



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2011

DRAMATIC ARTS
MARKING GUIDELINES

Time: 3 hours

150 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

SECTION A PLAYS AND PERFORMANCE IN CONTEXT

QUESTION 1 WAITING FOR GODOT – SAMUEL BECKETT

1.1 INFLUENCES

Two of the biggest influences on Existentialism are the two World Wars:

SOURCE	1.1.1 EXISTENTIALISM	1.1.2 WAITING FOR GODOT
<i>Futility</i>	King Solomon, who wrote in the Old Testament book of Ecclesiastes: 'Vapour of vapour and futility of futilities! All is vanity, empty and false. What profit does man have left from all his labour? Is life worth living? One generation goes and another generation comes, but the earth remains forever ...' We live a life of anguish because nothingness slips in between ourselves, our past and our future, which nullifies existence and purpose.	For a brief moment, V is aware of the full horror of the human condition: 'The air is full of our cries ... But habit is a great deadener.' He looks at E, who is asleep, and reflects, 'At me too someone is looking, of me to me too someone is saying, he is sleeping, he knows nothing, let him sleep on ... I can't go on!' The routine of waiting for Godot stands for habit, which prevents us from reaching the painful but fruitful awareness of the full reality of being.
<i>Total loss of belief</i>	The influence of Nihilism – however, because there are no certainties the individual must fashion his/her own existence and create his/her own meaning – but with the knowledge that this meaning is flexible, uncertain, changeable and, at the end, meaningless.	
<i>they were called up, crammed into uniforms, and told to kill, maim, mutilate other men like themselves</i>	Søren Kierkegaard viewed human beings as subjects in a heartless, cruel, often confusing, and 'absurd' universe in which meaning is not provided by the natural order.	Godot himself is unpredictable in bestowing kindness and punishment. The boy who is his messenger minds the goats, and Godot treats him well. However, the boy's brother, who looks after the sheep, is beaten by Godot.
Loss of belief that anything has an object/a purpose	God and morality are the chains that cause most of the suffering in our existence. By throwing off these 'chains', people can see the beauty in existence and this will make living more bearable.	E, far less convinced of Godot's promises than V, is anxious to reassure himself that they are not tied to Godot: E: I'm asking you if we are tied. V: Tied? E: Tied. V: How do you mean tied? E: Down. V: But to whom? By whom? E: To our man. V: To Godot? Tied to Godot? What an idea! No question of it. (<i>Pause</i>) For the moment.
<i>Men without faith and hope</i>	World War II gave rise to widespread feelings of despair and of separation from the established order. These feelings led to the idea that people have to create their own values in a world in which traditional values no longer govern.	An important feature of the play is the constant stress on the uncertainty of the appointment with Godot, Godot's unreliability and irrationality, and the repeated demonstration of the futility of the hopes pinned on him. There is one idea in the play that leads one to assume there is a better solution to the tramps' predicament, which they themselves both consider preferable to waiting for Godot – that is, suicide.
<i>save themselves was their only hope</i>	Each person is free (since God is dead) and is responsible only to themselves. It is each person's duty to find their own values and to act in accordance with them.	

