# Province of the EASTERN CAPE EDUCATION

## NATIONAL SENIOR CERTIFICATE

## GRADE 11

## NOVEMBER 2018

## DRAMATIC ARTS MARKING GUIDELINE

**MARKS:** 150

This marking guideline consists of 39 pages.

**INSTRUCTIONS AND INFORMATION**

1.   Candidate must refer to the 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 level candidates at Grade 11 can manage and should be regarded as a learning resources/tools for the markers.

## SECTION A:  THEATRE OF REALISM

## QUESTION 1:  THEATRE OF REALISM

| Topic | 10.8: Text analysis<br>11.1: Realism and Stanislavski<br>11.2: Playtext Realist Theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Analyse, evaluating, creating | | | | | |
| **Command verb** | Discuss, evaluate, create | | | | | |
| **Explanation of command verb** | To determine, judge, consider the significance, value, purpose, worth of something by careful appraisal and study for the purpose of understanding, interpreting or guiding. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Very difficult | | | | | |
| **Rubric type** | Extended constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 9 | **Middle** | 12 | **High** | 9 |

| Quality Level | Mark allocation | Quality of evidence |
|---|---|---|
| **High End** | **Score point**<br>**24–30** | The response indicates application of a reasonable strategy that leads to a correct solution in the context of the problem. The procedural representations are correct. The explanation and/or justification is logically sound, clearly presented, fully developed, supports the solution, and does not contain significant conceptual errors. The response demonstrates a complete understanding and analysis of the problem. |
| **Average and Above Average** | **Score point**<br><br>**15–23** | The response indicates application of a reasonable strategy that may or may not lead to a correct solution. The use of content/skill is essential correct. The explanation and/or justification is generally well developed, feasible, and supports solution. The response demonstrates a clear understanding and analysis of the problem. |
| **Achieved** | **Score point**<br>**11–14** | The response indicates an incomplete application of a reasonable strategy that may or may not lead to a fit-for-purpose solution. The use of content/skill is fundamentally correct. The explanation and/or justification support the solution and are plausible, although it may not be well developed or complete. The response demonstrates a conceptual understanding and analysis of the problem. |
| **Weak** | **Score point**<br>**1–10** | The response indicates little or no application of a reasonable strategy. It may or may not have the correct answer. The use of content/skill is incomplete or missing. The explanation and/or justification may be incomplete or missing. The response demonstrates a minimal understanding and analysis of the problem. |
| **Not Achieved** | **Score point** | The response is completely incorrect or irrelevant. There may be no response, or the response may state, 'I don't know' |
| | **0** | |

The following content pointers serve as guide:

**The candidate must:**

- Answer this question in a form of an essay
- Use the play text he/she has studied as an example
- Refer to Realist Theatre in their response.
- Refer to the source in their answer
- Demonstrate the question and source have been analysed, understood and integrated in their essay

**MARKERS NOTE:**

- Candidate must demonstrate that the above has been understood and critically analysed and applied in the essay
- Rote learnt knowledge must be contextualized in an original argument that displays factual, contextual, procedural and meta-cognitive thinking
- Use the rubric on the next page to assist in the assessment of the essays

| DESCRIPTOR | MARKS | THE CANDIDATE |
|---|---|---|
| **Outstanding**<br><br><br>**Metacognitive**<br><br>**Knowledge**<br><br><br>**Create** | **27–30**<br><br>**90–100**<br><br>**A+** | • 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.<br>• 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.<br>• Designs and creates an argument in a new and unique pattern that proposes reflexive creative, critical and analytical thinking.<br>• Cognitive level: Demonstrates an ability to create, reorganize, synthesise, discover, renew, change, elaborate, and improve. |
| **Excellent**<br><br><br>**Metacognitive**<br><br>**Knowledge**<br><br><br>**Evaluate** | **24-26**<br><br>**80-89**<br><br>**A** | • 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.<br>• 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.<br>• Compiles an argument in an interesting pattern that proposes reflective critical and analytical thinking.<br>• Cognitive level: Demonstrates the ability to judge, critique, recommend, report, evaluate, predict, invent, and propose. |
| **Goed**<br><br>**Procedural**<br><br>**Knowledge**<br><br><br>**Analyse** | **21–23**<br>**70–79**<br>**B** | • Thinking process: Analyses and distinguishes factual, conceptual and procedural knowledge in the question, source and content and integrates the demands of the question<br>• Analyse/dissect examples in die play, theatre period and other additional sources within a wide range of selected appropriate theoretical, practical and aesthetic content.<br>• Compiles an argument that indicates critical and analytical thinking.<br>• Cognitive level: Demonstrates the ability to analyse, suggest, deconstruct concepts, integrate, apply and discover. |
| **Substantial**<br><br><br>**Procedural**<br><br>**Knowledge**<br><br><br>**Apply** | **18–20**<br><br>**60–69**<br><br>**C** | • 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.<br>• 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.<br>• Provides an argument that proposes critical and analytical thinking.<br>• Cognitive level: Demonstrates an ability to apply, construct, integrate, simulate. |

           

| **Adequate**<br><br>**Conceptual**<br><br>**Knowledge**<br><br>**Understand** | **15–17**<br><br>**50–59**<br><br>**D** | • 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.<br>• Interprets examples in the play text, the theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content. predictable.<br>• Provides an argument that proposes analytical thinking.<br>• Cognitive level: Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare and explain. |
|---|---|---|
| **Moderate**<br><br>**Conceptual**<br><br>**Knowledge**<br><br>**Understand** | **12–14**<br><br>**40–49**<br><br>**E** | • Thinking process: Explains and interprets factual and conceptual knowledge in the question, source and content and integrates the demands of the question and quotes in a differentiated manner.<br>• Explains examples in the play text, the theatre movement and other additional sources within a predictable range of theoretical, practical and aesthetic content.<br>• Writes an explanation within a range of predictable/general thinking processes.<br>• Demonstrates the ability to interpret, infer, exemplify, classify, summarise, compare, and explain. |
| **Elementary**<br><br>**Factual**<br><br>**Knowledge**<br><br>**Remember** | **10–11**<br><br>**30–39**<br><br>**F** | • Thinking process: Defines and applies knowledge from memory and integrates the demands for the question. Quotes in an uncomplicated/straightforward and fundamental manner.<br>• Selects examples in the play text, the theatre movement and other additional sources within a narrow range of theoretical and aesthetic content.<br>• Writes an explanation within a range of predictable thinking processes.<br>• Cognitive level: Demonstrates an elementary ability to problem solve, identify, list relate, and define. |
| **Not Achieved**<br><br>**Factual**<br><br>**Knowledge**<br><br>**Remember** | **1–10**<br><br>**20–29**<br><br>**G** | • Thinking process: Remembers and applies disjointed/irrelevant knowledge. Demonstrates limited to basic ability to solve the demands of the question.<br>• Chooses examples from the play text, the theatre movement and other sources.<br>• Writes an explanation within a basic range of thinking processes that is decontextualized.<br>• Cognitive level: Demonstrates a limited ability to identify, list, relate, define, interpret, and differentiate. |
| **Not Achieved**<br><br>**Factual**<br><br>**Knowledge**<br><br>**Remember** | **0**<br><br>**H** | • 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**<br>• Presents a few facts, unrelated to the question. **OR**<br>• Unable to identify, list, relate, define. **OR**<br>• Presents memorized information and content that does not answer the question |

Candidate must use the play text they have studied at their school as reference to instances where conventions and examples are needed.

