



# basic education

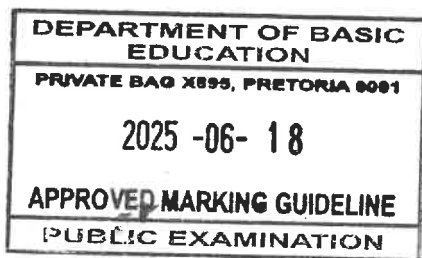
Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

**DRAMATIC ARTS**

**MAY/JUNE 2025**

**MARKING GUIDELINES**



APPROVED  
UMALUSI  
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EXTERNAL MODERATOR  
18 JUNE 2025

These marking guidelines consist of 38 pages and 2 annexures.

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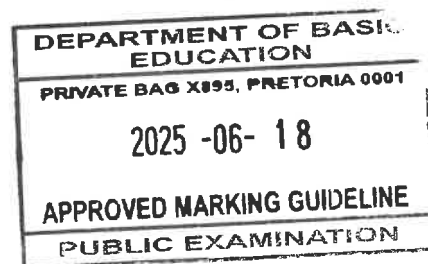
**GENERAL NOTES FOR THE CHIEF MARKER AND MARKERS**

1. The purpose of assessment/examination processes is not only to measure the content, concepts, skills, knowledge, techniques, cognitive processes and complexity of thinking learnt by candidates. It is also to determine the complexity of the thinking process the candidate applies to the content
2. The tool to assess the two components, cognition and thinking, is Anderson and Krathwohl's revised Bloom's Taxonomy. This taxonomy is designed to measure:
  - 6 cognitive levels of difficulty
  - 4 thinking processes of complexity
3. Markers:
  - Spend the first day unpacking the quality and quantity of the evidence in the marking guidelines.
  - Find common definitions and concepts
  - Assimilate and standardise the:
    - Expected responses for each question
    - Cognitive level of difficulty/complexity required from the candidate
    - Type of thinking process and complexity of thinking required from the candidate
    - Action verbs used at each of the cognitive levels and the type of evidence required (content, concepts, skills, knowledge, techniques, cognitive processes and complexity of thinking)
4. Tick clearly next to the required content, concepts, skills, knowledge, techniques, cognitive processes and complexity of thinking evidence from the candidate when a mark is awarded.
5. Engage actively with the answer
6. Refer to the rubrics in the annexures at the end of the marking guideline to ensure the marking is fair, valid and reliable and measured against clear criteria
7. Have regular rounds of consultation during the marking process, to ensure marking remains standardised
8. The marking guidelines cannot predict all responses. Provincial markers must take this into account and be receptive to candidates' unique responses
9. Accept other correct, relevant, well-motivated/explained/described and focussed answers which reflect the candidates' knowledge, understanding, application, analysis, evaluation and creative application/thinking of Dramatic Arts' content, concepts, knowledge, skills, techniques and complexity of thinking in relation to the question
10. The Dramatic Arts question paper consists of short, medium and long essay questions which in some instances require candidates to provide content to support their own personal, unique and subjective opinions, viewpoints, reasoning or experiences and apply original and creative thinking.
11. Mark holistically and with an all-inclusive view and accept any correct and relevant answers other than what might be in the guideline
12. Check that candidates' responses align with the Curriculum Assessment Policy Statement's four Broad Topics and Grade 10/11/12 Topics, Content (concepts, skills and knowledge) and with the specific question demands
13. Note the marking guideline may not always have all options for an answer. Make a short comment next to the candidates answer if you awarded a mark to content that might not be in the marking guideline, but is relevant
14. New or inexperienced markers' marking and marks must be moderated throughout the marking process by either the Chief Marker or Internal Moderator.



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15. Markers marks do not necessarily decide where the final pre-determined Tolerance Range is effected. When a markers script/question/s are remarked or moderated, the Chief Marker and Internal Moderator may change where the Tolerance Range is effected.
16. All markers must be rigorously trained to be able to analyse and apply Blooms Taxonomy and the rubrics to candidates' answers to determine a fair, valid and reliable mark.
17. Markers must not be trained only at the start of the marking process. Training must be conducted throughout the marking process from the first day until the last.



## STANDARDISATION OF MARKING ACROSS THE PROVINCES

### Marking the Essay and Response Questions

The chief marker in each province must clarify the paradigm from which the questions and the accompanying marking guidelines were designed and set:

**1. Item difficulty (Question):**

How complex/difficult is the design of the actual question/item itself?

**2. Task difficulty (Marking guideline):**

What is the complexity/difficulty of the cognitive level and thinking process required from the candidate?

**3. Stimulus difficulty (Source):**

How complex/difficult or easy is it to understand and apply the source?

**4. Expected response difficulty expected from the answer:**

What is the quantity (how much) and quality (how well) of the expected response required from the candidate, as provided in the marking guidelines?

Does it align with the question, task and stimulus?

Are the marks appropriately weighted and allocated?

– Leong: 2002

In the training of markers at the beginning of the marking process, the chief marker in each province must:

- Ensure there is standardisation of the scoring of candidates' answers and responses for each part of the examination
- Standardise the national marking procedures, processes and results
- Follow the procedure below:

*Interrogate the item (question) and task (marking guidelines):*

- Read the question and determine the level of complexity and difficulty of the design of the question: low, middle, or high level
- Read the task (marking guidelines) and determine what content is required from the candidate to answer the question. Summarise the content
- Share response plans and summarise expectations for learner responses.
- Share not only the quantity of evidence (how much), but also the quality of evidence (how well)

*Facilitate the training of the marker on the marking guidelines and the rubrics*

- Review the rubric with reference to the item and the task
- Review the procedures for assigning holistic scores (i.e. by matching evidence from the response to the language of the rubric and by weighing all qualities equally)

*Practise marking individually*

- Mark a set of training scripts individually
- Markers must score the papers independently

The chief marker/internal moderator must record the markers' scores and must lead the discussion. (Training scripts should contain scores and commentaries.)

**SECTION A: 20<sup>th</sup> CENTURY EUROPEAN THEATRE MOVEMENTS****QUESTION 1****The candidate must:**

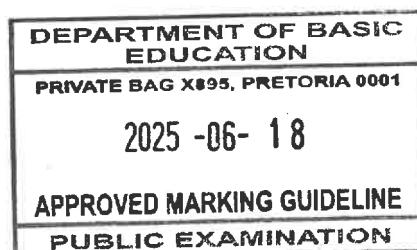
- Answer this question in the form of an essay.

Refer and integrate the following:

- The information contained in SOURCE A
- The play text you studied
- The relevant 20<sup>th</sup> Century Theatre Movement you studied (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre)
- The question
- Demonstrate that the question and source have been understood, analysed, applied, evaluated and integrated into their essay
- Contextualise rote learnt knowledge in an original argument which displays factual, contextual, procedural and metacognitive thinking

**Markers' note:**

- Candidates must demonstrate that the above have been understood and critically analysed and applied in their essay
- The rubric is a guide to the marker to assess the:
  - Cognitive levels (remembering, understanding, applying, analysing, evaluating and creating)
  - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- All the questions' levels, elements and instructions must be considered when the essay is marked
- To award a fair, valid and reliable mark, markers must be competent in the meaning and application of Anderson and Krathwohl's Revised Bloom's Taxonomy as well as the design, purpose, use and application of a rubric's:
  - Criteria (skills, knowledge, concepts, techniques and content)
  - Level descriptors
  - Word descriptors
  - Action verbs
  - Cognitive levels
  - Thinking processes
- Markers must be trained rigorously how to identify, use and apply all six of the cognitive levels as well as the four thinking processes to measure candidates' achievement
- Match learner responses/evidence to the criteria in the rubric and weigh all qualities and quantities as applicable to the level descriptors



## SC/NSC – Marking Guidelines

DESCRIPTOR	MARKS	THE CANDIDATE 'S RESPONSE DEMONSTRATES AN ABILITY TO:
Outstanding Metacognitive Create	27–30 90–100% A+	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Create, discover, renew, change in an outstanding manner with metacognitive thinking about the content</li> <li><b>Argument:</b> Create a new, unique and differentiated argument which shows reflexive, creative, critical and analytical thinking on an outstanding level</li> <li><b>The dramatic movement, play text, question and source:</b> Use and contextualise outstanding additional sources from the play text, the theatre movement in an outstanding manner. Examples are from the play text and the theatre movement within an expansive range of insightfully chosen content</li> </ul>
Excellent Metacognitive Evaluate	24–26 80–89% A	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Judge, critique, and evaluate in an excellent manner with metacognitive thinking about the content</li> <li><b>Argument:</b> Compile an argument in an interesting pattern which shows evidence of reflective, critical and analytical thinking on an excellent level</li> <li><b>The dramatic movement, play text, question and source:</b> Use and contextualise outstanding additional sources from the play text and the theatre movement in an excellent manner. Examples are from the play text, the theatre movement within a significant range of appropriately chosen content and additional sources</li> </ul>
Meritorious Procedural Analyse	21–23 70–79% B	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Infer, deconstruct concepts, discover in a meritorious manner with procedural thinking about the content</li> <li><b>Argument:</b> Compile an argument which shows critical and analytical thinking on a meritorious level</li> <li><b>The dramatic movement, play text, question and source:</b> Use and contextualise examples from the play text, the theatre movement or other additional sources within a broad range of appropriately chosen content and additional sources</li> </ul>
Substantial Procedural Apply	18–20 60–69% C	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Apply, construct, integrate on a substantial level with procedural thinking about the content</li> <li><b>Argument:</b> Compile an argument which shows critical and analytical thinking on a substantial level</li> <li><b>The dramatic movement, play text, question, and source:</b> Integrate examples from the play text, the theatre movement or other additional sources within a substantial range of chosen content</li> </ul>
Adequate Conceptual Understand	15–17 50–59% D	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Interpret, exemplify, classify on an adequate level with conceptual thinking about content</li> <li><b>Argument:</b> Compile an argument which shows understanding and conceptual thinking on an adequate level</li> <li><b>The dramatic movement, play text, question and source:</b> Provide adequate examples from the play text within a general range of predictable content</li> </ul>
Moderate Conceptual Understand	12–14 40–49% E	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Explain on a moderate level with conceptual thinking about content</li> <li><b>Argument:</b> Compile an argument which shows an explanation and thinking on a moderate level</li> <li><b>The dramatic movement, play text, question and source:</b> Use a few examples from the play text, the theatre movement or other additional sources within a limited range of content</li> </ul>
Elementary Factual Remember	10–11 30–39% F	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Identify, list, define on an elementary level with limited factual thinking about content</li> <li><b>Argument:</b> Write an essay which shows basic thinking on an elementary level</li> <li><b>The dramatic movement, play text, question and source:</b> Select a few examples from the play text, the theatre movement or other additional sources</li> </ul>
Not Achieved Factual Remember	1–9 20–29% G	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> On a limited level identify, list with limited factual thinking about content</li> <li><b>Argument:</b> Write facts on a predictable limited level</li> <li><b>The dramatic movement, play text, question and source:</b> Provide ideas or information, but on a limited level</li> </ul>
Not Achieved	0 0–19% H	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> No information. Unable to express thoughts in words</li> <li><b>Argument:</b> An inability to compile a basic essay, identify, list, relate and provide sufficient facts</li> <li><b>The dramatic movement, play text, question and source:</b> No evidence of any factual knowledge</li> </ul>

**SECTION B: SOUTH AFRICAN THEATRE: 1960–1994**

The candidate must answer only ONE question in this section.