<i>mainly in pairs/our comradeship was so important/we belonged to each other</i>	People have a mutual dependence they wish they could reject; they do not quite work together, but neither could they live apart. Presence is always, however, dependent on absence; the latter verifies the existence of the former because it is the very element which constitutes consciousness.	The characters have a mutual dependence they wish they could reject. They threaten the whole time to leave but they 'do not move'.
<i>We could only hope</i>	We are condemned because: our freedom is a curse; we have not created ourselves; we did not ask to be born; we are responsible for everything we do; we have to make choices of action throughout our lives.	V & E live in hope: They wait for Godot, whose coming will bring the flow of time to a stop. 'Tonight perhaps we shall sleep in his place, in the warmth, dry, our bellies full, on the straw. It is worth waiting for that is it not?'
<i>There was no-one else to save them</i>	Human beings exist in a meaningless, irrational universe and any search for order by them will bring them into direct conflict with the universe. Our problem is to find a way through a world of chaos.	V & E keep on hoping that Godot will come and he will bring meaning and salvation. After the Boy Messenger told them that Godot might come the next day V begs him: 'Tell him you saw me ... you're sure you saw me, you won't come and tell me tomorrow that you never saw me!' He is desperate for somebody to recognise him and his existence.
<i>There was always a certain amount of chatter</i>	We keep ourselves busy to deny and to avoid facing the meaninglessness of life, and we use diversions to escape boredom. People cannot communicate with words and so they are left isolated and helpless in a chaotic universe.	Brainless discussions about unimportant matters; nonsense phrases; repetitions; clichés; onomatopoeia; surrealist proverbs; nonsense use of foreign language; meaningless association of words.
<i>shall we get through tomorrow?/ will I be coming back?/ am I going to see the sun come up in the morning?</i>	All activities, either pleasurable or agonised, are designed to distract us from the one reality which we know with absolute certainty – our mortality.	Pozzo: Have you not done tormenting me with your accursed time? One day, is that not enough for you, one day like any other day he went dumb, one day I went blind one day we will go deaf one day we were born, one day we will die, the same second ... They give birth astride of a grave, the light gleams an instant, then it's night once more.

[14]

1.2 LANGUAGE

Beckett's work is defined by the consciousness that words are incapable of expressing the inner self and by the simultaneous acceptance of the fact that language is intrinsic to the human situation and thus not a removable element. Beckett regards language as constitutive of the identity of the self; it is on this conviction that his despair for the human condition and the power of his writing depend. Despair, because the self can only be approached asymptotically and expressed, words moving in an orbit without ever touching the centre, the essence; power, because he sees in language's struggle to achieve expression the striving of the self to define its own identity.

[<<http://www.english.fsu.edu>>]

All these characteristics can be discussed with reference to the following extract:

E: In the meantime let us try and converse calmly, since we are incapable of keeping silent.

V: You're right, we're inexhaustible.

E: It's so we won't think

V: We have that excuse.

E: It's so we won't hear.

V: We have our reasons.
 E: All the dead voices.
 V: They make a noise like wings.
 E: Like leaves.
 V: Like sand.
 E: Like leaves. (*Silence.*)
 V: They all speak together.
 E: Each one to itself. (*Silence.*)
 V: Rather they whisper.
 E: They rustle.
 V: They murmur.
 E: They rustle. (*Silence.*)
 V: What do they say?
 E: They talk about their lives.
 V: To have lived is not enough for them.
 E: They have to talk about it.
 V: To be dead is not enough for them.
 E: It is not sufficient. (*Silence.*)
 V: They make a noise like feathers.
 E: Like leaves.
 V: Like ashes.
 E: Like leaves. (*Long Silence.*)
 V: Say something!
 E: I'm trying. (*Long silence.*)
 V: (*In anguish*) Say anything at all!
 E: What do we do now?
 V: Wait for Godot.
 E: Ah!