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

Realism in the last half of the 19th century began as an experiment to make theatre more useful to society. The mainstream theatre at the time was still bound up in melodramas spectacle plays, comic operas, and vaudevilles.

Political events led to some different ways of thinking. Revolutions in Europe showed that there was a desire for political, social and economic reform. Technological advances were also encouraged by industry and trade, which led to an increased belief that science could solve human problems. There was an undeniable rejection of Romantic idealism, and pragmatism reigned instead. The common man appeared to feel like he needed to be recognised, and people asserted themselves through action.

Three major developments helped lead to the emergence of Realism:

- August Comte developed a theory which came to be known as Positivism. Among his ideas was an encouragement for understanding the cause and effect of nature through observation. His philosophy held that only science could be of real benefit to society, and that anything beyond one's experience is irrelevant.
- Charles Darwin published *The Origin of Species*, which suggested that life developed gradually from common ancestry and that life favoured survival of the fittest. The implications were threefold. He believed that people were controlled by heredity and environment, behaviours were beyond our control, and humanity is a natural object rather than superior to everything else.
- Nietzsche believed that people had lost touch with God, and had begun to move away from traditional religious beliefs. He claimed 'God is dead' in response to people's changed relationship with God. By this he meant that people no longer saw God as a central, personal force.

These three stated ideas that helped to open the door for a type of theatre that would be different from any that had come before it. 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).

**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 perceived to all five senses; truth is verified through science
- The scientific method-observation-would solve everything
- Human problems were the highest were home of science
- 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 a structure of a well-made-play.

**THEMES AND CONVENTIONS**

- Characters are believable, everyday types
- Costumes are authentic and reflective of the characters' status
- 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 as sordid (or morbid) and are more engaging for an audience
- In some ways, realistic acting is more contrived than naturalistic acting in both rehearsal and performance

**THE WELL-MADE-PLAY**

The technical formula of the well-made-play, developed by French playwright Eugene Scribe, called for complex and highly artificial plotting, a build-up of suspense, a climactic scene in which all problems are resolved, and a happy ending.

- The plot is based on secrets known to the audience but withheld from certain characters. The revelation of these secrets is in a climactic scene that unmasks the fraudulent character.
- There is a pattern of increasingly intense action and suspense that is prepared by the exposition and assisted by sudden and contrived entrances and exits, letters, and other devices.
- There is a series of ups and downs in the hero's fortunes, caused by his conflict with the antagonist.
- The central misunderstanding is obvious to the audience but withheld from the character.
- A reversal (and obligatory) scene respectively marks the lowest and highest point in the hero's adventures, and is the result of a culminating revelation of secrets.
- The play follows a strict logic of cause and effect.
- 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. Scribe frequently used soliloquies and asides.
- 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 "remainder" 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, unchangeable evil, however.) The reason for these omissions is 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 sincerely 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 a 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, differing 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 rigeur that the difficulty or misunderstanding between the sexes is capable of a logical solution.

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 to assess candidates' response and this has to refer to the play that candidates have studied under theatre of realism in the specific school.

Use the rubric to help assess candidate's response.                                    (30)

**TOTAL SECTION A:     30**

## SECTION B:  SOUTH AFRICAN THEATRE

## QUESTION 2:  SOUTH AFRICAN THEATRE

2.1

| Topic | 11.4: SA Theatre 11.5: SA Theatre play text | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | | |
| **Command verb** | Name | | | | | |
| **Explanation of command verb** | Specify time or place as something desired, suggested, or decided on. To identify, specify, or mention by name | | | | | |
| **Complexity of thinking process** | Factual | | | | | |
| **Level of Complexity/Problem Solving** | Easy | | | | | |
| **Rubric type** | Brief Constructed Response | | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1 | **High** | 2 |

Award ONE mark for the name of the playwright and ONE mark for the title of
the play.                                                                                                                                      (2)

2.2

| Topic | 11.4: SA Theatre 11.5: SA Theatre play text | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | | |
| **Command verb** | Identify, name | | | | | |
| **Explanation of command verb** | Recognise a problem, need, fact, etc. and to show what it is and that it exists. To prove who or what someone or something is. | | | | | |
| **Complexity of thinking process** | Factual | | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

The response to this question will be based on classroom work and the style
of the study text itself. Markers to consider candidates' knowledge of the
different implications of space and how it influences performance.
Candidate must clearly describe the theatre space and use clear references
from the play text studied to substantiate their choice.

Award TWO marks if candidate understands the conditions of their selected
space, and TWO marks for a full understanding of the text and if it is suitable,
with reasons, to be performed in the space.                                                             (4)

2.3

| Topic | 11.4: SA Theatre 11.5: SA Theatre play text | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | | |
| **Command verb** | Create | | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief Constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

Candidate must clearly describe selected scene and demonstrate knowledge
of floorplan design.                                                                                                               (6)

2.4 2.4.1

| Topic | 11.4: SA Theatre 11.5: SA Theatre play text | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | |
| **Command verb** | Identify, name | | | | |
| **Explanation of command verb** | Recognise a problem, need, fact, etc. and to show what it is and that it exists. To prove who or what someone or something is. | | | | |
| **Complexity of thinking process** | Factual | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | |
| **Rubric type** | Brief Constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

The following are the aims of Protest theatre as discussed in the CAPS edition of the Grade 11 textbook.
- Raise awareness
- Expose injustice
- Suggest how to change the existing situation

Award TWO marks per aim discussed (6)

2.4.2

| Topic | 11.4: SA Theatre 11.5: SA Theatre play text | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Understanding | | | | |
| **Command verb** | Motivate | | | | |
| **Explanation of command verb** | Provide a reason, present facts and arguments in support of doing, stating something. | | | | |
| **Complexity of thinking process** | Conceptual | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | |
| **Rubric type** | Short specific response | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1–2 | **High** | 3 |

Candidates own response, however, this must be guided by substantial knowledge of Protest theatre techniques and conventions. (3)

2.5.1

| Topic | 11.4: SA Theatre 11.5: SA Theatre play text | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | |
| **Command verb** | Identify, name | | | | |
| **Explanation of command verb** | Recognise a problem, need, fact, etc. and to show what it is and that it exists. To prove who or what someone or something is. | | | | |
| **Complexity of thinking process** | Factual | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | |
| **Rubric type** | Brief constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4–5 |

The following are the purposes of Community theatre as discussed in the CAPS edition of the Grade 11 textbook.

- To educate the community (or the world outside the community) about issues affecting the community, for example, Community Theatre can be used as a tool for promoting awareness about Aids or for teaching people how to vote.
- To provide means of collaborative problem-solving and conflict resolution.
- To provide income generation, employment and/or meaningful leisure-time activities for both performers and audience.
- To empower, sensitise and conscientise the community.
- To create community spirit and unity.
- To provide skills-based training in theatre and facilitation skills.

Award ONE mark per purpose explained. (5)

2.5.2

| Topic | 11.4: SA Theatre<br>11.5: SA Theatre play text | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | |
| **Command verb** | Create | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | |
| **Complexity of thinking process** | Metacognitive | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | |
| **Rubric type** | Extended constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–3 | **Middle** | 4–6 | **High** | 7–8 |

Candidates own response. However, mark allocation should be guided by knowledge of plot, the importance of audience consideration and ability to develop scenes thematically.
Use the following rubric to assess candidates' responses:

**ANNEXURE C.** (8)

2.6

| Topic | 11.4: SA Theatre<br>11.5: SA Theatre play text | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | |
| **Command verb** | Identify | | | | |
| **Explanation of command verb** | To recognise a problem, need, fact, etc. and to show what it is and that it exists. To prove who or what someone or something is. | | | | |
| **Complexity of thinking process** | Conceptual | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | |
| **Rubric type** | Brief constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

Candidate has to discuss the abilities needed from an actor to successfully take part in a South African play.