**QUESTION 2: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

2.1 Markers accept relevant answers which demonstrate an understanding of the aims of Protest Theatre.

Award full marks for:

- Two well-identified statements OR
- Four separate thoughts/ideas

The following is a guide:

**The aims of Protest Theatre are to:**

- Protest against society's ills (problems) such as racism, discrimination, violence, poverty etc.
- Create awareness of the social political issues faced by the people
- Train and educate people on serious issues in society, education, health etc.
- Call people to action and change of the socio-political issues faced by them
- Mobilise (encourage) people to protest against society's problems and take action
- Remind people of their struggle heroes to inspire and motivate them to take action (protest/stand/resist)

(4)

2.2 Markers accept relevant answers which demonstrate an understanding of relevant subject matter of contemporary Protest Theatre.

Award full marks for:

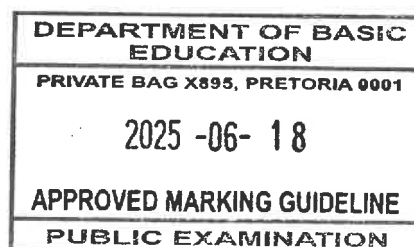
- Two well-explained statements OR
- Four separate thoughts/ideas

The following is a guide:

**Contemporary socio-political issues might include:**

- Gender-based violence
- Human trafficking
- Homelessness
- Abuse (psychological, emotional, financial, physical, sexual etc.)
- Forced geographical removals
- Racism
- Xenophobia

(4)



- 2.3 Markers accept relevant and well-explained answers which demonstrate an understanding, knowledge, application and analysis of the value of improvisation in the creation of new scenes.

Award full marks for:

- Two well-explained statements OR
- Four separate thoughts/ideas

The following is a guide:

**The value of improvisation is that:**

- The whole cast can be involved in the creation process
- It frees the actor to be imaginative and creative
- It integrates a group of actors who work together with each other
- Views and opinions of a group of people, rather than one individual, can be included
- A variety of ideas can be generated
- It develops characterisation, listening skills and creativity
- The play's structure can be as varied as the talents of the group because of the collective input of the group
- A script can be created as and while the actors improvise scenes
- Changes can be implemented immediately

(4)

- 2.4 Markers accept relevant and well-described answers which demonstrate a knowledge, understanding, analysis and application of a **new scene** created and selected by the candidate.

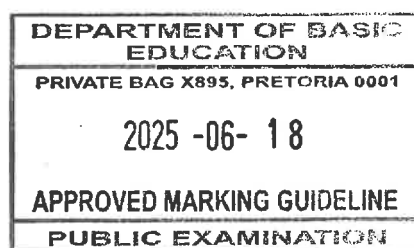
- Mark holistically

The following is a guide:

**An example of a new scene might be:**

- A Nigerian hairdresser is violently removed from her business by a local gangster who threatens her and who mocks the inability of the police to do anything about it
- Vigilantes, gangsters and thugs run riot in some areas, creating fear and intimidation
- Songs could be sung as cries of the heart from and for victims of xenophobia, abuse, forced geographical removals and gender-based violence. The songs can be a call to other people to heal the situation, the community, the society, the country and the world

(4)



- 2.5 Markers accept relevant and well-considered answers which demonstrate knowledge, analysis and evaluation of whether or not Poor Theatre may still be the most suitable style of performance for the new production. Accept either positive, negative or both responses to the statement.

- Mark holistically

The following is a guide:

**Poor Theatre may be suitable because it:**

- Does not need an elaborate set, costumes, lighting and props. Costs are kept to a minimum
- Is easy to stage anywhere because there are little or no set requirements to transport at an expense
- Can be performed in any empty space, making it versatile and adaptable wherever it might be staged
- Might only need a few actors to portray a variety of- or many characters

**Poor Theatre may not be suitable when a director wants to use:**

- A large venue such as a stadium. This may not be helpful to Poor Theatre because the performance might become 'lost' in a large space
- Recorded sounds/live music. This is not a practice of Poor Theatre because as a style it utilises the physical and vocal skills of the actors
- Elaborate costumes, lighting and props in conjunction with mixed media. Poor Theatre in contrast focusses on the instrument of the actor: voice, body and emotions

(6)

- 2.6 Markers accept relevant and well-motivated answers which identify, analyse and evaluate how the image in Source B might be a suitable poster to advertise the new production.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**The image in Source B might be a suitable poster to advertise the new production because:**

- The image contains a placard (poster) which suggests the contents of the play
- The words on the placard communicate information to audiences to both the past (pre-1994) and the present audiences
- The poster indicates that the target audience is both young and old. The poster communicates information which an older generation will relate to. It also speaks to the youth. They might relate to the young men in the poster

**The image in Source B might not be a suitable poster to advertise the new production because:**

- It does not contain all the relevant information needed
- The venue where the play will be staged is not specified
- The length of the play's run, with specific dates and times are not provided
- Contact details for further enquiries are not provided e.g. group bookings, ticket prices, phone numbers, web address for bookings, etc.

- The poster is not visually appealing for the current generation of audience members as it does not give much information and is not detailed in its design
- Other information about the production, including the names of the cast members and director are not included on the poster

(4)

2.7 Markers accept relevant and well-discussed answers which demonstrate a knowledge, understanding, analysis and evaluation of how *Woza Albert!* is used as an 'effective non-violent weapon for change in our society'.

Award full marks for:

- Two well-discussed statements OR
- Four separate thoughts/ideas

The following is a guide:

**The original play can still be used as an effective non-violent weapon for change because it:**

- Uses live theatre performance which is non-violent
- Uses entertainment, satire, laughter, song and dance to reveal the problems in society
- Uses characters who are recognised in real life to communicate the problems in society
- Creates awareness of what is happening in society through the use of education. It reveals to audiences the difficult and traumatic situations and issues people faced during apartheid
- Creates an understanding and new revelations about current socio-political situations which could be protested against
- Encourages all citizens to rise up and fight against the injustices of racism, the after-effects of apartheid and other contemporary socio-political issues
- Voices social concerns and identifies and communicates what should change in society
- Explores themes which are still relevant today, e.g. poverty, unemployment, discrimination etc.
- Provides reasons for people to stand up against problems in society

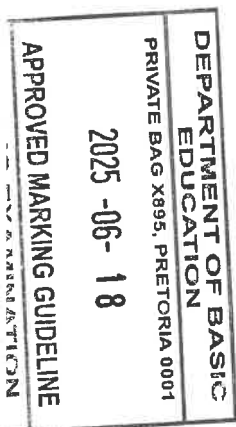
**The play cannot still be used as an effective non-violent weapon for change because it:**

- Is no longer relevant because apartheid has been dismantled and the socio-political issues are being attended to
- Might incite violence in audiences because it uses provocative and emotive language and action, such as toyi-toyi
- Might make the socio-political situation in the country worse because it encourages people to rise up and fight against the injustices of racism, the after-effects of apartheid and other current socio-political contemporary issues
- Incites (creates) anger and dissatisfaction in the audience because of their current difficult socio-political circumstances and conditions.

(4)

2.8 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept answers which identify, analyse and evaluate how *Woza Albert!* is still a relevant story today.



The following is a guide:

**The historical and theatrical impact of *Woza Albert!* on audiences might be that:**

- The play can be viewed as a living newspaper documenting our history
- It highlights important information and issues about apartheid, such as racial inequality, unemployment, poverty and homelessness etc.
- It teaches us important lessons about our country's recent history, such as apartheid, so that we do not make the same mistakes again
- Facets of society's problems during apartheid were revealed in the play, e.g. victimisation based on racism, socio-political inequality and divisions
- It contains universal characters, themes, situations and messages which speak to all people, e.g. the need for human dignity and equality
- It is still relevant to audiences in its content and subject matter e.g. discrimination, unfair labour practices, poverty
- Audiences can easily identify with the stereotypical characters through the actors' theatrical interpretations on stage
- The use of characterisation, music, dance and drama still appeals to people of all generations
- Comedy is universally accessible (physical and verbal)
- It is entertaining because the performance style and creativity of the genre, contains singing, dancing, mime etc.
- It is exciting because the visual and aural imagery such as the clown noses and ideophones are unpredictable. Each live performance is unique

(10)  
[40]

**QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY**

3.1 Markers accept relevant answers which demonstrate knowledge of how Sophiatown the place got its name.

Award full marks for:

- One well-explained statement OR
- Two separate thoughts/ideas

The following is a guide:

**Sophiatown the place got its name from:**

- An investor Herman Tobiansky who bought the land and named it after his wife Sophia

(2)

3.2 Markers accept answers which demonstrate knowledge and understanding of Sophiatown, the place, as it was in the 1950s.