1.2.1

Language is meaningless	
<ul style="list-style-type: none"> • Language no longer serves the purpose of communication. • The use of a circular and repetitious form communicates the lack of meaning in life. • The approach to language in absurd theatre shows that language is not equipped to express knowledge or to define meaning. • Language is depersonalising and automatic to match the automatic behaviour of the characters. • In absurd plays we find a mockery of language and emphasise the destruction of language: brainless discussions about unimportant matters; nonsense phrases; repetitions; clichés; onomatopoeia; surrealist proverbs; nonsense use of foreign language; meaningless association of words. 	<p>The language of <i>Waiting for Godot</i> reinforces <u>existential attitudes</u> with the use of words and phrases such as '<i>nothing to be done</i>', Estragon speaking '<i>despairingly</i>' (p 14) and '<i>violently</i>' (p 20), Pozzo '<i>sobbing</i>' (p 46), Estragon evoking his condition in terms of the word '<i>void</i>' (p 66). The characters (Beckett) also <i>create</i> words in a vain attempt to communicate (e.g. '<i>knook</i>', words in Lucky's speech, etc.). A number of Irishisms are also used. The text is enriched by word-play with such terms as '<i>waggerrim</i>' (p 32), '<i>tray bon</i>' (p 38) '<i>The Hard Stool</i>' (p 40), '<i>deadbeat</i>' (p 46), '<i>Crritic</i>' (p 75).</p> <p>Conversation serves to pass the time: <i>Vladimir: Would you like a radish?</i> <i>Estragon: Is that all there is?</i> <i>Vladimir: There are radishes and turnips.</i> <i>Estragon: Are there no carrots?</i> <i>Vladimir: No, anyway you overdo it with your carrots.</i> <i>Estragon: Then give me a radish ... It's black!</i> <i>Vladimir: It's a radish.</i> <i>Estragon: I only like the pink ones. You know that!</i> <i>Vladimir: Then you don't want it?</i> <i>Estragon: I only like the pink ones.</i> <i>Vladimir: Then give it back to me.</i> <i>Estragon: This is becoming really insignificant.</i></p>

Language is poetic	
<ul style="list-style-type: none"> Beckett used language's melodic, rhythmical and associative potential – as well as silence – to produce poetic dialogue whose meaning lies not in its content as much as its shape. 	<p>Banal daily conversations are mixed with literary language. Puns, clichés, slang, repetitions are interspersed with poetic language and are all used to <u>pass the time or to torment other characters</u>. The sudden change in language style also breaks the mood of the moment. Immediately after a touching moment of intimacy between the tramps the mood is broken by a coarse reference such as "You stink of garlic." The play juxtaposes sequences of extremely brief and simple exchanges with moments of highly elaborate or poetic language.</p> <p><i>VLADIMIR: (hurt, coldly). May one enquire where His Highness spent the night?</i> <i>ESTRAGON: In a ditch.</i> <i>VLADIMIR: (admiringly). A ditch! Where?</i> <i>ESTRAGON: (without gesture). Over there.</i> <i>VLADIMIR: And they didn't beat you?</i> <i>ESTRAGON: Beat me? Certainly they beat me.</i> <i>VLADIMIR: The same lot as usual?</i> <i>ESTRAGON: The same? I don't know.</i></p> <p>Nearly every line echoes or contradicts the previous line. Thus we hear: 'a ditch/A ditch!'; 'Where?/there'; 'beat you?/Beat me?'; 'The same!/'The same?'</p>
Simplicity of language	
<ul style="list-style-type: none"> Absurd playwrights include simplicity and briefness of sentence structure and sparseness of statement. Simplicity of the line underlines the starkness of the situation. Sparseness of statement allows many meanings and yet does not define any of them. 	<p>Beckett did not write this play in his mother tongue (English) he decided to write it in French to keep the economy of language. Beckett uses language masterfully. But he constantly shows his scepticism about the success of language as an effective means of communication. Beckett even creates words to show that <u>language has failed in its task to communicate</u>. The questions in the play make up 24% of all utterances. Yet many end in a fullstop rather than a question mark. This shows that no answer is expected. Replies to questions in fact only make up 12% of all remarks.</p>
Silence as part of the language	
<ul style="list-style-type: none"> The frequent use of pauses isolates words, just as space isolates characters. Silence makes the audience aware of infinity and points to where language is useless in expressing the ultimate feeling. Speech often occurs because silence is unbearable. To say anything (which is to say nothing) is better than the embarrassment of silence. 	<p><u>Silence is unbearable</u> and needs to be filled and after a silence 'in anguish', with a cry V says "Say anything at all!"</p>
Comic stichomythia	
<p><i>Stichomythia is a technique in drama or poetry, in which alternating lines, or half-lines, are given to alternating characters, voices, or entities. Stichomythia is particularly well suited to sections of dramatic dialogue where two characters are in violent dispute. The rhythmic intensity of the alternating lines combined with quick, biting ripostes in the dialogue can be quite powerful.</i></p> <ul style="list-style-type: none"> Characters follow their own train of thought, and what seems to be a conversation is a set of parallels or monologues. 	<p>Cross-talk is rapid, simple and direct. We don't have <u>time to contemplate</u> or digest what is being said, but are hit with the punch-line while trying to keep up with the two speakers. In Beckett's hands cross-talk becomes an economical and powerful way of manipulating ideas.</p> <p><i>Vladimir: You must be happy too, deep down, if only you knew it.</i> <i>Estragon: Happy about what?</i> <i>Vladimir: To be back with me again.</i> <i>Estragon: Would you say so?</i> <i>Vladimir: Say you are, even if it's not true.</i> <i>Estragon: What am I to say?</i> <i>Vladimir: Say, I am happy.</i> <i>Estragon: I am happy.</i> <i>Vladimir: So am I.</i> <i>Estragon: So am I.</i> <i>Vladimir: We are happy.</i> <i>Estragon: We are happy (silence). What do we do now, now that we're</i></p>