Award ONE mark per actor described and TWO marks for well discussed skills and techniques. (3 x 2) (6)

**[40]**

## SECTION C:  STYLISED THEATRE

## QUESTION 3:  CONTEMPORARY PAN-AFRICAN THEATRE.

3.1

| **Topic** | 11.7: Stylised theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | | |
| **Command verb** | Name | | | | | |
| **Explanation of command verb** | Specify time or place as something desired, suggested, or decided on. To identify, specify, or mention by name | | | | | |
| **Complexity of thinking process** | Factual | | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1 | **High** | 2 |

Theatre-in-the-round                                                                     (2)

3.2

| **Topic** | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | | |
| **Command verb** | Create | | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Moderate to difficult | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

Candidate must make a drawing of a theatre-in-the-round (arena stage) performance space.
Award FOUR marks for the drawing or description and TWO marks for the labels or correct terms use.
Use the image below as a guide.                                                         (6)

3.3

| **Topic** | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Understanding | | | | | |
| **Command verb** | Describe | | | | | |
| **Explanation of command verb** | To give, narrate, relate, tell, describe, express a detailed account of | | | | | |
| **Complexity of thinking process** | Conceptual | | | | | |
| **Level of Complexity/Problem-solving** | Moderate to difficult | | | | | |
| **Rubric type** | Extended constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–3 | **Middle** | 4–7 | **High** | 8–10 |

The following are the characteristics of African Theatre as discussed in the CAPS edition of the Grade 11 textbook.

- It is a ritual and symbolic performance form
- It is participatory and public in performance
- It has a musical base
- There is a strong tradition of oral narrative
- The dance forms are distinctive, not only in their physical attributes, but in their function within the total performance

Award TWO marks per characteristic described: **ANNEXURE B**                          (10)

Use the following rubric to assess candidates' responses:

3.4

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Analyse | | | | |
| **Command verb** | Evaluate | | | | |
| **Explanation of command verb** | Determine, judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding. | | | | |
| **Complexity of thinking process** | Metacognitive | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | |
| **Rubric type** | Brief constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

Most of Africa's indigenous drama evolved out of an oral tradition long before many African societies had developed a written alphabet. Therefore, few indigenous African dramas were recorded in writing and instead had to be passed down for generations by word of mouth. This was often the responsibility of designated individuals (griots) or groups. These individuals were the record keepers of their societies and the literary devices involved in oral performance are highly sophisticated.

Mark holistically and consider the above as a guideline. Candidate must demonstrate knowledge of the tradition of oral narrative in African Theatre, and be able to apply that knowledge to the play text they have studied. (6)

3.5

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Suggest | | | | |
| **Command verb** | Explain, describe | | | | |
| **Explanation of command verb** | Make something clear, easy to understand by describing more in detail or revealing facts or information. Give a reason so as to justify or excuse (an action or event) To give, narrate, relate, tell, describe, express a detailed account of. | | | | |
| **Complexity of thinking process** | Conceptual | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | |
| **Rubric type** | Brief constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

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

- Alabala
- Onidan
- Idan

Award FOUR marks for the drawing or description and TWO marks for the character class. (6)

3.6

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Understanding | | | | | |
| **Command verb** | Motivate | | | | | |
| **Explanation of command verb** | Provide a reason, present facts and arguments in support of doing, stating something. | | | | | |
| **Complexity of thinking process** | Conceptual | | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | | |
| **Rubric type** | Short Specific Response | | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1–2 | **High** | 3 |

Candidate must display the ability to motivate for the suitability of their design in QUESTION 3.5.1 using the character class description of the class of Egungun they chose in QUESTION 3.5.1.

- 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 more naturalistic, performing sketches that relate to the human world. Human caricature masks are satirical, mocking certain elements of Yoruba society. They 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 the Dahomean character – an old enemy of Yoruba – a hideous warrior with blue boils.

3.7

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Evaluating | | | | | |
| **Command verb** | Evaluate | | | | | |
| **Explanation of command verb** | Determine, judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding. | | | | | |
| **Complexity of thinking process** | Meta cognitive | | | | | |
| **Level of Complexity/Problem-solving** | Very difficult | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1 | **High** | 2 |

Award TWO marks for well-motivated response. (2)

3.8

| Topic | 11.7: Stylised Theatre<br>11.8: Playtext, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Analyse | | | | | |
| **Command verb** | Discuss | | | | | |
| **Explanation of command verb** | Write about the topic in detail, take into account or consider different issues or ideas or opinions related to it. | | | | | |
| **Complexity of thinking process** | Procedural | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4–5 |

The following are holistically ritualistic elements found in drama.

Award ONE mark per element mentioned and effectively discussed in relation to the Pan-African text studied. (5)

**[40]**

**OR**

## QUESTION 4:  ELIZABETHAN THEATRE

4.1

| Topic | 11.7: Stylised Theatre<br>11.8: Playtext, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | | |
| **Command verb** | Name | | | | | |
| **Explanation of command verb** | Specify time or place as something desired, suggested, or decided on. To identify, specify, or mention by name | | | | | |
| **Complexity of thinking process** | Factual | | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1 | **High** | 2 |

The Globe theatre (2)

4.2

| Topic | 11.7: Stylised Theatre<br>11.8: Playtext, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Analyse | | | | | |
| **Command verb** | Discuss | | | | | |
| **Explanation of command verb** | Write about the topic in detail, take into account or consider different issues or ideas or opinions related to it. | | | | | |
| **Complexity of thinking process** | Procedural | | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

The King's Men, Shakespeare's company, secured the lease of the Blackfriars Theatre in 1608. This theatre was inside the city boundaries and was a fully enclosed indoor theatre. It was different from the Globe theatre in the following ways:
- Performances could be held all year around
- Performances could occur at night could sit to watch
- The audience of about 600, mostly courtiers
- Torches were used for lighting
- The stage was raised three to four feet above the ground and situated at the end of the room
- There was no proscenium arch or stage curtain

Award ONE mark per difference described. (6)

4.3   4.3.1

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | | |
| **Command verb** | Name | | | | | |
| **Explanation of command verb** | To identify, specify or mention by name | | | | | |
| **Complexity of thinking process** | Factual | | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | | |
| **Rubric type** | Short Specific Response | | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1–2 | **High** | 3 |

Let a playhouse to a company of players in return for half the takings. Housekeepers lent money for costumes but planned ways in which to get the money back. Players were fined for being late, drunk or leaving the theatre wearing a costume.    (3)

4.3.2

| Topic | 11.7: Stylised Theatre<br>11.8: Playtext, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | | |
| **Command verb** | Name | | | | | |
| **Explanation of command verb** | To identify, specify or mention by name | | | | | |
| **Complexity of thinking process** | Factual | | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | | |
| **Rubric type** | Short Specific Response | | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1–2 | **High** | 3 |

Looked after the costumes – the company's largest expense.    (3)

4.3.3

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | | |
| **Command verb** | Name | | | | | |
| **Explanation of command verb** | To identify, specify or mention by name | | | | | |
| **Complexity of thinking process** | Factual | | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | | |
| **Rubric type** | Short Specific Response | | | | | |
| **Weighting of mark allocation** | **Low** | 0 | **Middle** | 1–2 | **High** | 3 |

Had the responsibility of being in charge of the 'book' or play. The bookkeeper recorded all information in his copy, including what actors required: their entrances and exits, the props and sound effects needed for the play. He coordinated all this so that everything was on cue.