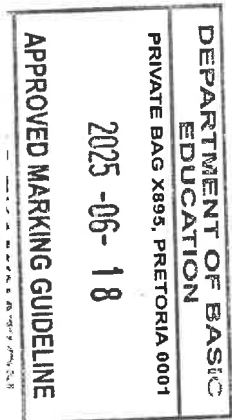
Award full marks for:

- Two well-described statements OR
- Four separate thoughts/ideas

The following is a guide:

**Sophiatown was:**

- A vibrant (lively) place where people from all walks of life (various races and cultural backgrounds) lived together in harmony. The unity defied the then



apartheid government that believed that people should be categorised according to their cultural backgrounds, and people of mixed races could not live together

- Rife with crime. It was home to gangsters (e.g. the Berliners, Americans etc.) who aggressively marked their territories and some terrorised the community
- Overcrowded e.g. Mamariti's house. House owners rented out their properties to as many tenants as possible to earn more income
- Known as the Chicago of South Africa. Many people, especially gangster members mimicked the American way of life which they saw in the movies
- A place where people could meet and enjoy each other's company without the fear of being harassed by the apartheid policemen. Journalists, musicians, poets, etc. would meet up and share their common interests

(4)

3.3 Markers accept answers which demonstrate knowledge, understanding, evaluation and analysis of how the characters of Mingus and Charlie and their actions might be seen as funny (humorous).

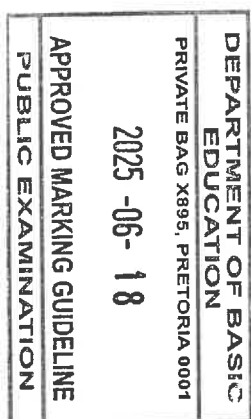
Award full marks for:

- Two well-explained statements OR
- Four separate thoughts/ideas
- Candidates who provide correct, relevant and well-motivated answers for a serious interpretation)

The following is a guide.

**The characters of Mingus and Charlie and their actions might be seen as funny (humorous) because:**

- With strong differences between the characters of Mingus and Charlie, this duo provokes humour. This is similar to the mechanism used in *Laurel and Hardy*. Mingus is smooth, chatty, sophisticated and a ladies' man, whereas Charlie, his sidekick is often physically and socially awkward, clumsy and quiet
- The physical actions of Charlie are sometimes exaggerated, unexpected and awkward e.g. Charlie's constant polishing of Mingus' and others' shoes shows his obsession with shoes and is often an action/habit which is inappropriate at the time
- The subservient attitude of Charlie who follows Mingus around like a puppy. This is incongruous (out of place) as Charlie's physical stance and subservient attitude toward Mingus is uncalled for and provides an awkward physical contrast which audiences might find peculiar and laugh
- Portrayal of the gangsters by Charlie and Mingus shows their idea of how they think gangsters and gang leaders should look and act
- The use of stereotypes and caricatures of gangsters by Mingus and Charlie, such as mannerisms, movement, facial expression and style, were exaggerated
- The overbearing and bossy attitude of Mingus who orders Charlie around and Charlie's compliant attitude in following the orders duly even when they are unreasonable e.g. finding a bath tub in a township for Ruth can be humorous



- 3.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, evaluation, understanding and analysis of how *Sophiatown* is a snapshot of history and is filled with humour, music and dance.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts and ideas

The following is a guide:

***Sophiatown* the play is a snapshot of history because it:**

- Reveals to us how the area Sophiatown came into existence. A rich investor bought land and sold it to people of all races. This defied the apartheid government's laws on the ownership of land. Herman Tobiansky sold his land to whoever had money to buy
- Provides detailed information of what was happening during the apartheid era. Sophiatown was a haven for violent gangsters. It was also a place of extreme poverty, alcoholism and depression. This led to some of its most brilliant leaders dying before their time
- Highlights the forced removals of people from their homes
- Celebrates artists, intellectuals, musicians who lived there, e.g. Hugh Masekela, Miriam Makeba, etc.

***Sophiatown* the play is filled with humour because:**

- Mamariti's reaction to Ruth's unexpected arrival is humorous. She was not aware of the advert Jakes had placed in *Drum magazine*
- Mamariti's agrees to Ruth staying because she will pay rent and can buy alcohol, a mischievous reason to give Ruth a place to stay
- Lulu and Ruth imitate Mingus and Princess coming from the movies. They make fun of the couple

***Sophiatown* the play is filled with music and dance because:**

- The opening scene contains music. The cast/actors is led into song by Jakes, singing about the various names of Sophiatown (Kofifi etc.)
- The cast/actors also dance to the song before breaking out to portray their characters
- There are other scenes in which the cast/actors sing and dance to create various moods and to drive the story by commenting on the action, e.g. the song about Meadowlands tells the audience about people who were classified as black and forcibly removed to this area of Soweto

(6)

- 3.5 Markers accept relevant and well-analysed answers which demonstrate an understanding and analysis of how *Sophiatown* highlights the issue of personal identity through the characters of Ruth and Jakes.

Award full marks for:

- Four well-analysed statements OR
- Eight separate thoughts/ideas

The following is a guide:

**Personal identity is explored when:**

**Ruth:**

- Identifies herself as being Jewish

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- Informs the rest of the characters about the Jewish Passover and the significance of the wine as a sign of the blood that was placed on the doors of all Jewish people in Egypt so that their homes would be 'passed over' and their first-born sons would be spared from death
- Questions her identity in terms of her religion (Jewish), race (white), nationality (South African), place of residence (Yeoville or Sophiatown). She is trying in vain to classify herself because it is at the same time as the government imposed a racial classification on all citizens

**Jakes:**

- Explains that he identifies himself differently each time he is confronted by the gang members who normally ask him to recite some Shakespeare for their amusement as he is viewed as an intellectual and a journalist
- States that he no longer knows who he is anymore because of the changing from one identity to the other, depending on who he talks to. He feels adequate as a journalist but inadequate in Ruth's company

**Ruth and Jakes:**

- Represent millions of South Africans who were victims of race classification based on the Immorality Act and Mixed Marriages Act during apartheid. Inter-racial relationships were forbidden
- Felt attracted to one another. But could not agree to a relationship.
- Ruth was classified as White person and Jakes was classified as Black person

(8)

3.6 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and an evaluation of the play text being recommended for learners. Candidates may give a positive or negative response.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

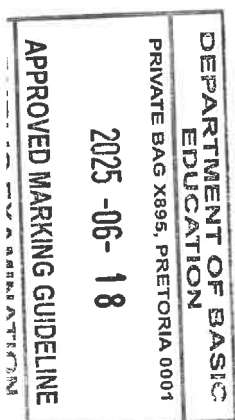
The following is a guide:

***Sophiatown* might be recommended as a play text because:**

- It has humour, song and dance which most audiences might find entertaining
- The themes are still relevant for today's society, e.g. racism, inequality, forced geographical removals, crime, gangsterism, high rates of unemployment, parents wanting their children to get a good education
- It is a reference of our history as a country and cautions against the dangers of history repeating itself. This is done through the themes and messages of the play as well as a dynamic, living enactment of life in Sophiatown for audiences to experience

***Sophiatown* might not be recommended as a play text because:**

- We are now a democratic society and our Constitution states that the land belongs to all those who live in it. Everybody can live where they choose to live
- We are living in a new era post-apartheid in a democratic South Africa and should let the past go to heal the wounds of apartheid and new hope must grow



- Everyone, now regardless of their race and cultural background, has freedom of movement and association through new laws abolishing apartheid and racial discrimination and replacing these with a democratic Constitution

(6)

3.7 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept answers which identify, analyse, evaluate and reflect how and why the themes of *Sophiatown* the play might still have relevance for life today

The following is a guide:

**The evaluation of the themes should include a discussion of the following:**

**Family:**

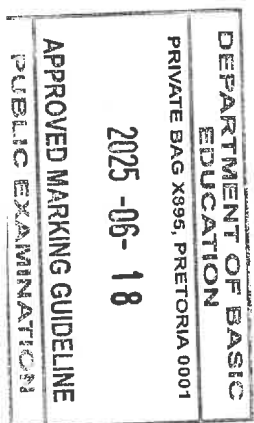
- Mamariti is Mingus and Lulu's mother and this close-knit family lives and works together in Mamariti's *Diamond Shebeen*
- All the residents who live in Mamariti's house become 'family' e.g. Jakes and Ruth
- Family and belonging are highlighted in the strength of the community standing together, e.g. The Americans Gang led by Mingus, as gangs formed tight relationship bonds similar to that of a family, for security, identity and belonging

**Gangsterism:**

- Is portrayed through the character of Mingus. He is the leader of the Americans and is intimidating in his approach and behaviour towards other people
- He is depicted as a criminal who is rough and threatening. This might scare people into subservience
- He is seen as the Robin Hood of Sophiatown because he stole mainly from the city centre and the railways and subsequently (later) sold the stolen goods to the members of his community.
- He is proud of all the scars he has because of his many fights with rival gangs such as The Berliners
- He manipulates and forces people to do what he wants, which might make people want to submit to him, for e.g. he unsuccessfully tries to force Ruth to 'bite his neck' when dancing with her
- He gets annoyed when he does not get his way and this causes him to react aggressively towards the people
- Mingus is similar to the gangsters of today who terrorise communities and threaten them into silence. These gangsters are 'protected' by the communities from the police, and are also supposedly 'protecting' the communities for money in return
- Gangsterism is also shown through the rival gangs who fight for control of territories to make money to survive and to protect each other.
- Today similar 'turf' wars are fought in many townships in South Africa. This rivalry results in drive by shootings leaving innocent people dead

**Forced Geographical Removals:**

- The apartheid government laws dictated that certain living areas must be destroyed



- The areas identified for destruction, belonged to Black, Coloured and Indian people. Bulldozers arrived in Sophiatown and destroyed all buildings, churches and houses
- People were forcibly removed out of their houses and loaded onto trucks to be dropped off in areas which were chosen by the government
- Most of these areas had no infrastructure, were far from cities and often had no environmental riches or mineral sources
- The brutality of forced removals caused broken homes, untold grief, terror and trauma for the people who lived in Sophiatown
- Notices of the forced removals were given out by the government; however, the policemen came three days earlier than was mentioned in the notices. The people of Sophiatown were unprepared, and some were still engaged in planning a protest to resist the forced removals which did not materialise
- People and their belongings were loaded onto lorries. People did not have time to pack and as a result, they could not take all their belongings. Things were just hurriedly thrown onto the lorries and people were forced to climb on and squeeze themselves into wherever they could find space, e.g. Mamariti complaining that all her crockery were being damaged
- People had no chance of saying farewell to their neighbours and friends, which was heart-breaking

**Relevance to life today:**

- The apartheid government laws dictated that certain areas had to be destroyed. The current government also has a policy of destroying homes which are built illegally. Special task forces demolished homes
- People were forced during apartheid to live in designated areas with a lack of facilities and proper infrastructure. Today people still live in squatter settlements with no amenities, proper sanitation or service delivery available to them and due to this, they are forced to move to different areas where land might be available
- Racism, discrimination and injustice are still present in many facets of life today e.g. intolerance of people who are different, xenophobia, gender-based violence, cultural conflicts, etc.