<ul style="list-style-type: none"> • It does not matter which character says what and it is interchangeable because it is the total impression that touches the audience. • The abrupt exchange of trivialities tends to isolate the characters from the situation. • Beckett will frequently have a character act in direct contrast to the expressed intention of the dialogue. 	<p><i>happy?</i> <i>Vladimir: Wait for Godot, if only you knew it.</i> <i>Estragon: Happy about what?</i> <i>Vladimir: To be back with me again.</i> <i>Estragon: Would you say so?</i> <i>Vladimir: Say you are, even if it's not true.</i> <i>Estragon: What am I to say?</i> <i>Vladimir: Say, I am happy.</i> <i>Estragon: I am happy.</i> <i>Vladimir: So am I.</i> <i>Estragon: So am I.</i> <i>Vladimir: We are happy.</i> <i>Estragon: We are happy (silence). What do we do now, now that we're happy?</i> <i>Vladimir: Wait for Godot.</i></p>
<p>Ritualistic quality of language</p>	
<ul style="list-style-type: none"> • The use of rhythm, repetitions, greetings and pleasantries lends a ritualistic quality to many of the plays of the absurd. • This reinforces the sense of aimless continuity: the situation seems to have been going on forever without changing. • This illusion of progress without any forward movement is carried further by the use of word games and cross talk, like the physical games played by the characters, end in themselves – passing time without gaining on it. 	<p>The language reinforces the idea that <u>life shows little hope</u> of improvement or change. This is achieved through the repetitious dialogue, the incomplete sentences, the dialogue which swings from the sublime (inspiring, uplifting) to the ridiculous (comical, absurd). Speech is often without consequence which reflects action without conclusion. The action offers a subdued form of comedy which illustrates that nothing is funnier than unhappiness.</p> <p>V & E are clearly derived from the pairs of cross-talk comedians of music halls. Their dialogue has the repetitive quality of the cross-talk comedians' patter. And the parallel to the music hall and the circus is even explicitly stated:</p> <p>V: Charming evening we're having. E: Unforgettable. V: And it's not over. E: Apparently not. V: It's only the beginning. E: It's awful. V: It's worse than being at the theatre. E: The circus. V: The music hall. E: The circus.</p>

[15]

1.3 CHARACTER

1.3.1 Choose only one:

VLADIMIR	ESTRAGON
More practical	Claims to have been a poet
Likes things as he gets used to them	In eating his carrot, Estragon finds that the more he eats of it the less he likes it
Argumentative	Impressionable
Strong, powerful, competent	Subservient, oppressed
Chronic bladder problems	Chronic foot problems
Persistent	Volatile
Cannot stand hearing about dreams	Dreams
Has stinking breath	Has stinking feet
Remembers past events	Tends to forget them as soon as they have happened
Vladimir is upset by funny stories	Likes telling funny stories
Neurotic	Placid
An intellectual type	An intuitive type
Echoes Beckett	Quotes from the classics
Voices the hope that Godot will come and that his coming will change their situation	Remains sceptical throughout and at times even forgets the name of Godot