4.4

| Topic | 11.7: Stylised Theatre | | | | |
|---|---|---|---|---|---|
| | 11.8: Play text, Stylised theatre | | | | |
| Cognitive level difficulty | Applying | | | | |
| Command verb | Suggest | | | | |
| Explanation of command verb | Cause, argue, demonstrate, show that something exists or is the case. Put forward for consideration. Mention an idea, possible plan, or action for other people to consider. Produce an idea in mind | | | | |
| Complexity of thinking process | Conceptual | | | | |
| Level of Complexity/Problem-solving | Moderate to difficult | | | | |
| Rubric type | Extended constructed response | | | | |
| Weighting of mark allocation | **Low** | 1–3 | **Middle** | 4–6 | **High** | 7–8 |

Humours referred to bodily fluids that were seen to be present within one's body. Different people were said to have different proportions of these fluids, where the predominance of one fluid defined one's temperament and psychological type. These fluids were believed to be produced from taking in certain foods, and an excess of any humour would cause an imbalance in a person. Shakespearean playwrights refer to the four humours as significant factors contributing to health, character and morality. The four humours were:

- Blood – This humour can also be referred to as sanguine. Blood caused one to be sanguine and courageous and was related to the element of air. If a person had excess blood, they would be described as sociable, charismatic, and a constant day dreamer.

- Yellow bile – A fiery, hot-tempered disposition was said to be caused by an excess of yellow-bile, and a person with this disposition was said to be choleric. This humour was related to the element of fire.

- Black bile (or melancholy) – A melancholic humour was related to the element of earth, and was identified as the cause of diseases that added weight to the body. The disposition of a gloomy, depressed person who was prone to exhaustion was said to be caused by an excess of black bile.

- Phlegm – The phlegm humour was associated with cold and dampness, and was related to the element of water. A phlegmatic person would be described as quiet, unexcitable, lethargic and sluggish.

Candidate has to identify a certain character from the play they have studied and make clear references to the text in their response.
Award FOUR marks per humour identified, explained, and motivated.

(4 x 2)    (8)

4.5

| Topic | 11.7: Stylised Theatre |
| | 11.8: Play text, Stylised theatre |
| Cognitive level difficulty | Analyse |
| Command verb | Explain |
| Explanation of command verb | Make Something clear, easy to understand by describing more in detail or revealing facts or information. |
| | Give a reason so as to justify or excuse (an action or event) |
| Complexity of thinking process | Conceptual |
| Level of Complexity/Problem-solving | Moderate |
| Rubric type | Brief constructed response |

| Weighting of mark allocation | **Low** | 1 | **Middle** | 2–3 | **High** | 4–5 |
|---|---|---|---|---|---|---|

Comedies:

- Medieval tales of romance and romantic love led to the development of the romantic comedy.
- These plays deal with the comic possibility of people falling in love.
- Show that mistakes can be put right (in romantic and sometimes everyday situations) and that harmony is possible.
- Comedies sometimes divided into three groups:
  'Happy comedies' which involve misunderstandings, mistaken identities and romance.
  'Problem plays' which are more serious with a combination of reality and fantasy.
  Romances which are more like fairy tales that deal with the separation and reunion of family.

History plays:

- Playwrights made use of ancient history as a tool and means of avoiding censorship for making political points.
- Plays would appear to examine classical history while, in fact, making a point about the society of the time.
- Themes of leadership and power were prevalent.
- Upsurge of nationalism had people wanting to know more about their history, in turn boosting the popularity of the history play.
- Elizabethans believed that just like the will of God, history followed identifiable patterns.

Tragedies:

- Medieval concept of Wheel of Fortune in which a central character falls from a position of good fortune to one of ill fortune.
- Tragic hero is often of high birth
- Protagonist faces (often self-imposed) crises and dilemmas, consequently having to deal with bad luck or the results of his decisions.
- Tragic hero sometimes has an innate weakness that can lead to his downfall (tragic flaw).
- Heightened emotions
- Hero or heroine struggling against overwhelming odds
- Triumph of the human spirit

Award ONE mark per genre characteristic discussed in relation to the play studied. (5)

4.6

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Applying | | | | | |
| **Command verb** | Suggest | | | | | |
| **Explanation of command verb** | Cause, argue, demonstrate, show that something exists or is the case. Put forward for consideration. Mention an idea, possible plan or action for other people to consider. Produce an idea in mind. | | | | | |
| **Complexity of thinking process** | Conceptual | | | | | |
| **Level of Complexity/Problem-solving** | Moderate to difficult | | | | | |
| **Rubric type** | Brief Constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

The following are skills that were required from an Elizabethan Theatre actor:
- Actors had to be educated and able to read, as they would have to learn words from handwritten parchments.
- Had to be able to sing, play a musical instrument, be able to sword fight and speak energetic poetry.
- Had to be fit and agile to meet the demands of the work.
- Boys had to play female roles, as the law did not allow women on stage.

Award TWO marks for each skill discussed with relation to the selected character (4)

4.7

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | | |
| **Command verb** | Create | | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief Constructed Response | | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

Candidate is able to identify the central theme of the play they have studied and accounts for the use of dialogue to express the central theme referred to.

Use own discretion. (6)

**[40]**

**OR**

## QUESTION 5:  THEATRE OF THE FAR EAST

5.1

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Evaluating | | | | |
| **Command verb** | Discuss | | | | |
| **Explanation of command verb** | Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it. | | | | |
| **Complexity of thinking process** | Procedural | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | |
| **Rubric type** | Extended constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–5 | **Middle** | 6–9 | **High** | 10–12 |

The following are features of the Japanese Noh stage:

- The stage always has a large curved roof.
- There are two main parts of the stage; the bridge (*hashigakari*) and the main acting area (*butai*).
- Both the bridge and the main acting area are roofed.
- The roof of the main acting area is supported by four columns, each with its own name and associated with a particular character.
- The main platform is divided into three areas, each used for a different kind of action.
- The area within the four areas is used for the main action.
- The floor is constructed of special wood and sounding jars are placed underneath to make the rhythmic and emphatic stamping of feet more effective.
- The stage has a bridge-like passageway for entrances and exits.
- The *wakiza*, stage left of the main acting area, is used for the six (to ten) member chorus which narrates much of the story.
- The *atoza*, at the back of the upstage pillars, is for the orchestra (two or three drummers and a flautist).
- The bridge is joined to the dressing rooms and used for all impromptu entrances.
- The stage always has a painted backdrop of a pine tree.
- In the upstage left corner of the *atoza*, there is a second door called the 'hurry door' used by lesser characters or those who have died, stage assistants, the chorus and musicians. The hurry door is only three feet high.

Award ONE mark per stage feature described.

In the case of a sketch, award ONE mark for each stage feature accurately placed and labelled.