(10)  
[40]**QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

- 4.1 Markers accept relevant answers which demonstrate an understanding of the suitability of the title of the play.

Award full marks for:

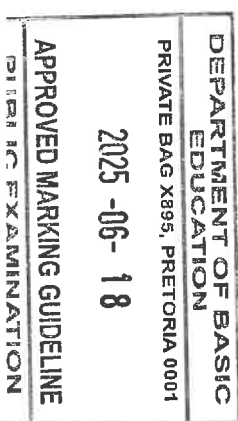
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**The title of the play is suitable because:**

- 'Siener' refers to Tjokkie, who has the gift of 'seeing' into the future (seer)
- Tjokkie lives in the 'suburbs'
- The title also gives us, as an audience, an ability and opportunity to 'see' into life in the 'suburbs'
- The action of the play takes place in the 'suburbs'
- The action of the play revolves around the 'siener' in the suburbs

(4)



4.2 Markers accept any relevant and well-motivated answers which demonstrate the effectiveness of the poster.

- Mark holistically

The following is a guide:

**The poster is effective because it:**

- Uses well-known professional actors to attract an audience
- Shows some of the characters that can be seen in the play
- Contains all the necessary information required on a poster e.g. title, dates, venue
- Is endorsed by recognisable arts festival sponsors, e.g. Woordfees

**The poster is not effective because:**

- The play deals with poor White people living in the suburbs in apartheid South Africa and the actors on the poster do not represent that demographic
- Audiences may not necessarily identify with the celebrities on the poster or may not enjoy watching them
- The poster is densely packed with too much information and might be confusing for those wanting instant information about the event

(4)

4.3 Markers accept relevant and well-discussed answers which demonstrate knowledge, understanding and analysis of the relationship between any two of the characters on the poster.

Award full marks for:

- Two well-selected and discussed statements OR
- Four separate thoughts/ideas

The following is a guide:

**Jakes and Tiemie:**

**Jakes**

- Jakes is Tiemie's boyfriend
- He is in a relationship with her to raise his social status, because she aspires to be like one of the 'dandies'
- He tries to gain control over her by impregnating her
- He verbally, psychologically, emotionally and physically abuses her
- He seemingly murders her at the end of the play

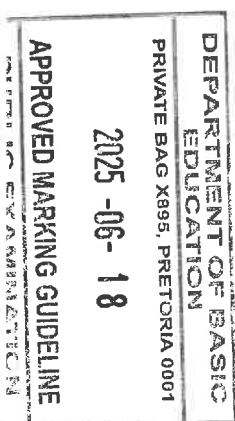
**Tiemie**

- Tiemie is Jakes's girlfriend
- She does not like him
- She fell pregnant with his child
- She wants to escape out of the relationship with him

**Ma and Giel**

**Ma**

- Is in a relationship with Giel
- Is lonely after her husband failed to return from the war. It is assumed he is dead
- Invites Giel into her house to stay



- Receives her dead husband's pension money and with this money supports Giel

**Giel**

- Is in a relationship with Ma
- He exploits her loneliness for his financial gain and free boarding (4)
- He leaves her when the horse he betted on wins

4.4 Markers accept any well-explained answers which display an understanding, analysis and evaluation of why the play as a modern/contemporary production, remains relevant to audiences.

Award full marks for:

- Three well-explained statements OR
- Six separate thoughts/ideas

The following is a guide:

**A modern/contemporary production of *Siener in die Suburbs* is still relevant to audiences because:**

- It highlights universal themes which can easily be applied to contemporary communities e.g. poverty
- It contains characters that display recognisable, stereotypical character traits, e.g. Jakes is seen as a bully because he controls Tiemie's movements and forces Tjokkie to 'see' etc.
- Contemporary society might relate to the characters and their circumstances in a more meaningful way if they can 'see' themselves through the modernised characters on stage
- It uses language which people can recognise and can relate to, e.g. regular people speaking to one another about real life
- It focusses on issues such as gambling, alcoholism. These issues are still prevalent in contemporary society
- It contains subject matter, themes and relationship issues, e.g. violence against women and suicide, to which audiences still can relate currently (6)

4.5 Markers accept any relevant answers which demonstrate an ability to understand, analyse and identify the stages of the plot of the play where the exposition, rising action and climax are evident.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

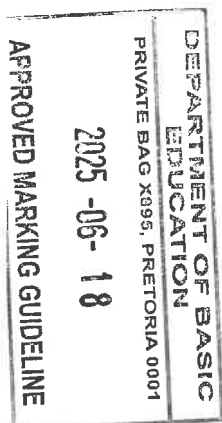
**The plot structure may include:**

**Exposition:**

- The audience is informed about the given circumstances of the characters, the time, place and action of the play through the set, setting and dialogue
- Giel's monologue forms the core of the exposition, and this foreshadows the action of the play which follows

**Rising action:**

- Tjokkie 'sees' (predicts the future) and the tension and pace of the action increases



- Doubt and confusion are caused as the characters question the truth of Tjokkie's vision

**Climax:**

- Giel wins on the horses, and he prepares to leave Ma and the suburbs
- Jakes attacks and physically abuses Tiemie
- Tjokkie ends the suffering of being forced to see into the future by lying under the car and allowing the car jack to lower down onto his body and crush him to death

(6)

- 4.6 Markers accept any relevant answers which demonstrate knowledge and understanding of what it means to be an anti-hero in a play.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ideas

The following is a guide:

**Anti-heroes are:**

- Regular (ordinary) people living regular (ordinary) lives but fighting extraordinary personal or social battles
- Flawed (imperfect). They make mistakes and bad choices
- Doomed to suffer because of their bad choices and mistakes

(2)

- 4.7 Markers accept relevant answers which demonstrate knowledge, understanding and an analysis of the character of Jakes and why he may be considered an anti-hero.

Award full marks for:

- Two well-discussed statements OR
- Four separate thoughts/ideas

The following is a guide:

**Jakes can be considered an anti-hero because:**

- He is a regular (ordinary) working-class man who works an ordinary job whilst striving for more
- He desperately tries to live a better life, which is why he bullies and intimidates people to get his way, e.g. he bullies Tjokkie to 'see'
- He is driven to escape his working-class life and will not hesitate to use violence to get his own way

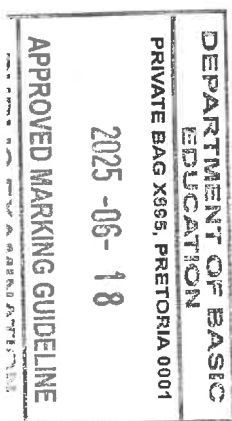
(4)

- 4.8 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept answers which display knowledge, understanding, analysis and evaluation of how *Siener in die Suburbs* provides a detailed look at life of the working-class communities in the suburbs.

- Mark holistically. Markers accept answers which cover contemporary society

The following is a guide:

**Working class communities in the suburbs by and large:**


- Were poor, e.g. there was a high rate of unemployment
- Lived in semi-detached houses; they are too poor to buy big houses
- Portrayed people of a lower class/status
- Might have abused alcohol to forget about their troubles which sometimes led to abusive relationships e.g. Tiemie and Jakes
- Included stereotyped expectations of women who were mostly only expected to stay at home and have children
- Dreamt of freedom and escaping from their lives of poverty. All the characters in the play do so
- Experienced domestic violence which is portrayed through the characters and their actions
- Resorted to addictive behaviour due to personal frustrations and the lack of employment opportunities

(10)  
[40]

**TOTAL SECTION B: 40**

### SECTION C: SOUTH AFRICAN THEATRE: POST-1994 – CONTEMPORARY

Answer only ONE question in this section.

#### QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI

- 5.1 Markers accept relevant and well-explained answers which demonstrate knowledge and understanding of the title of the play and how it may be interpreted.

Award full marks for:

- Three separate thoughts/ideas

The following is a guide:

**The title of the play may be interpreted as:**

- A revelation of the truth. This is the central theme of the play e.g. Siphos bitterness towards Themba because of the affair he had with Sindiswa, Siphos wife
- A statement in a court (Do you swear to tell the truth, the whole truth and nothing but the truth). The connotations of this full statement reflect a need for the truth to be revealed, to achieve possible forgiveness and reconciliation
- The Truth and Reconciliation (TRC) processes. Its processes are mirrored in the plot of the play. Siphos must reveal the truth before possible forgiveness and reconciliation can take place
- Truth as a catalyst for reconciliation and forgiveness within the Makhaya family and the broader society

(3)

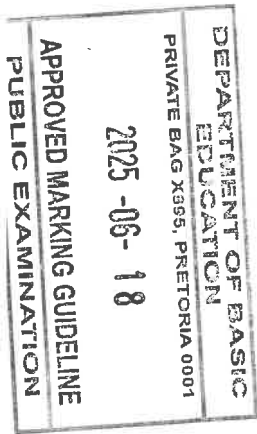
- 5.2 Markers accept relevant and well-described answers which demonstrate knowledge, understanding and analysis of Realism in the Theatre.

Award full marks for:

- Two well-described statements OR
- Four separate thoughts/ideas

The following is a guide:

**The stage was set to create Realism in the Theatre through:**



- Building a replica of a township house (3,6 metres wide by 7,2 metres long)
- The use of real everyday functional furniture and detailed props suitable and believable as owned by the Makhaya family, e.g. a living room filled with furniture, books on the bookshelves, family photographs, couch
- The use of lighting effects which suggest the possible interior of a township house

(4)

5.3 Markers accept relevant answers which demonstrate a knowledge of the characters in the play.

Award 1 mark for each character's name.