At times he acts as Estragon's protector, sings him to sleep with a lullaby, and covers him with his coat	Is the weaker of the two; he is beaten up by mysterious strangers every night
POZZO	LUCKY
Master, represents the authority during the war years, resembles the Germans, is a clumsily disguised Gestapo official	Slave, represent the submissive, the weak, the French during the war
The capitalist, the rich landowner	The suppressed, the poor
Sadistic bully, torments those around him	Masochistic, carries the whip with which he is beaten
Arrogant, wise, powerful, self-indulged	Forced to dance and think for Didi and Gogo
Lucky is his faithful friend of 60 years	Taught Pozzo all the higher values of life: 'beauty, grace, truth of the first water'
In Act 1, he represents worldly man in all his facile and short-sighted optimism and illusory feeling of power and permanence	He is Pozzo's connection to the world of intellect and culture; in Act 1 he is eloquent
Represents the body, the material side of man, the appetites of the body are superior to the intellect	Represents the mind, the spiritual side of man, the intellect is subordinate to the appetites of the body
Now that Lucky's powers are failing, Pozzo complain that they cause him untold suffering. He wants to get rid of Lucky and sell him at the fair.	The rich resources of Lucky's mind have deteriorated into a single verb
In the second act still dependent on Lucky	Is still tied to Pozzo in Act 2
In Act 2 – blind	In Act 2 – Dumb

(3)

- 1.3.2 (a)
- Movements are circular and repetitious, executed with urgency as if characters might achieve something.
 - Movements are performed with a sense of heightened energy and are performed with great precision.
 - When the action is completed, it is followed by stillness and bursts of activity and often followed by complete collapse.
 - The business consists of children's games performed with innocent enthusiasm.
 - Actions are performed with hyper-concentration.
 - The performance has a ritualistic quality because of the repetitive and rhythmic quality of the acting.
 - Actors perform gags and comic routines with ritualistic seriousness as if it has universal significance like primitive rituals.

(4)

- (b)
- The structure is a declining spiral into futility and dissolution.
 - The absurd experience is circular and repetitious;
 - A circular structure communicates the lack of progress or resolution;
 - A circular structure emphasises the sense of infinity – a circle goes on forever.
 - The situation is full of activity, none of which however, changes the situation in the least.
 - The play is stuffed with the trivia of daily existence and employ theatrical effects in a wholesome manner – circus clowning, music hall backchat, farce, ritual – to show the endless and futile ways in which man attempts to fill the vacuum of his existence.

(4)

[11]

1.4 VOICE

BREATHINESS	
1.4.1	1.4.2
Too much air expelled from the lungs. Weak breath control	Breathing exercises – strengthening rib movement; opening the back; working for diaphragm support; general breath support
NASALITY	
1.4.1	1.4.2
Blocked nose Lazy soft palate Tense tongue which bunches up at the back of the mouth	Resonance exercises; working the soft palate; releasing the jaw
POOR ARTICULATION	
1.4.1	1.4.2
Tight jaw Immobile lips Inactive soft palate Sluggish, inactive tongue	Opening the throat; releasing the jaw; releasing the tongue; working the soft palate
LACK OF PROJECTION	
1.4.1	1.4.2
Weak breath control Not enough volume Weak resonance Clear articulation	All of the above

[10]

50 marks

QUESTION 2 SOUTH AFRICAN THEATRE

In this question, you have to refer to ONE of the following plays:

- *Miracle* – Reza de Wet
- *Green Man Flashing* – Mike van Graan
- *Tshepang* – Lara Foot Newton