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

5.2    5.2.1

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| Cognitive level difficulty | Evaluating | | | | |
| Command verb | Discuss | | | | |
| Explanation of command verb | Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it. | | | | |
| Complexity of thinking process | Procedural | | | | |
| Level of Complexity/Problem-solving | Moderate | | | | |
| Rubric type | Extended constructed response | | | | |
| Weighting of mark allocation | **Low** | 1–3 | **Middle** | 4–6 | **High** | 7–8 |

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. These 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, shrewd 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 candidate has only given the role without an explanation.

Use the following rubric to assess candidates: **ANNEXURE C.**    (8)

5.2.2

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| Cognitive level difficulty | Evaluating | | | | |
| Command verb | Evaluate | | | | |
| Explanation of command verb | Determine, judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding. | | | | |
| Complexity of thinking process | Metacognitive | | | | |
| Level of Complexity/Problem-solving | Difficult | | | | |
| Rubric type | Brief Constructed Response | | | | |
| Weighting of mark allocation | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

Candidate must display an ability to reflect on the characters in the play they have studied using the skill sets defined in the above question. Award TWO marks for each character discussed.    (4)

    

5.3

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Understanding | | | | | |
| **Command verb** | Explain | | | | | |
| **Explanation of command verb** | Make Something clear, easy to understand by describing more in detail or revealing facts or information. Give a reason so as to justify or excuse (an action or event) | | | | | |
| **Complexity of thinking process** | Conceptual | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief Constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

The following is a guideline:

- Kabuki is traditional Japanese popular drama with singing and dancing performed in a highly-stylised manner.
- A rich blend of music, dance, mime and spectacular staging and costuming.
- Traditionally, a constant interplay between the actors and the spectators took place in the Kabuki theatre
- The actors frequently interrupted the play to address the crowd.
- The plays often present conflicts involving such religious ideas as the transitory nature of the world and the importance of duty, as well as more general moral sentiments.

Kabuki dance is probably the best-known feature of Kabuki. The acting can be so stylised that it becomes indistinguishable from dancing.                (6)

5.4

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Understanding | | | | | |
| **Command verb** | Explain | | | | | |
| **Explanation of command verb** | Make Something clear, easy to understand by describing more in detail or revealing facts or information. Give a reason so as to justify or excuse (an action or event) | | | | | |
| **Complexity of thinking process** | Conceptual | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Extended constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–3 | **Middle** | 4–7 | **High** | 8–10 |

Candidate must refer to both similarities AND differences found between Theatre of the Far East and South African Theatre. Consider the conventions of both styles and see if candidate demonstrates knowledge and understanding thereof.

Use the following rubric to assess candidates' answer: **ANNEXURE B**.                (10)

**[40]**

**OR**

## QUESTION 6:  CONTEMPORARY AMERICAN THEATRE

6.1

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | |
| **Command verb** | Identify, name | | | | |
| **Explanation of command verb** | Recognise a problem, need, fact, etc. and to show what it is and that it exists. To prove who or what someone or something is. | | | | |
| **Complexity of thinking process** | Factual | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | |
| **Rubric type** | Brief Constructed Response | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

Candidate must demonstrate knowledge of Theatre of Realism and Theatrical Realism staging conventions and display the ability to contrast one with the other.

Consider the following guidelines:
- Theatrical Realism was a form of Realism which combined poetic and irrational elements to emphasise the world of the subconscious.
- Unlike Theatre of Realism, Theatrical Realism opted for more fragmentary and symbolic stage designs.
- *Scrims* (gauze-like backdrop) and lighting were sometimes used to allow for transformation from scene to scene, instead of shifting scenery to change the set.
- Images and symbols featured prominently in the visual and aural elements of the stage design.
- Stage settings became less obviously realistic, while retaining certain representational features. (4)

6.2

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Applying | | | | |
| **Command verb** | Suggest | | | | |
| **Explanation of command verb** | Cause, argue, demonstrate, show that something exists or is the case. Put forward for consideration. Mention an idea, possible plan, or action for other people to consider. Produce an idea in mind | | | | |
| **Complexity of thinking process** | Conceptual | | | | |
| **Level of Complexity/Problem-solving** | Moderate to difficult | | | | |
| **Rubric type** | Extended constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–5 | **Middle** | 6–9 | **High** | 10–12 |

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.
- Christopher Columbus and Bartholomew Dias respectively 'discovered' America and South Africa.
- European settlers arrived in both countries and settled on the coast.
- Settlers were escaping religious persecution from their countries of origin.
- The settlers were very religiously conservative.

- America had the civil war while South Africa had the war against apartheid.
- Both countries used theatre traditions from Britain.
- There was a time when there was a huge influx of immigrants coming into both countries.
- The discovery of gold in California parallels the discovery of gold in Johannesburg, both which led to increased population.

Candidate must be awarded marks for SIX facts that are well discussed or ONE mark per fact mentioned.
Use the following rubric to assess candidate's response: **ANNEXURE A**                (12)

6.3

| Topic | 11.7: Stylised Theatre | | | | |
|---|---|---|---|---|---|
| | 11.8: Play text, Stylised theatre | | | | |
| **Cognitive level difficulty** | Understanding | | | | |
| **Command verb** | Describe | | | | |
| **Explanation of command verb** | To give, narrate, relate, tell, describe, express a detailed account of | | | | |
| **Complexity of thinking process** | Metacognitive | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | |
| **Rubric type** | Brief Constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

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 America dream is achieved through sacrifice, risk-taking and hard work, not by chance. Both native-born American 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.

Candidate must discuss the themes of the American Theatre production they have studied in relation to the American dream.                (6)

6.4

| Topic | 11.7: Stylised Theatre | | | | |
|---|---|---|---|---|---|
| | 11.8: Play text, Stylised theatre | | | | |
| **Cognitive level difficulty** | Remembering | | | | |
| **Command verb** | Identify, name | | | | |
| **Explanation of command verb** | Recognise a problem, need, fact, etc. and to show what it is and that it exists. To prove who or what someone or something is. | | | | |
| **Complexity of thinking process** | Factual | | | | |
| **Level of Complexity/Problem-solving** | Easy | | | | |
| **Rubric type** | Brief Constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

In the libretto, one is likely to see that:

- The libretto is also known as 'the book', and contains the actual dialogue spoken in the musical.
- The end of each scene projects the audience forward, often using a song to do so.

- The first act ends with an event which leaves the audience questioning and wanting to know more.
- There is a combination of drama and comedy, which keeps the audience entertained.
- Dialogue and song lyrics are often very clever and witty.
- Characters may be stereotypical or one-dimensional.

Award ONE mark per convention discussed. (6)

6.5

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | | |
| **Command verb** | Create | | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

The following is the general truth about characters in Theatrical Realism. Consider the following information in relation to the play text you have studied.

The theatre of Realism investigated and spoke about real people in everyday situations, dealing with common problems. Writers of Realist theatre in their works desire to present life as it really happens to people. Their intention is to illuminate humankind's struggles and concerns in a straightforward way.

An emphasis on behaviour and tough decisions.

The theatre of Realism focuses on human behaviour – what people do and why in the context of their particular situations. The theatre of Realism is a mirror held up and reflected back to the audience to show them that what is taking place on stage is a representation of what they (the audience) experience in their respective lives.

This type of theatre – grounded in the stark reality of everyday-ness – shows the true constitution of individuals when confronted with challenges and difficulties in life.

An example of this kind of theatre is *A Doll's House* by Norwegian playwright Henrik Ibsen. The female protagonist of the play makes the hard decision to walk out on her family at the end of the play.