**The characters are:**

- Sipho
- Mandisa
- Thando

(3)

5.4 Markers accept answers which analyse and evaluate how the actors might use Stanislavski's System/Method in the preparation of their characters

Award full marks for:

- Four well-analysed statements OR
- Eight separate thoughts/ideas
- Four marks, only, if the response/answer is not referenced to the character

**Name and analyse FOUR techniques of Stanislavski's System/Method which actors might apply to portray their characters.**

**The following is a guide:**

**Motivation of each action:**

- Every action must have a reason, a need and want that must be satisfied

**Imagination:**

- The actor uses imagination to believe in the world created on the stage: characters, dialogue, emotions and relationships

**Given circumstances:**

- Knowledge of the play, plot, setting (geography/place), environment and socio-political context
- Knowledge of their character, biography, background, motives and objectives

**Physical score of actions:**

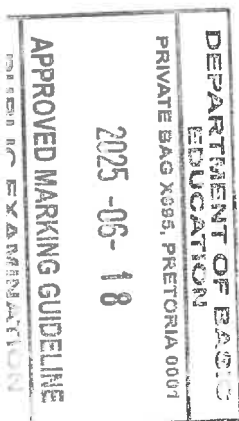
- Actions and reactions between characters inform one another and is based on real life e.g. emotions, thoughts, movements, words, decisions
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the play's life on stage

**Beat work:**

- Shifts (changes) in thought, feelings, needs, wants, actions, scenes, entrances and exits should be reflected effectively and realistically
- Shifts (changes) in units and objectives should be reflected in the physical and vocal expression of the character

**Vocal expression:**

- Dialogue, conversations, words and the use of language are based on real life to create the illusion of e.g. a real conversation,



- Tone, pace, rate, volume etc. are understanding and create meaning of the thoughts and feelings

**Magic if:**

- The use of imagination and visualisation to make the actions, motivations, emotions and needs of the character believable and authentic (real)
- 'Acting is believing'
- The 'what if' question must be answered

**Circles of attention:**

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives, etc.) and not on the audience

**Emotional memory:**

- To draw on personal experiences to access the emotional reality of characters, events, incidents, conversations etc.
- Only memories older than seven years must be used by the actor

(8)

5.5 Markers accept relevant answers which demonstrate an understanding and description of the final moments of the plot.

- Mark holistically

The following is a guide:

**By the end of the play:**

- The truth of Themba's affair with Siphos wife Sindiswa has been revealed
- Thando realises that she could be Themba's daughter
- Thando has finally found her independence and has decided to go to Johannesburg with Mandisa
- Mandisa finally finds out the truth about her father being a ladies' man and his affair with Sindiswa
- Siphos has forgiven Themba for his betrayal and behaviour
- Siphos is now free to pursue his dream of opening an African Public Library in New Brighton and has a hope for the future
- The truth, forgiveness and reconciliation has finally set all the characters free

(4)

5.6 Markers accept relevant answers which demonstrate knowledge, understanding of the play and creativity, imagination and suggestions as to what might happen to the characters if the play continued after the original ending.

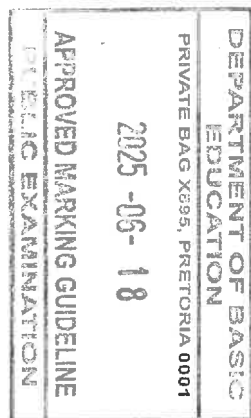
(Markers to award marks for creativity and an understanding of Realism in the Theatre.)

- Mark holistically

The following is a guide:

**If the play continued after the original ending, the characters might:**

- Continue living normal lives based on clear cause to effect principles of Realism in the Theatre, e.g. the characters might go out for a celebratory meal at a restaurant where they bump into Sindiswa
- They might share with Sindiswa what has happened around Themba's death, Siphos shock at his brother, Themba, being cremated and his ashes being in an urn or the arrival of Mandisa
- Thando might reconcile with her mother, Sindiswa



- Siphso and Sindiswa might reunite with a deeper understanding and appreciation of each other after years of separation and bitterness. There might be hope for both of them for a future together
- Thando possibly shares her plans of marriage with Mpho with her mother
- Mandisa might insist on being the maid of honour
- The family is reconciled and restored through truth and forgiveness (4)

5.7 Markers accept relevant answers which demonstrate knowledge, understanding and an analysis of the significance of the Truth and Reconciliation Commission to the play and South Africa.

- Mark holistically

The following is a guide:

**The importance of the Truth and Reconciliation Commission (TRC) to the play and South Africa:**

- The TRC was set up as a platform for South Africans to tell the truth of the atrocities perpetrated against them, for the perpetrators to ask for forgiveness and for both parties to have reconciliation, healing and forgiveness
- It was believed that by revealing the truth, of the atrocities committed during apartheid, that both the victims and perpetrators might find healing or redemption
- The plot of *Nothing but the Truth* mirrors the TRC process. As with the TRC, the play proceeds through a gradual revealing of the truth of the Makhaya family
- The Makhaya family is able to find reconciliation in their circumstances, as well as freedom through Siphso's revelations of the truth of the past (4)

5.8 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept answers which display knowledge, understanding, analysis, evaluation and a discussion of how *Nothing but the Truth* may help us to understand human behaviour and teach us about our own lives in South Africa.

- Mark holistically

The following is a guide:

**The themes of truth, reconciliation, family and forgiveness may help us to understand human behaviour**

**Truth and Reconciliation:**

- The time frame in which the play is set includes the TRC hearings. This has universal significance in terms of the importance to reveal the truth and to seek reconciliation. Human beings want to hear the truth to set themselves free
- Our need for love, a better life, truth, renewed and healed relationships is central to human behaviour and reconciliation

**Family:**

- Most families have secrets they keep from one another. This is human behaviour, e.g. Siphso hides the possibility that Thando could in fact be Themba's daughter
- Mandisa (meaning addition), joins the family in Port Elizabeth. She, as humans might do, behaves like the culture which she was brought up in.
- The family surname Makhaya means 'of the home' and this highlights the theme of family as this play is a domestic drama. The concept of having a home is one that we all can understand and relate to

**Forgiveness:**

- Siphso experiences bitterness towards his brother and ex-wife. It is human nature to feel this way if there was a betrayal and an affair. He learns the truth will release his bitterness and it will transform into the forgiveness of Themba and Sindiswa  
Through forgiveness Siphso is healed of past injustices which he experienced. He is able to move forward with his life. This is typical of human psychology

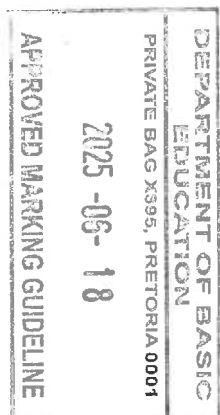
**It teaches us about our own lives in South Africa today:**

- We can relate to the family and their struggles even today, because the family issues are recognisable and universal. We learn that revealing the truths which might be hidden in a family might resolve conflict and negative emotions between the members
- Siphso keeps us wanting to know the truth because we sense he is hiding something. The audience is curious about this secret. We learn that anger, bitterness and hostility can make you unhappy and hinder (stop) you from moving forward with your life
- We want a better life for Siphso personally and professionally because he suffered so much during apartheid. Many South Africans who are alive today experienced apartheid and can still relate to the pain and suffering of this brutal regime. This teaches us the importance of acknowledging the hurt to become free of it
- We can empathise with Thando who wants to be independent. She wants to go to Johannesburg (and possibly London). We all might have experienced some form of disagreement with authority.
- Sibling rivalry is still a family dynamic today in many families and this is seen in the relationship between the two brothers, Siphso and Themba. Siphso feels that Themba was always the favourite. We learn that parents should be careful in how they relate to their children. They must treat and love every child equally
- The struggles and solutions the characters' experience in the play teach us how or how not to deal with hurt, injustices, betrayal, secrets and lies

(10)  
[40]**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1 Markers accept relevant and well-explained answers which demonstrate a knowledge, understanding and analysis of how the title of the play *Groundswell* may be interpreted.

- Mark holistically



The following is a guide:

**The title of the play may be interpreted as:**

- A deep swell or heavy rolling of undercurrent waters of the sea, the result of a distant storm or big seismic disturbance as stated in the Oxford dictionary
- The sea is the play's natural setting; a coastal village, where the sea strongly influences the atmosphere and the activities of the people
- The many moods of the sea and this particular title has been chosen by the author because it suits the mood of the play: an unsettled surface of water suggesting the influence of something unseen and disturbing gathering momentum and about to happen
- An emotional metaphor, which can be said to hint at the unresolved issues, the issues of identity and the guilt that disturb the interactions of the characters and predict a big event. These emotions are unspoken, but are undercurrents in our relationships with one another and which swell like the groundswell under the sea

(4)

6.2 Markers accept the following answer:

- Garnet Lodge

(1)

6.3 Markers accept relevant and well-described answers which demonstrate knowledge, understanding and analysis of Realism in the Theatre

- Mark holistically

The following is a guide:

**The stage was set to create Realism in the Theatre through:**

- The building of an exact replica of a typical guesthouse on the West Coast of South Africa
- The set-up of possible dim lighting effects which might mirror the ambience (atmosphere) of the interior of the guest house, the coastal mist and fog to reflect the mood of the play, where clarity of sight is somewhat lost in the ominous (threatening) atmosphere of the unknown
- The use of real life everyday functional furniture and props which include a broom, table and chairs, a coffee table, a side lamp, bucket and a mop, cleaning detergents etc.

(4)

6.4.1 Markers accept relevant answers which demonstrate a knowledge of the characters.

Award ONE mark for the correct answer.

- Johan

(1)

6.4.2 Markers accept relevant answers which demonstrate a knowledge of the characters.

Award ONE mark for the correct answer.

- Thami

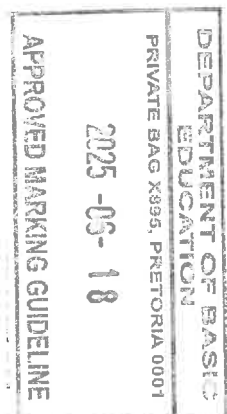
(1)

6.4.3 Markers accept relevant answers which demonstrate a knowledge of the characters.

Award ONE mark for the correct answer.

- Smith

(1)  
B  
K



6.5 Markers accept relevant and well-described answers which demonstrate an understanding, analysis and evaluation of the situation in which the characters find themselves.

Award full marks for:

- Two well-described statements OR
- Four separate thoughts/ideas

The following is a guide:

**The situation which the characters find themselves in, is as follows:**

**Johan:**

- Needs to escape the past because he shot and killed a man
- Is desperate financially and is trying to make money from diving for diamonds

**Thami:**

- Is desperate to provide for his family in the Eastern Cape
- Is anxious as he wants to conduct illicit diamond deals

**Smith:**

- Is alone
- His wife is dead, and his daughter has her own life
- Desperately needs a new purpose in his life
- Is threatened by Johan at knife point

(4)

6.6 Markers accept answers which analyse and evaluate how the actors might use Stanislavski's System/Method in the preparation of their characters for a skilful and sensitive performance.