2.1 STYLE

2.1.1

TSHEPANG	
<ul style="list-style-type: none"> • <i>Tshepang</i> is an example of a Postmodern (Post-Colonialism) Narrative Theatre 	
POSTMODERN	NARRATIVE
<ul style="list-style-type: none"> • In contrast with most postmodern plays, <i>Tshepang</i> has a strong message/theme. However, it is packaged in a postmodern style: • <i>Tshepang</i>'s power lies more in its performance style than the written drama – the reason for this is that Lara Foot Newton/Gerhard Marx used symbolic staging to emphasise the theme in a visual way. • Although the plot does not follow a chronological structure for the unravelling of the 'secret' (of the terrible day when the baby was raped), it is structured in an almost 'who has done it' investigation, through multiple versions – although spoken by one storyteller. • Lara Foot Newton uses a combination of genres, although, the issue is very serious, she breaks the tone of the play with humorous anecdotes. • The two characters in <i>Tshepang</i> are used in contrasting ways. The character of Simon is multi-faceted and realistically drawn, while the character of Ruth is symbolically representative of all the communities and mothers who keep quiet about these atrocities. All the actions of Ruth are symbolic and express her subtext. • Post-Colonial Theatre: The negative influence of white imperialism, e.g. the oppressed internalise the negative prejudicial stereotypes of the oppressor leading to low self-worth/issues of identity; social oppression – exploitation of workers (dop system), poverty; Neo-Colonialism – marginalised groups feel forgotten by the new dispensation. 	<ul style="list-style-type: none"> • The plot evolves through the narration of one speaking character/storytelling. • Lara Foot Newton was heavily influenced by Barney Simon in terms of an emphasis on storytelling ... a kind of storytelling that relies on observation of real live people, and is researched through the gathering of people's personal stories, their versions and their reactions.

MIRACLE	
<ul style="list-style-type: none"> • <i>Miracle</i> is an example of Postmodern Magical Realism 	
POSTMODERN	MAGICAL REALISM
<ul style="list-style-type: none"> • No ultimate truth – not thematic intention. • Multiple meanings can be drawn from it. • It is open to the co-creation of meaning by the audience. • Although traditional in its dramatic structure – 	<ul style="list-style-type: none"> • Character: No protagonist; the characters are symbolic types, although they are psychologically complex, they are all outsiders, enthralled by a both brutal and charming manager. There is an antagonist – Anna – witchlike, a practical realist.

<p>it is chronological – the characters are symbolically drawn.</p> <ul style="list-style-type: none"> Structurally, however, it is open-ended. The given circumstances (plot, setting, character, language, symbols, etc.) involve the playwright drawing on, and making reference to, the old NTO, national Afrikaans touring company of travelling players, and the Everyman plays. 	<ul style="list-style-type: none"> Setting and Atmosphere: remote, cold, with a rundown Catholic Church, gothic, nostalgic. Plot: hopelessness, running towards the longed for magic, romance – death. Involves subplots to the main one, with each one throwing the apparent realism off centre, and skewing our view of reality. The characters, their situation and what happens elicit pathos.
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GREEN MAN FLASHING	
• <i>Green Man Flashing</i> is an example of a Postmodern, Neo-Colonialism Theatre	
POSTMODERN	NEO-COLONIALISM
<ul style="list-style-type: none"> In contrast with most Postmodern plays, <i>Green Man Flashing</i> has a strong political message/theme. However, it is packaged in a postmodern style: The plot is not developed in a chronological or linear way; it is structured as a flash back leading up to a climactic moment, jump cutting between scenes. Using traditional protest theatre techniques: satire, irony (political in-jokes), racial stereo types, political intention. The characters are both character types (true of postmodernism), and fleshed-out and psychologically drawn. It reflects a post-Apartheid postmodern reality – subversive, deconstructive and irreverent towards the revolutionary master narrative. 	<ul style="list-style-type: none"> There is a deconstruction of imperialist master narratives according to binary opposites (man/woman, rational/emotional, black/white) in the way the new order of power apes the very systems from which they fought to be liberated, thereby centralising power to become the new oppressors.