Use discretion and the playtext you have studied. (6)

6.6

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | | |
| **Command verb** | Create | | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

There has been criticism on the Method, especially on the limitations it proves to have on classical plays. Some of the criticisms are:

- Not providing actors with a solid vocal technique
- Being self-indulgent, where the actor pays more focus to his own imagination and experiences rather than those of the character
- Potentially psychologically damaging
- Self-indulgent
- Inaudible
- Often called the 'mumble, scratch and slouch technique'

Award TWO marks per potential danger explained/discussed. (6)

**[40]**

**OR**

## QUESTION 7: EXPRESSIONIST THEATRE

7.1

| Topic | 11.7: Stylised theatre<br>11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Analyse | | | | |
| **Command verb** | Explain | | | | |
| **Explanation of command verb** | Make Something clear, easy to understand by describing more in detail or revealing facts or information.<br>Give a reason so as to justify or excuse (an action or event) | | | | |
| **Complexity of Thinking Process** | Conceptual | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | |
| **Rubric type** | Brief constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4–5 |

Expressionism was a term used to describe a specific approach to anti-realism. Where Impressionism tried to reproduce the impression of the surrounding world, Expressionists did not try to convey or portray reality. Their primary goal was to show subjective emotions and emotions to events and the environment around them.
Expressionists often exaggerated in their art in order to achieve emotional effect. They also often used intense colour, disjointed brushstrokes (in the event of visual arts) and distorted shapes.

Markers discretion. Award marks for a well discussed description of Expressionism as a philosophy. (5)

7.2

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Analyse | | | | |
| **Command verb** | Discuss | | | | |
| **Explanation of command verb** | Write about the topic in detail, take into account or consider different issues or ideas or opinions related to it. | | | | |
| **Complexity of thinking process** | Procedural | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | |
| **Rubric type** | Brief Constructed Response | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

Use the following as a guideline:

In drama, the Expressionists captured feelings of dissatisfaction with authority and the materialism associated with the war. The aim of Expressionist writers was to express the inner feelings and experiences of the characters, instead of the outer realities in which they existed. They focused mainly on the journey and soul of the main character. The normal order of events and the unities of time, place and action were disrupted in order to create a heightened effect.

Candidate to be examined on their understanding of the philosophy of Expressionism (as expressed in QUESTION 7.1) and holistic referral to the themes and contents of the chosen play text as studied in class. (4)

7.3

| Topic | 10.8: Text Interpretation<br>11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Evaluating | | | | | |
| **Command verb** | Discuss | | | | | |
| **Explanation of command verb** | Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it. | | | | | |
| **Complexity of thinking process** | Procedural | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Extended constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–5 | **Middle** | 6–9 | **High** | 10–12 |

- The structure of Expressionists works is regarded as highly Episodic, with the main focus being placed on the high points of the action.
- Exaggeration and distortion are favoured over what is often considered factual and real.
- Ideas and feelings are emphasised.
- Cause and effect, as favoured in Realism, is discarded, and the impact of specific and critical moments takes importance.
- Moments and scenes are stripped of all small-talk or exposition.
- There is no organised, logical, and carefully shaped structure (as in Realism).
- A fragmentary series of scenes reveals the chaotic nature of inner reality of the main character.
- Events shown through the eyes of the protagonist (whose view often alters emphases and imposes dramatic interpretations).
- Protagonist fails to pretend to be objective.
- Truth is internal vision, therefore, the external appearance of things is distorted.
- Shape may be exaggerated or changed, colour may be abnormal, movement may be mechanical and speech may be reduced to short phrases or single words.
- Colour and lighting may be manipulated to reflect the inner feelings of the characters.

Candidate to be assessed on ability to reflect on and explain, play structure, regarding to themes and content of studied play text.
Use the following rubric to assess candidate's response: **ANNEXURE A**    (12)

7.4    7.4.1

| Topic | 11.7: Stylised Theatre<br>11.8: Play text, Stylised theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Evaluating | | | | | |
| **Command verb** | Evaluate | | | | | |
| **Explanation of command verb** | Determine, judge, consider the significance, value, purpose, worth, condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief Constructed Response | | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

With Expressionism, the protagonist is often the only complex and multi-faceted character. All of the action is viewed through this character's eyes. The character often reveals his/her true thoughts through a soliloquy or solo speech. In some cases, the voice of the protagonist is that of the author.

Candidate's response must be cohesive with the studied play text.    (4)

7.4.2

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Suggest | | | | |
| **Command verb** | Explain, describe | | | | |
| **Explanation of command verb** | Make Something clear, easy to understand by describing more in detail or revealing facts or information. Give a reason so as to justify or excuse (an action or event) To give, narrate, relate, tell, describe, express a detailed account of | | | | |
| **Complexity of thinking process** | Conceptual | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | |
| **Rubric type** | Brief Constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

Other characters were often:

- Not psychologically complex
- Handled symbolically
- Not considered to have great freedom
- Share the consciousness of the 'dreamer'
- Considered to split, double, multiply, evaporate, solidify, diffuse and clarify

Ward TWO marks per characterisation described and attributed to a character in the play text.
Only ONE mark per characterisation named.    (6)

7.5

| Topic | 11.7: Stylised Theatre 11.8: Play text, Stylised theatre | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Evaluating | | | | |
| **Command verb** | Discuss | | | | |
| **Explanation of command verb** | Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it. | | | | |
| **Complexity of thinking process** | Procedural | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | |
| **Rubric type** | Extended constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–3 | **Middle** | 4–6 | **High** | 7–9 |

Markers own discretion.

Characterisation of protagonist and "other" actors must clearly adhere to the convention of Expressionist Theatre as suggested in QUESTION 7.4.1 and QUESTION 7.4.2 above.    (9)

**[40]**

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

**QUESTION 8:** **THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS**

8.1

| Topic | 10.4: Scene Study<br>10.7: Non-verbal communication<br>11.6: Physical Theatre<br>11.9: Director/Designer in theatre or film<br>11.10: Poor Theatre<br>11.11: Preparation for performance | | | | | |
| --- | --- | --- | --- | --- | --- | --- |
| **Cognitive level difficulty** | Creating | | | | | |
| **Command verb** | Create | | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Extended constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–3 | **Middle** | 4–7 | **High** | 8–10 |

A production team is a group of technical staff who produce a play. In general terms, the individuals responsible for the various aspects of producing a particular product, regardless of where their expertise is required, or how long they are involved in the project. The production team not only includes the crew, but also the producer, designers and theatre direction.

- Some examples are:
- Director
- Stage manager
- Costume designer
- Set designer
- Lighting designer
- Props manager
- House manager
- Ticket manager
- Front of house

Award TWO marks for each role described.
ONE mark for every role named.
Use the following rubric to assess candidate's response:

**ANNEXURE B**. (10)

8.2    8.2.1

| Topic | 10.4: Scene Study<br>10.7: Non-verbal communication<br>11.6: Physical Theatre<br>11.9: Director/Designer in theatre or film<br>11.10: Poor Theatre<br>11.11: Preparation for performance | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | | |
| **Command verb** | Create | | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief Constructed response | | | | | |
| **Weighting of mark allocation** | **Low** | 1–2 | **Middle** | 3–4 | **High** | 5–6 |

Candidate's own response.

However, pay attention to the basics of physical theatre as a performance form.