Award full marks for:

- Three well-analysed statements OR
- Six separate thoughts/ideas
- Three marks, only, if the response/answer is not referenced to the character

**Name and analyse THREE techniques of Stanislavski's System/Method which actors might apply to portray their characters.**

**The following is a guide:**

**Motivation of each action:**

- Every action has to have a reason, a need and want that must be satisfied

**Imagination:**

- The actor uses imagination to believe in the world created on the stage: characters, dialogue, emotions and relationships

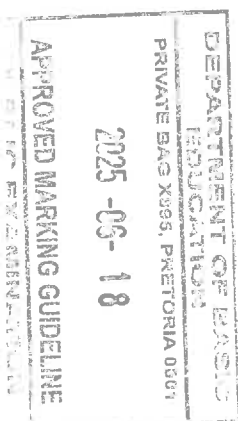
**Given circumstances:**

- Knowledge of the play, plot, setting (geography/place), environment and socio-political context
- Knowledge of their character, biography, background, motives and objectives

**Physical score of actions:**

- Actions and reactions between characters inform one another and is based on real life e.g. emotions, thoughts, movements, words, decisions
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the play's life on stage

**Beat work:**



- Shifts (changes) in thought, feelings, needs, wants, actions, scenes, entrances and exits should be reflected effectively and realistically
- Shifts (changes) in units and objectives should be reflected in the physical and vocal expression of the character

**Vocal expression:**

- Dialogue, conversations, words and the use of language are based on real life to create the illusion of e.g. a real conversation,
- Tone, pace, rate, volume etc. are understanding and create meaning of the thoughts and feelings

**Magic if:**

- The use of imagination and visualisation to make the actions, motivations, emotions and needs of the character believable and authentic (real)
- 'Acting is believing'
- The 'what if' question must be answered

**Circles of attention:**

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives, etc.) and not on the audience

**Emotional memory:**

- To draw on personal experiences to access the emotional reality of characters, events, incidents, conversations etc.
- Only memories older than seven years must be used

(6)

6.7 Markers accept relevant answers which demonstrate knowledge, understanding, creativity and imagination and which offer suggestions as to what might happen to the characters if the play continued after the original ending.  
(Markers to award marks for creativity and an understanding of Realism in the Theatre).

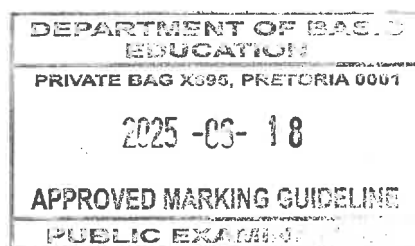
- Mark holistically

The following is a guide:

**If the play continued after the original ending, the characters might:**

- Continue living normal lives based on clear cause to effect principles of Realism in the Theatre e.g. Smith dies of a heart attack on the golf course
- Johan has gone to sea
- Thami has gone home to the Eastern Cape. Garnet Lodge is in a state of disrepair
- Johan and Thami receive the news that they are benefactors in Smith's will and with the money they, together, buy Garnet Lodge which is renamed Diamond Lodge

(4)



- 6.8 Markers accept relevant and well-explained answers which demonstrate an understanding, analysis and evaluation of the symbolism of diamonds in the play.

Award full marks for:

- Two well-explained statements OR
- Four separate thoughts/ideas

The following is a guide:

**Diamonds are important in the play because:**

- They represent wealth and status
- Searching for diamonds is about the hope of making a fortune
- In the play it is this hope that allows Johan and Thami to build a vision of a future that is brighter than the past and the present
- Finding diamonds will enable both Johan and Thami to live happy and prosperous lives or so they believe
- Diamonds are created under pressure, and this might symbolise the lives lived by Johan and Thami in a changing South Africa

(4)

- 6.9 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept answers which display knowledge, understanding, analysis, evaluation and discussion of how *Groundswell* may help us to understand human behaviour and teach us about our own lives in South Africa.

- Mark holistically

The following themes may help us understand human behaviour:

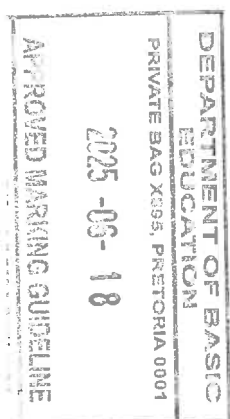
**An unresolved past:**

- Below the surface interactions of the characters, there are feelings, prejudices and experiences of the storms of the past that will not allow them to find agreement or ease with each other. This is a universal psychological reality
- Although the politics and government of the country have been changed for thirty years, we see that, when certain sensitive issues such as race, politics, poverty vs wealth, etc. are raised old divisions are found to be disturbingly close to the surface. It is part of the human condition to sometimes cling to the past
- The country has changed, allowing all of us to interact freely, but have these men changed sufficiently to be able to make free use of this liberation. The answer in the play is that they can do so only superficially.

The human condition sometimes makes superficial changes which keep us tied to the past

**Belonging and Identity:**

- These three men's lives were largely shaped and defined during the apartheid era. We, too, might have been influenced and shaped by this time in our country and in our upbringing. We must reach out to one another and offer belonging and identity. These are fundamental needs of the human condition
- There is nothing physically or externally in the environment that is in the way of their joining hands on the diamond mining project. There is also no



physical reason why Johan and Thami can't plan to be neighbours. It is the human condition to sometimes be suspicious of other people. The obstacles are internal, and we might recognise this issue in our own personal lives.

- Each man is trying to find out who he is in the new South Africa, how he fits into it. At the same time each man remains bound to a view of himself that reflects the past and obstructs the ability to adapt. Our own sense of identity might be bound to the past. As part of the post-apartheid South Africa our human condition is to sometimes struggle to find a new identity

#### **Guilt, accusation and redemption:**

- The question of guilt is thoroughly grappled with in the play, and on a number of levels. Johan accuses Mr. Smith of having benefited from apartheid, of having benefited from Johan's policing of the townships. He also accuses him of denying his guilt in these matters, thereby denying himself the opportunity of redemption. It is part of the human condition to deny yourself freedom and redemption if you feel you have wronged someone
- So efficiently are these accusations woven into the action of the play that they appear at first merely as manipulations aimed at getting Mr. Smith to part with his money. It is only later in the play, when we discover Johan's own burden of guilt that we realise just how serious they are. The play gives us the opportunity, as part of our human condition, to take a serious look at ourselves in this same light

#### **It teaches us about our lives in South Africa**

##### **An unresolved past**

- The country has changed since apartheid. We can interact freely, but are we making use of this liberation? We learn we too must choose freedom from the past
- South Africa is a country full of opportunities, and we must take these opportunities and live the best lives we can

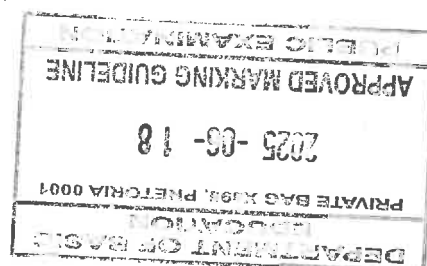
##### **Belonging and identity**

- All three characters are seeking belonging and identity. They need to learn to move on from the past, see one another as human beings and relate honestly with one another. Our lives in South Africa must be aimed at bringing people together and to offer belonging and identity to every South African citizen

##### **Guilt, accusation and redemption**

- Both Smit and Johann are trapped in the past
- The lesson for our lives is to release the guilt which come from actions in the past
- We must not accuse one another, but offer understanding, forgiveness and redemption to one another and ourselves to create a South Africa with hope for every citizen

(10)  
[40]



*[Handwritten signatures]*

**QUESTION 7: MISSING BY REZA DE WET**

7.1 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and clarification of how the title of the play *Missing* may be interpreted.

- Mark holistically

The following is a guide:

**The title of the play *Mis/Missing* may be interpreted as:**

**Fertilizer:**

- Meisie and Miem make a living by selling manure to the farmers
- The manure can also imply fertility
- Miem, for instance, says that because it is early spring, all people want to cultivate their soil

**Mist/fog:**

- Is something that prevents one from seeing clearly. This is symbolic of the inability of Miem and Gertie to see the reality of the dangers that might exist around them
- They live in their own little world in which everything is a threat to them, and if there is something that they do not understand (like the disappearance of the girls), they soon interpret it in their own way e.g. through fear and superstition
- They are psychologically, personally, socially and emotionally blind to everything including the facts/realities about what is happening, just like someone who stares at something through the mist. They live in a fog which obscures their clear sight

**Misunderstanding:**

- 'Jy het dit mis' ('You are mistaken'). Both Miem and Gertie are mistaken when they think that the other girls were murdered
- They are also mistaken when they think that, by bolting doors and windows, they can really exorcise (drive out) the 'evil' that terrifies them so much
- They are mistaken when they think Konstabel will really protect them. It is about a 'misverstand' (misunderstanding) of matters

**Excrement:**

- The excrement in the pail (bucket) that spills, when Gabriel lowers it by a rope for Meisie to take and empty it out which contaminates the kitchen
- Gabriel hiding and living in the attic causes a contamination. It is symbolic of how him being in the attic contaminates their entire world of existence

**Holy Communion ('Roomse Mis'):**

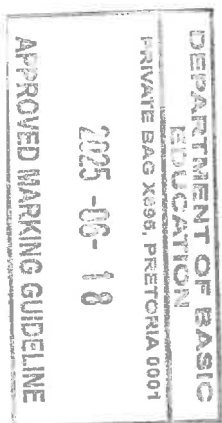
- The meaning of Meisie's confirmation dress comes to the front
- After her confirmation, the church accepts her as a grown-up

**Disappearance:**

- Someone going missing is the meaning of 'Mis' in the English translation. Each year a girl disappears on the night of the 31<sup>st</sup> of August, never to be seen again

**Absence:**

- The absence of truth. The truth is missing from their lives, e.g. the truth about the real identity of Constable



(4)

7.2 Markers accept relevant and well-described answers which demonstrate knowledge, understanding and an analysis of Magical Realism in the Theatre.

