[50]

QUESTION 6: AMERICAN THEATRE

6.1 Use the following rubric to GUIDE and ASSIST you in marking the essay.

Level	Mark	Description
Outstanding	24-30	The candidate identifies the realistic and non-realistic elements in the play. The characters and dialogue are analysed carefully and the candidate presents reasons why they are realistic or non-realistic. The candidate is able to recognise the realistic and non-realistic aspects of theme and plot and discuss in detail. Staging is explained clearly by referring to realistic and non-realistic elements. Realistic and non-realistic theatrical devices and their effectiveness are discussed in detail. The candidate should be capable of writing a cohesive, logical and informative essay.
Meritorious	21-23	The candidate identifies the realistic and non-realistic elements in the play. The characters and dialogue are analysed and the candidate presents reasons why they are realistic or non-realistic. The candidate is able to recognise the realistic and non-realistic aspects of theme and plot and discuss then. Staging is explained by referring to realistic and non-realistic elements. Realistic and non-realistic theatrical devices and their effectiveness are discussed. The candidate has a clear understanding of the play but lacks detailed understanding of all areas. He/she should be capable of writing a logical and informative essay.
Substantial	18-20	The candidate identifies the realistic and non-realistic elements in the play. The characters and dialogue are analysed and the candidate presents some reasons why they are realistic or non-realistic. The candidate is able to recognise the realistic and non-realistic aspects of theme and plot and explain then. Staging is explained by referring to at least two realistic/non-realistic elements. Realistic and non-realistic theatrical devices are discussed. The candidate has a sound understanding of the play, but lacks detailed understanding of all areas. He/she should be capable of writing a fairly logical and informative essay.

Adequate	15-17	The candidate identifies some realistic and non-realistic elements in the play. The characters and dialogue are explained and the candidate presents some reasons why they are realistic or non-realistic. The candidate is able to recognise some realistic and non-realistic aspects of theme and plot and explain them. Staging is explained by referring to at least two realistic/non-realistic elements. Some realistic and non-realistic theatrical devices are discussed. The candidate has a sound understanding of the play but lacks the ability to analyse the various aspects as part of a whole. He/she writes a fairly logical and informative essay but lack specific examples to back up the argument.
Moderate	12-14	The candidate identifies some realistic and non-realistic elements in the play. The characters and dialogue are mentioned. The candidate is able to recognise some realistic and non-realistic aspects of theme and plot, but plot is explained – often in quite a bit of detail as the candidate is unable to analyse. Staging is explained at a basic level. At least two realistic and non-realistic theatrical devices are discussed. The candidate lacks specific detail and focuses strongly towards a description of plot.
Elementary	9-11	The candidate has clearly studied the play and is very plot focused. Very little mention of any of the essay areas but explains plot clearly and understands something of realistic and non-realistic elements.
Not Achieved	0-8	Fails to write sensibly. Gives disjointed plot description and cannot link to realistic and non-realistic elements at all. Often incoherent and fragmented. Unable to sustain an essay style question.

(30)

6.2.1 Tom and his Mother obviously have a difficult relationship. She tends to nag him (goes on and on about eating and drinking coffee with milk in it when he has clearly said no). He remains calm but irritated (just keeps on repeating firmly that he does not. Despite their difficulties she clearly loves him very much (tries to get him to eat) and he cares for her (he grins as he reassures her about his drinking/ speaks to her gently in line 3). She is fearful that he might be drinking a lot and tries to get him to promise to be sober. Any logical reasons to support what learner says about the relationship should be accepted. 3 marks for relationship and 3 for supporting.

(6)

6.2.2 No justification needed only the pitch and pace for each of the 3 lines (1 mark each).

E.g. line 15 pitch: medium level, pace: moderate;

line 19 pitch: slightly higher, pace: slow;

line 21 pitch: high, pace: fast.

(6)

- 6.2.3 (a) The American Dream is of freedom, equality and opportunity for all. Whoever you are, the playing field is level and you can make it through hard work. One of the slogans was 'a chicken on every table and a car in every garage'. (4)
- (b) The candidate must discuss the American play he/she studied and link it to the American dream. Most plays either saw it as a positive goal to strive for and live by, or as a complex trick unattainable for most Americans. (4)
- [50]**

GRAND TOTAL: 150