(5)

2.1.2 Use the above characteristics in contrast with the following elements of Protest Theatre:

- Contains strong political messages and statements/Agitprop
- Voices the feelings and frustrations of whomever is represented in the play
- Some plays are scripted, others workshopped
- The audience is compelled to sympathise and re-evaluate their opinions
- Consciousness raising
- Done by the people for the people

AIMS

- To change; reform society
- To educate: to instruct
- To highlight topical issues
- To point towards new development; life: existence
- Theatre for change

STAGING

- Open staging
- Usually employs Poor Theatre techniques
- Any venue: space
- The use of posters: slogans, etc.
- Close audience/actor relationship

(3 × 2 = 6)

Identify at least 3 differences/similarities = 1 and explanation = 1 mark.

2.1.3

<i>Miracle</i>	
Set and props	The set is a dilapidated old church which emphasises isolation and creates a haunting atmosphere.
Costume and make-up	The costumes are symbolic and turned the characters into types. The costumes emphasise the intertextuality of fairy/mythical tales and biblical characters.
Lighting	Creates atmosphere and mood.
Sound	Creates atmosphere and mood, e.g. train, wind, circus and dog barking.

<i>Tshepang</i>	
Set and props	The use of symbolic props and set pieces to set up the context and characters of certain scenes but also the inner landscape of Ruth and Simon.
Costume and make-up	Realistic to emphasise the socio-political context of the characters.
Lighting	Creates atmosphere and mood.
Sound	Creates atmosphere and mood, e.g. the sound of the salt.

<i>Green Man Flashing</i>	
Set and props	Open to interpretation or they can refer to the staging used in Clare Stopford's production, e.g. ball and claw bath on a raised platform behind a see-through shower curtain, chairs and black and white floor.
Costume and make-up	Naturalistic, realistic, contemporary.
Lighting	Constantly changing and shifting to emphasise the time-jumps, change to indicate locations and support mood and atmosphere.
Sound	Naturalistic sound effects and to create appropriate mood and atmosphere.

(5)
[16]

2.2 INTENTION

<i>Miracle</i>	<i>Tshepang</i>	<i>Green Man Flashing</i>
A return to the mystical and the aesthetic. An attack on the paternal and hierarchal power structure of the traditional Afrikaans society.	Explores the kind of social conditions that can lead to horror – in this case, child rape.	Explores the rights of the individual versus what the ruling party perceives to be the greater political good; personal relationships versus political loyalty and moral responsibility for individual choices.
The company leaves the cockroach-infested town (which is a symbol of conservative narrow mindedness and a sense of a decaying Calvinist order, devoid of mystery, magic and art) with its dilapidated church and Anna (personification of the imprisoning code of dutifulness in Afrikaner society, although an inversion of the patriarchal hegemony) to pursue a future as travelling artists. Art is a higher form of life. The company, symbolically linked with the Medieval Everyman play, leaves the church in the shaft of golden light coming through the door as they open. They walk into the light with Medieval music playing.	Tshepang means hope. Redemptive power of art/ storytelling/nativity figures. Salt symbol of cleansing, healing and purification. Compassion in the relationship Simon offers Ruth. He will rather stay than go to the tavern (represents alcohol fuelled social decay), puts a comforting blanket on the bed (symbol of the burden of guilt and shame she carries) and she responds to his kindness, speaking for the first time – saying, Tshepang.	The ending is open to audience interpretation. Gabby has accepted the offer from her husband, who represents the Party, to go to Sydney in order to protect the Party's reputation; but in the very last scene, which is of the Inquest into Luthando's death, when Gabby gives evidence as a witness by video link from Australia, and the attorney, Anna, asks her what happened, she says: <i>Where shall I start?</i> This implies that she will tell the whole story truthfully, but could also be that she might cover up.