- Mark holistically

The following is a guide:

**Magical Realism in the Theatre is created using:**

- Symbols: The circus is portrayed as a magical place with strange characters performing for the audience
- The setting: The circus being in town brings with it expectations of magic happening in the town
- Lighting: The audience imagines fairy lights in and around the circus which give the idea of magic
- Action: A woman is cut in two during a performance at the circus and magically reassembled
- Costume: Meisie dances out into the night wearing her confirmation dress and Constable changes his jacket from it being a police uniform into a Pierrot (clown) costume
- Sound: The music from the circus can be heard through the window and door. A feeling of magic is created
- The set design: The trapdoor in the kitchen ceiling to the attic, where Gabriel is hiding/ living, opens to lower a mysterious bucket

(4)

7.3 Markers accept relevant answers which demonstrate knowledge and identification of the characters in the play.

Award ONE mark for each character's name

**The characters are:**

- Meisie
- Constable
- Miem
- Gertie

(4)

7.4 Markers accept answers which analyse and evaluate how the actors might use Stanislavski's System/Method in the preparation of their characters for a skilful and sensitive performance.

Award full marks for:

- Three well-analysed statements OR
- Six separate thoughts/ideas
- Three marks, only, if the response/answer is not referenced to the character

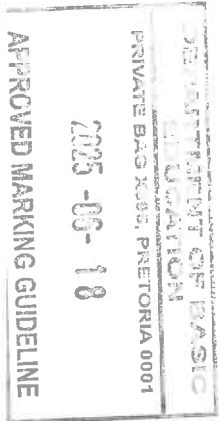
**Name and analyse THREE techniques of Stanislavski's System/Method which actors might apply to portray their characters.**

**The following is a guide:**

**Motivation of each action:**

- Every action must have a reason, a need and a want that must be satisfied

**Imagination:**



- The actor uses imagination to believe in the world created on the stage: characters, dialogue, emotions and relationships

**Given circumstances:**

- Knowledge of the play, plot, setting (geography/place), environment and socio-political context
- Knowledge of their character, biography, background, motives and objectives

**Physical score of actions:**

- Actions and reactions between characters inform one another and is based on real life e.g. emotions, thoughts, movements, words, decisions
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the play's life on stage

**Beat work:**

- Shifts (changes) in thought, feelings, needs, wants, actions, scenes, entrances and exits should be reflected effectively and realistically
- Shifts (changes) in units and objectives should be reflected in the physical and vocal expression of the character

**Vocal expression:**

- Dialogue, conversations, words and the use of language are based on real life to create the illusion of e.g. a real conversation,
- Tone, pace, rate, volume etc. are understanding and create meaning of the thoughts and feelings

**Magic if:**

- The use of imagination and visualisation to make the actions, motivations, emotions and needs of the character believable and (authentic) real
- 'Acting is believing'
- The 'what if' question must be answered

**Circles of attention:**

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives, etc.) and not on the audience

**Emotional memory:**

- To draw on personal experiences, access the emotional reality of characters, events, incidents, conversations etc.
- Only memories older than seven years must be used

(6)

7.5 Markers accept relevant and well-described answers which demonstrate an understanding, analysis and evaluation of the final moments of the play.

Award full marks for:

- Two well-described statements OR
- Four separate thoughts/ideas

The following is a guide:

**By the end of the play:****Character kneeling (Meisie):**

- Covers her ears because she does not want to hear the circus music
- Leans towards Constable, surrendering herself to him



- Decides whether she wants to abide (stand) by Afrikaner Calvinism or should she choose freedom and leave with Constable

**Character touching Meisie's face (Constable):**

- Tries to take her hands off her ears so that she can listen to the circus music and be seduced by it
- Moves closer to her so that he can touch her face and body, and he is able to manipulate and ultimately control her
- Might have a satisfied expression on his face because he has managed to win her over
- Follows Meisie as she becomes like a butterfly and dances out the door. Everything becomes dark, while the circus music becomes louder

(4)

7.6

Markers accept relevant answers which demonstrate knowledge, understanding, creativity, imagination and suggestions as to what might happen to the characters if the play continued after the original ending. (Markers to award marks for creativity and an understanding of Magical Realism in the Theatre).

- Mark holistically

The following is a guide:

**If the play continued after the original ending, the characters might:**

- Disappear forever into the night
- Call the police only to find that it is Constable who answers. Out of fear of being caught by the police, who returns to the house to murder both women and put their bodies into hessian bags and hide them in the roof, where Gabriel is also found, dead
- Hear an announcement over the circus PA system that the new trapeze artist is called 'Meisie' and find out that Gertie has run off with the farmer next door

(4)

7.7.1

Markers accept any relevant and well-explained answers that explain the significance of the following time indication in the plot of the play.

Award full marks for:

- One well-explained statement

The following is a guide:

**The Great Depression:**

- The play is set in the Depression years, the 31<sup>st</sup> of August 1936, when the Afrikaner people experienced extreme poverty
- Miem tells how they lost their farm
- She talks about their present uncertain, poor and vulnerable existence on the small holding
- She and Meisie sell manure to the farmers. They make bags from hessian cloth
- It is due to the Depression that Gabriel remains in the loft. This is his way of liberation/escape. He does not have to take responsibility for a solution to the farm being lost and the poverty of the family
- The Depression also figuratively points to the family's and the town's spiritual 'Depression' e.g. the circus is seen as being evil

(2)

7.7.2

Markers accept any relevant and well-explained answers that explain the significance of the following time indication in the plot of the play.



Award full marks for:

- One well-explained statement

The following is a guide:

**Midnight (00:00):**

- **The evil hour:** The chain/run/order of events in the play takes place during the evening and later that night at 00:00
- **Fable-like landscape:** This is also the time of the magic world. With this connection, one could refer to the fairy tale of Cinderella whose coach and horses changed/transformed back into a pumpkin at midnight – and so it fits in with the idea of a fairylike landscape

(2)

7.8 Refer to the notes below and ANNEXURE A to inform your marking.

- Mark holistically

**Themes must include:**

**Afrikaner Calvinism:**

- Afrikaner Calvinism, with its dogma (beliefs) and rules, is still practised and preached by some people and ministers in the church today
- Feelings of guilt are ever present. These feelings are counterproductive if not resolved
- Many Afrikaner people might still be oppressed by strict dogmatic religious Calvinistic rules and thoughts
- Calvinistic Afrikaners believe they need to live under strict emotional and physical restraints. The audience may see that these people will find an alternative way of living life; a life of opportunity and joy
- Strict dogmatic Calvinism instilled a fear of the new, the strange and anything different to what is known and taught by Calvinism. The audience might see that oppressed Afrikaners will find new ways of thinking, feeling and living

**Fear of the unknown:**

- There is danger outside the house. This is a scenario known to the audience because our country today is crime ridden. It is dangerous to go out at night
- The disappearance of someone is an event that often happens today in our society
- Crime is still prevalent in our country and the arrival of someone strange at one's door could be a real threat at any time
- The consequences of fear, isolation and paranoia is that people lose touch with reality and stop functioning effectively, e.g. Gabriel living in the attic

**Liberation:**

- The theme of liberation is clear in this play. Constable offers the potential of freedom and liberation to the women from their personal oppressive circumstances. Today many women can relate to the circumstances in which the women in the play find themselves as they might also feel trapped in their circumstances and wish to escape them e.g. unhappy marriages, poverty, etc.
- The audience empathises with the situation of the characters and wishes for them to be freed from their isolation, confinement and fearful beliefs

(10)  
[40]

**TOTAL SECTION C:**

Please turn over



**SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS****QUESTIONS 8 and 9 are COMPULSORY.****QUESTION 8**

Refer to the notes below and ANNEXURE A to guide your marking.

- 8.1 Markers accept answers which demonstrate knowledge, understanding and a definition of the term Community Theatre.

Award full marks for:

- One well-explained statement

**Community Theatre:**

- Is theatre for the community created by the people themselves
- Is the product of a group of people within a community
- Is a creative interpretation of a community's life performed on stage (2)

- 8.2 Markers accept relevant and well-explained answers which demonstrate knowledge, understanding, analysis and evaluation of the aims of Community Theatre.

Award full marks for:

- Two well-explained statements OR
- Four separate thoughts/ideas

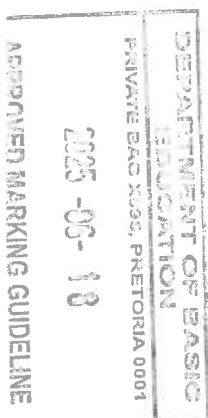
**The aims of Community Theatre are to:**

- Mobilise/encourage communities to participate in what are often projects to empower the people in the community
- Encourage dialogue and communication on issues affecting communities e.g. Human Immuno Deficiency Virus (HIV), Acquired Immune Deficiency Syndrome (AIDS), Gender Based Violence and crime, etc.
- Empower, sensitise and conscientise the community about various topics, e.g. the importance of education, poor attendance at schools, the dangers of drug and alcohol abuse etc.
- Motivate the community to debate, discuss and resolve conflicts
- Build a relationship with members of the community and motivate them to participate and help create community spirit and unity
- Explore important issues using drama, dance, mime and song, find solutions and organise performances as a way of solving problems and bringing communities together
- Generate income
- Create employment and/or meaningful leisure activities (4)

- 8.3 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and a description of a stage type.

Award full marks for:

- Two well-motivated statements OR



- Four separate thoughts/ideas

The following is an example:

**A suitable stage type might be an open/thrust stage which:**

- Is situated in a room with the audience on all three sides of the action
- Heightens the audience's sense of community. They feel included in the action because they are close to the performers and share in the performance energy e.g. a music concert

(4)

- 8.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis, evaluation and suggestions of the contribution of a technical crew to the event.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

**A technical crew might:**

- Set up and strike the set
- Set up and strike the technical equipment used
- Set up and strike seating/stands if the space is empty or outside
- Provide multi-media (sound and lighting systems)
- Operate the sound board/equipment
- Operate the lighting boards/equipment
- Make the stage visible to the audience with special lighting
- Create mood and atmosphere with special lighting effects
- Design a soundscape specially for the event
- Play music suitable for the desired atmosphere

(4)

- 8.5 Markers accept relevant and well-described answers which demonstrate a knowledge, understanding, analysis and application of vocal and physical skills required to perform/deliver lines to the audience.