Award TWO marks for every quality named and explained.
ONE mark for every quality named.                                    (4)

8.2.2

| Topic | 11.6: Physical Theatre<br>11.9: Director/Designer in theatre or film<br>11.10: Poor Theatre | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | | |
| **Command verb** | Create | | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | | |
| **Complexity of thinking process** | Metacognitive | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief Constructed Response | | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

Markers own discretion and candidate's own response.
Consider candidate's ability to integrate plot to physical theatre conventions.                                                        (4)

8.3

| Topic | 11.3: Voice and body | | | | | |
|---|---|---|---|---|---|---|
| **Cognitive level difficulty** | Evaluating | | | | | |
| **Command verb** | Discuss | | | | | |
| **Explanation of command verb** | Write about the topic in detail, taking into account or considering different issues or ideas or opinions related to it. | | | | | |
| **Complexity of thinking process** | Procedural | | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | | |
| **Rubric type** | Brief Constructed Response | | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

Candidate's own response.

Candidate must display knowledge of both physical and vocal characterisation, and how to holistically incorporate both in a performance.                (4)

8.4

| Topic | 12.5: SA Theatre (1960–1994) | | | | |
|---|---|---|---|---|---|
| Cognitive level difficulty | Understanding | | | | |
| Command verb | Describe | | | | |
| Explanation of command verb | To give, narrate, relate, tell, describe, express a detailed account of | | | | |
| Complexity of thinking process | Conceptual | | | | |
| Level of Complexity/Problem-solving | Easy | | | | |
| Rubric type | Brief Constructed Response | | | | |
| Weighting of mark allocation | **Low** | 0 | **Middle** | 1 | **High** | 2 |

Award TWO marks for appropriate vocal exercise described.

For example:

1.  Stand with your feet flat on the floor and keep your shoulders back and relaxed. Imagine a string coming out of the top of your head that keeps you standing straight and tall.

    Place your hands on your stomach. Practice taking a breath from your diaphragm. Imagine your lungs and diaphragm filling up with air like a balloon. Feel your stomach expand and contract as you inhale and exhale. Make sure not to hunch up your shoulders around your ears or gasp. Keep your inhale controlled!

    Breathe in for a count of four, and then exhale though your teeth with a "ssssss" sound for a count of four. When you come to four, stop the exhale crisply. You'll probably have lots of air left, but the exercise is going to become more challenging!

    Breathe in for a count of four, and repeat the exhale for a count of eight. Repeat the exercise exhaling for longer counts (ten, twelve, fourteen). The more you practice this exercise, the longer you will be able to hold the sound.

    The reason for cutting the exhale off crisply is to practice ending on an exact count. This is useful for singers, as they frequently need to cut off a note at the exact same time as the rest of the group, for a clean sound.

    Variations:

    Change up the sound. "Ssssss" is easy to start with, but challenge yourself to use different sounds like "ah," "yeah," "no," "mmm," and "why." You can also challenge your ensemble members to match pitch with each other, or to exhale in harmony!

2.  Try putting your thumbs on your belly button and let the rest of your hands rest down upon the very lowest part of your abdomen, right above the pubic bone. This low, low part of your abdomen is where you want to feel your deep breaths originating from. With your hands in this position, just relax and breathe. Don't do anything special, don't try to take deep breaths, just breathe normally and notice what you feel happening in your abdomen. Most people feel their abdomen rise and fall slightly as they breathe.

It rises and expands when you inhale, and lowers and contracts when you exhale, but the movement is small – maybe only an inch or two. After you have successfully felt this, try a few relaxed deep breaths and see if you can then feel your abdomen rise a little higher and contract a little lower. It should be the exact same movement, just bigger.

3.    For an exercise, stand and with your hands in the same position on your belly button and abdomen. Allow an inhale to fill you up, and then push small pulses of breath out while making the sound "sh." It will sound like this: inhale slowly and relaxed, then exhale "sh", "sh", "sh", "sh", "sh", "sh", "sh", until all your air is gone. The "sh" sound should be short and forceful. Then inhale and repeat. You should be able to do about 16–20 "sh" sounds before running out of air, or you can work up toward that number and beyond. Seasoned singers can usually do 30–40 "sh" sounds before running out of air.

The purpose of this exercise is to show you that you can indeed start to be in charge of the muscles that control your breath, and how powerful those muscles can be once trained.

4.    As an exercise, try a lip buzz or rolled R sound, and see how long you can sustain it. These are excellent sounds to use for this technique because the buzzing lips or tongue will only happen if you are letting a small, consistent stream of air out to support it. If you let a huge gush of air out at once, the buzz will explode and collapse, and if you let out too little air, the buzz will just stop. Place your hands in the abdominal position, allow a deep inhale, and then buzz for as long as you can. You should be able to sustain around 10 seconds to start with, and seasoned performers can do around 30 or more seconds of this exercise before needing to inhale again.

While you do this exercise, don't forget to keep your hands in position and feel your abdominal muscles working as they slowly push the air out. It will feel like a slow burn, and toward the end you'll really feel your muscles crunching hard to get out those last few bits of air.

**The above are mere examples of breathing exercises, there are several other exercises that can be used. Leaners may respond using the information they received from their practical classes.**      (2)

8.5

| Topic | 11.1: Realism and Stanislavski<br>11.3: Voice and Body | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Remembering | | | | |
| **Command verb** | Identify, name | | | | |
| **Explanation of command verb** | Recognise a problem, need, fact, etc. and to show what it is and that it exists. To prove who or what someone or something is. | | | | |
| **Complexity of thinking process** | Factual | | | | |
| **Level of Complexity/Problem-solving** | Moderate | | | | |
| **Rubric type** | Brief Constructed Response | | | | |
| **Weighting of mark allocation** | **Low** | 1 | **Middle** | 2–3 | **High** | 4 |

                                 

Imagination:

The ultimate goal is to believe in the characters you are portraying in order to convey the ultimate sense of 'reality' to the audience. You need to achieve an uninhibited image of your character and who he is. This can only be achieved through thorough knowledge of who your character is.

Ensemble:

Refers to a group of performers working towards an individual performance. Ensemble refers to the ability of individual performers to collaborate and form a holistic and mutually dependant production.

Candidate must display an ability to relate imagination and ensemble to Stanislavski techniques and own discretion.

Award TWO marks per importance discussed. (4)

8.6

| Topic | 11.3: Voice and body<br>11.6: Physical Theatre<br>11.9: The director/designer in theatre or film<br>11.11: Preparation for practical performance | | | | |
|---|---|---|---|---|---|
| **Cognitive level difficulty** | Creating | | | | |
| **Command verb** | Create | | | | |
| **Explanation of command verb** | Evolve from one's own thought or imagination, as a work of art, an invention or something new. Cause to come to being. | | | | |
| **Complexity of thinking process** | Metacognitive | | | | |
| **Level of Complexity/Problem-solving** | Difficult | | | | |
| **Rubric type** | Extended constructed response | | | | |
| **Weighting of mark allocation** | **Low** | 1–3 | **Middle** | 4–7 | **High** | 8–10 |

Candidate, through this question, has to demonstrate knowledge of preparation and growth in drama; both personal and technical.
Use the following rubric to assess candidate's response: **ANNEXURE B.** (10)

**TOTAL SECTION D: 40**
**GRAND TOTAL: 150**

## ANNEXURE A (12 MARKS)

| DESCRIPTOR | MARK | THE CANDIDATE |
|---|---|---|
| Outstanding<br><br>Metacognitive Knowledge<br><br>Create | 11–12 | Thinking process:<br>• Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge<br>• Explores, appraises and contextualises the question and source in an original manner<br>• Demonstrates an original understanding of the question and source, the play text and genre<br>• Makes value judgements based on justifiable set of criteria<br>• Produces a new perspective and creates original insights<br>• Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, genre<br>Cognitive levels<br>Candidates show the ability to change, judge argue, reorganise |
| Meritorious<br><br>Procedural Knowledge<br><br>Evaluate | 9–10 | Thinking process:<br>• Presents factual, conceptual and procedural knowledge<br>• Explores and contextualizes the question and the source<br>• Demonstrates an insightful understanding of the question, the source, play text and genre<br>• Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the genre<br>Cognitive levels<br>• Candidates show the ability to explore, propose, appraise, evaluate, conclude |
| Average<br><br>Conceptual Knowledge<br><br>Analyse | 7–8 | Thinking process:<br>• Presents factual and conceptual knowledge<br>• Explores and contextualises the question, the source, play text and genre<br>• Presents a suitable answer related to the question, the source, play text and genre<br>• Provides and examines examples from the play text and the genre<br>Cognitive levels<br>Candidates show the ability to inquire, contrast, distinguish and classify |
| Elementary<br><br>Factual knowledge<br><br>Apply | 5–6 | Thinking process:<br>• Presents factual knowledge<br>• Understands the question, the source on an elementary level<br>• Display some factual knowledge<br>• Produces a straightforward and predictable answer related to the question, the source, play text and genre<br>• Provides a few examples from the play text<br>Cognitive levels<br>Candidates show the ability to relate, organize, interpret, identify and integrate |
| Achieved<br><br>Factual knowledge<br><br>Understand | 3–4 | Thinking process:<br>• Presents disjointed factual knowledge<br>• Demonstrates a basic understanding of the question, the source<br>• Provides a few straightforward/basic facts related to the question, the source, play text and genre<br>Cognitive levels<br>Candidates show the ability to identify, list, recognize, define and explain |
| Not achieved<br><br>Factual knowledge<br><br>Remember | 0–2 | Thinking process:<br>• remembers factual knowledge<br>• Demonstrates no understanding of the question, the source<br>• Provides facts unrelated to the question, the source, play text and genre<br>• Provides no examples from the play text or the dramatic movement<br>Cognitive levels<br>Candidates are not able to identify, list, recognise or define |

## ANNEXURE B (10 MARKS)

| DESCRIPTOR | MARK | THE CANDIDATE |
|---|---|---|
| Outstanding<br><br>Metacognitive Knowledge<br><br>Create | 9–10 | Thinking process:<br>• Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge<br>• Explores, appraises and contextualizes the question and source in an original manner<br>• Demonstrates an original understanding of the question and source, the play text and genre<br>• Makes value judgements based on justifiable set of criteria<br>• Produces a new perspective and creates original insights<br>• Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, genre<br>Cognitive levels<br>Candidates show the ability to change, judge argue, reorganize |
| Meritorious<br><br>Procedural Knowledge<br><br>Evaluate | 7–8 | Thinking process:<br>• Presents factual, conceptual and procedural knowledge<br>• Explores and contextualizes the question and the source<br>• Demonstrates an insightful understanding of the question, the source, play text and genre<br>• Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the genre<br>Cognitive levels<br>• Candidates show the ability to explore, propose, appraise, evaluate, conclude |
| Average<br><br>Conceptual Knowledge<br><br>Analyse | 5–6 | Thinking process:<br>• Demonstrates factual and conceptual knowledge<br>• Explores and contextualises the question and the source,<br>• Presents a suitable answer related to the question, the source, play text and genre<br>• Provides and examines examples from the play text and the genre<br>Cognitive levels<br>Candidates show the ability to inquire, contrast, distinguish and classify |
| Elementary<br><br>Factual knowledge<br><br>Apply | 3–4 | Thinking process:<br>• Demonstrates factual knowledge<br>• Understands the question, the source on an elementary level<br>• Display some factual knowledge<br>• Produces a straightforward and predictable answer related to the question, the source, play text and genre<br>• Provides a few examples from the play text<br>Cognitive levels<br>Candidates show the ability to relate, organize, interpret, identify and integrate |
| Achieved<br><br>Factual knowledge<br><br>Understand | 1–2 | Thinking process:<br>• Presents disjointed factual knowledge<br>• Demonstrates a basic understanding of the question, the source<br>• Provides a few straightforward/basic facts related to the question, the source, play text and genre<br>Cognitive levels<br>Candidates show the ability to identify, list, recognize, define and explain |
| Not achieved<br><br>Factual knowledge<br><br>Remember | 0 | Thinking process:<br>• remembers factual knowledge<br>• Demonstrates no understanding of the question, the source<br>• Provides facts unrelated to the question, the source, play text and genre<br>• Provides no examples from the play text or the dramatic movement<br>Cognitive levels<br>Candidates are not able to identify, list, recognise or define |

## ANNEXURE C (8 MARKS)

| DESCRIPTOR | MARK | THE CANDIDATE |
|---|---|---|
| Outstanding<br><br>Metacognitive Knowledge<br><br>Create | 8 | Thinking process:<br>• Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge<br>• Explores, appraises and contextualizes the question and source in an original manner<br>• Demonstrates an original understanding of the question and source, the play text and genre<br>• Makes value judgements based on justifiable set of criteria<br>• Produces a new perspective and creates original insights<br>• Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, genre<br>Cognitive levels<br>Candidates show the ability to change, judge argue, reorganize |
| Meritorious<br><br>Procedural Knowledge<br><br>Evaluate | 6–7 | Thinking process:<br>• Presents factual, conceptual and procedural knowledge<br>• Explores and contextualizes the question and the source<br>• Demonstrates an insightful understanding of the question, the source, play text and genre<br>• Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the genre<br>Cognitive levels<br>Candidates show the ability to explore, propose, appraise, evaluate, conclude |
| Average<br><br>Conceptual Knowledge<br><br>Analyse | 4–5 | Thinking process:<br>• Demonstrates factual and conceptual knowledge<br>• Explores and contextualises the question and the source,<br>• Presents a suitable answer related to the question, the source, play text and genre<br>• Provides and examines examples from the play text and the genre<br>Cognitive levels<br>Candidates show the ability to inquire, contrast, distinguish and classify |
| Elementary<br><br>Factual knowledge<br><br>Apply | 3 | Thinking process:<br>• Demonstrates factual knowledge<br>• Understands the question, the source on an elementary level<br>• Display some factual knowledge<br>• Produces a straightforward and predictable answer related to the question, the source, play text and genre<br>• Provides a few examples from the play text<br>Cognitive levels<br>Candidates show the ability to relate, organize, interpret, identify and integrate |
| Achieved<br><br>Factual knowledge<br><br>Understand | 2 | Thinking process:<br>• Presents disjointed factual knowledge<br>• Demonstrates a basic understanding of the question, the source<br>• Provides a few straightforward/basic facts related to the question, the source, play text and genre<br>Cognitive levels<br>Candidates show the ability to identify, list, recognize, define and explain |
| Not achieved<br><br>Factual knowledge<br><br>Remember | 0 | Thinking process:<br>• remembers factual knowledge<br>• Demonstrates no understanding of the question, the source<br>• Provides facts unrelated to the question, the source, play text and genre<br>• Provides no examples from the playtext or the dramatic movement<br>Cognitive levels<br>Candidates are not able to identify, list, recognise or define |