Award full marks for:

- Three well-described statements OR
- Six separate thoughts/ideas

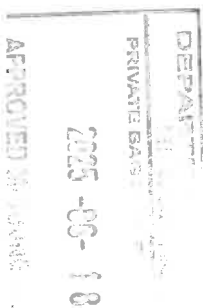
**A performance of the lines might include:**

**Vocal skills/Verbal dynamics:**

- Clear articulation of vowels sounds and consonants
- Well-placed vocal dynamics such as volume, pace, pitch
- Effective projection for audibility or microphone technique
- The correct use of tone and emphasis to excite the audience
- A creative way of speaking the words which could be performed as a rap, song, poem etc.
- Lessac's principles of underscoring the music of vocal usage (orchestra/instruments)
- Assonance is effectively used

**Physical skills:**

- The body should convey the message and emotions of the words
- Performed without tension



- The performer's confidence will be seen through the use of the body through movement choices, the use of body parts, gesture and facial expression (6)

9.1 Markers accept relevant and well-explained answers which demonstrate knowledge and understanding of the principles of speech.

Award full marks for:

- Each well-explained statement

The following is a guide:

9.1.1 **Resonance:**

- Refers to the amplification and modification (changes) of the basic laryngeal tone using vibrations and soundboards of the body
- Refers to the action of placing the voice/sounds/tones in the cavities (hollow spaces) in the body
- Refers to the actual resonance of the voice/sound/tone inside these cavities and surrounding bones; the head (forehead, sides of the head), sinuses, nose, throat, chest (2)

9.1.2 **Pitch:**

- Refers to how high or low the voice is placed on the vocal scale of sound (2)

9.1.3 **Emphasis:**

- Refers to a stress/accent placed on words to emphasise them. Emphasis on words can be used for dramatic/emotional/tonal and interpretative effect. It can change the meaning and the feeling of a sentence/moment (2)

9.1.4 **Projection:**

- Refers to placing or aiming your voice and your performance to the audience for maximum effect (2)

9.1.5 **Articulation:**

- Refers to the formation of clear and distinct sounds (consonants) in speech through the use of organs of articulation (2)
- (10)

9.2.1 Markers accept relevant and well-described answers which demonstrate knowledge and understanding of the purpose of warm-up exercises to release tension in the shoulders.

Award full marks for:

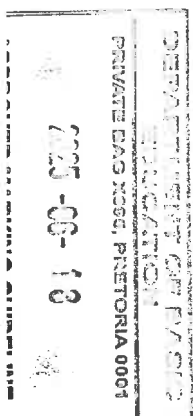
- Two well-described statements or
- Four separate thoughts/ideas

The following is a guide:

**Exercises to avoid shoulder tension:**

**Shoulder rolls:**

- Stand with your feet hip width apart. Let the arms hang down loosely at the sides of the body. Loosen the shoulder joints, the elbow joints and the wrist joints. Slowly breathe in and out through the nose. To do the breathing, use the intercostal muscles and the diaphragm. Keep both shoulders and the chest relaxed while breathing. Rotate both shoulders within the joints,



forward, in a circular motion as if you are drawing an invisible circle. Repeat this a few times. Do the same with the shoulders rotating backwards in the joints

- Lift both shoulders up towards the ears. Breathe in. Tense both shoulders (muscles and joints). Hold this position for a few seconds. Experience and feel the tension in the shoulders, muscles and joints. Breathe out and release the tension in the shoulders, muscles and joints. Do the whole exercise a few times

(4)

9.2.2 Markers accept relevant and well-described answers which demonstrate knowledge and understanding of the purpose of warm-up exercises to improve a breathy voice.

Award full marks for:

- Two well-described statements or
- Four separate thoughts/ideas

The following is a guide:

**Deep breathing exercises:**

- Stand with your feet hip width apart. Let the arms hang down loosely at the sides of the body. Loosen the shoulder joints, the elbow joints and the wrist joints. Slowly breathe in and out through the nose. To do the breathing use the intercostal muscles and the diaphragm. Keep both shoulders and the chest relaxed. Breathe in and out slowly to the count of five

**Breath control exercises:**

- Stand with your feet hip width apart. Let the arms hang down loosely at the sides of the body. Loosen the shoulder joints, the elbow joints and the wrist joints. Slowly breathe in and out through the nose. To do the breathing use the intercostal muscles and the diaphragm. Keep both shoulders and the chest relaxed while slowly breathing. Place hands flat on the diaphragm as it fills up like a balloon. Feel your diaphragm expand and contract as you inhale and exhale. Repeat a few times

(4)

9.3 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the value of warm up exercises for a performance.

Award full marks for:

- One well-motivated statement

The following is a guide:

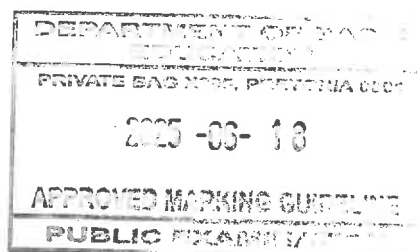
Warm up exercises:

- Prepare the body for doing physical actions and movements
- Prevent injury to the bones, ligaments and muscles
- Provides oxygen to the body which gives energy
- Increases mobility of the skeleton and bones
- Increases flexibility in the joints, muscles and ligaments

(2)  
[20]

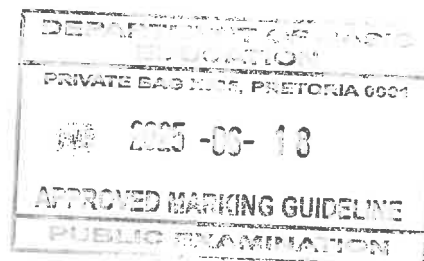
TOTAL SECTION D: 40  
GRAND TOTAL: 150

Please turn over



**ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6, 7, 8 AND 9: 10 MARKS**

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement		
DESCRIPTOR	MARK	THE CANDIDATE DEMONSTRATES AN ABILITY TO:
<b>Outstanding</b>  <b>Metacognitive Thinking About Knowledge</b>  <b>Create</b>	9–10	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Change, produce afresh on an outstanding level with thinking on a metacognitive level</li> <li>• <b>The answer:</b> Create, contextualise and produce an answer in an original and insightful manner on an outstanding level</li> <li>• <b>Examples:</b> Provide and evaluate an extensive range of insightfully chosen theoretical and aesthetic examples</li> </ul>
<b>Meritorious</b>  <b>Procedural Thinking About Knowledge</b>  <b>Evaluate</b>	7–8	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Evaluate and conclude on a meritorious level with thinking on a procedural level</li> <li>• <b>The answer:</b> Explore, contextualise and produce an interesting answer in an original manner on a meritorious level</li> <li>• <b>Examples:</b> Provide an analysis of a wide range of insightfully chosen theoretical and aesthetic examples</li> </ul>
<b>Average</b>  <b>Conceptual Thinking About Knowledge</b>  <b>Analyse</b>	5–6	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Inquire, contrast on an average level with thinking on a conceptual level</li> <li>• <b>The answer:</b> Explore, contextualise and produce an answer on an average level</li> <li>• <b>Examples:</b> Provide and examine examples</li> </ul>
<b>Elementary</b>  <b>Factual Thinking About Knowledge</b>  <b>Apply</b>	4	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Identify, organise and interpret on an elementary level with thinking on a factual level</li> <li>• <b>The answer:</b> Understand and produce a straightforward and predictable answer on an elementary level</li> <li>• <b>Examples:</b> Provide a few examples</li> </ul>
<b>Achieved</b>  <b>Factual Thinking About Knowledge</b>  <b>Understand</b>	3	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Identify, and list on a basic level with basic thinking on a factual level</li> <li>• <b>The answer:</b> Understand and provide an answer with a few straightforward basic facts</li> <li>• <b>Examples:</b> Provide no examples</li> </ul>
<b>Not Achieved</b>  <b>Factual Thinking About Knowledge</b>  <b>Remember</b>	0-2	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> No identification or listing and without any thinking</li> <li>• <b>The answer:</b> No understanding of the question and provides facts unrelated to the question</li> <li>• <b>Examples:</b> Provide no examples</li> </ul>



## ANNEXURE B: BLOOM'S TAXONOMY

## Classification system to define and distinguish different levels of human cognition

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement.

THE KNOWLEDGE DIMENSION 4 LEVELS OF THINKING PROCESSES	THE COGNITIVE PROCESS DIMENSION: 6 COGNITIVE LEVELS						
		Remembering	Understanding	Applying	Analysing	Evaluating	Creating
	Factual	List	Summarise	Respond	Select	Check for	Generate
	Conceptual	Recognise	Classify	Provide	Differentiate	Determine	Assemble
	Procedural	Recall	Clarify	Carry out	Integrate	Judge	Design
Metacognitive	Identify	Predict	Use	Deconstruct	Reflect	Create	

**1. Remembering**

Retrieving memorised information, knowledge, facts, definitions, lists, conventions, trends, sequences, classifications, categories, criteria, methodology and ways and means of dealing with specifics of the universals, abstractions principles, generalisations, theories and structure

**Name** Specify (time, or place) as something desired, suggested, or decided on  
To identify, specify, or mention by name

**Identify** To recognize a problem, need, fact, etc. and to show what it is and that it exists  
To prove who or what someone or something is

**Select** Carefully choose, determine or decide as being the best or most suitable

**2. Understanding**

Construct meaning from different types of knowledge, organise, compare, translate, interpret and extrapolate

**Explain** Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it  
give a reason to justify or excuse (an action or event)

**Describe** To give, narrate, relate, tell, describe, express a detailed account of

**Motivate** Provide a reason, present facts and arguments in support of doing, stating something

**3. Applying**

Carry out, execute, implement or use a procedure to solve or develop a problem in a new situation by applying acquired knowledge, facts rules, methods, techniques and rules

**Suggest** Cause, argue, demonstrate, show that (something) exists or is the case  
Put forward for consideration  
To mention an idea, possible plan, or action for other people to consider  
To produce an idea in the mind

**4. Analysing**

Break information into parts. Determine how the parts relate, by identifying, differentiating or organising elements, relationships, principles, motives, purpose or cause. Make inferences/conclusions and find evidence to support generalisations

**Respond** Reply, react or answer in words

**Discuss** Write about (a topic) in detail, taking into account or considering different issues or idea or opinions related to it

**Write** Compose, write, produce

**Analyse** Examine, study something methodically and in detail, typically in order to discover, explain and interpret it

**Consider** Think carefully about something, typically before making a decision, judgment, choice

**5. Evaluating**

Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria and standards through checking and critiquing

**Evaluate** To determine, judge, consider the significance, value, purpose, worth, or condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding

**6. Creating**

Use of creative individual insight and thoughts to reorganise and compile information through generating, planning and creating a new pattern, product or structure

**Create** Evolve from one's own thought or imagination, as a work of art, an invention or something new  
Cause to come into being