[15]

2.3 CHARACTER

2.3.1

(a) No marks will be awarded for the name of the character	
(b) Physical Description	
The suggested physical attributes suit the chosen character	1 Mark
The candidate is specific in his/her description	1 Mark
The candidate justifies choices appropriately	2 Marks
TOTAL	4 MARKS

(4)

(c) Description of Personality	
The suggested personality suits the chosen character	1 Mark
The candidate is specific in his/her description	1 Mark
The candidate justifies choices appropriately	2 Marks
TOTAL	4 MARKS

(4)

(d) Contribution to dramatic plot	
The suggested contribution to the dramatic plot is correct	1 Mark
The candidate is specific in his/her description	1 Mark
The candidate justifies choices appropriately	1 Mark
TOTAL	3 MARKS

(3)

2.3.2

The suggested exercise can be used as an introduction to the process of characterisation (no prior knowledge about the character is required)	1 Mark × 2
The exercise will add to the specific requirements of characters in the chosen prescribed work	1 Mark × 2
The exercise is practical, creative and of an appropriate difficulty level.	2 Marks × 2
TOTAL	8 MARKS

(2 × 4 = 8)

[19]

50 marks

SECTION B DRAMATIC ANALYSIS

QUESTION 3 COMPARATIVE ESSAY

This section examines TWO of the following set texts:

- *Waiting for Godot* – Samuel Beckett
- AND**
- *Miracle* – Reza de Wet
- OR**
- *Green Man Flashing* – Mike van Graan
- OR**
- *Tshepang* – Lara Foot Newton

<i>WAITING FOR GODOT</i>		
CONTEXT & INTENTION	SET/SETTING	CHARACTERS' REACTION
<p>Context: Post Second World War. The formalisation of the existential philosophy. C20 –isms/<i>avant garde</i> movements.</p> <p>Intention: Beckett's intention to explore the human condition/the meaning of life.</p>	<p>Set: A tree on a lonely road. Mound. Reflects the post-apocalyptic environment.</p> <p>Setting: Literal and metaphoric – an isolated tree on a lonely road, in a perpetual twilight – unexpected night; non-specific, universal landscape. Many uncertainties and ambiguities. Double sense of space = both vast and confining, entrapment.</p> <p>The mostly bare stage reflects the nothingness, emptiness, void that is the metaphorical space housing the human condition, stretching off stage into the wings, and into the auditorium, as a 'bog'. The tree stands erect on this horizontal plane, symbolic of the isolated human adrift and alone in this barren universe. The mound could be seen as a reference to Sisyphus' mountain.</p>	<p>Absurd. Ambiguous. Repetitive and circular actions repeated in a ritualistic way; filling time with futile activities. Done with focused concentration as if something can be achieved. Filling silences with speech – Music hall, Vaudeville comic patter, poetic lyricism, contemplating life. Waiting. Contemplating suicide as an alternative to living. Clowning in Double Act. Different characters respond in different ways, within the above similarities.</p>

<i>MIRACLE</i>		
CONTEXT & INTENTION	SET/SETTING & CONTEXT	CHARACTERS' REACTION
<p>Context: The play was performed in 1992, therefore written in the context of the time when Mandela was released and Apartheid was crumbling in a negotiated settlement. However, De Wet stated that the text need not be only understood in the context of Afrikaner experience, as the theme explores a desire to escape the oppressive confines of a too narrowly defined reality.</p> <p>Intention: A return to the mystical and the aesthetic. An attack on the paternal and hierarchal power structure of the traditional Afrikaans society.</p>	<p>Setting: A cockroach-infested town (which is a symbol of conservative narrow mindedness and a sense of a cracking Calvinist order, devoid of mystery, magic and art). It is cold, with haunting Gothic sounds of wind, and a threatening dog barking. Magical sounds of the circus.</p> <p>Set: Consists of the inside of a dilapidated, dust filled, decaying abandoned church (reference to a world increasingly devoid of spirituality) with its altar providing a raised platform stage.</p>	<p>At the beginning the travelling players feel that it is not worthy of them to continue with their artist's life, and therefore Anna's proposal that Abel be left behind with her is attractive to them. However, after realising that to live a life without art, magic or mystery is too big a sacrifice to their spirit, they continue on the road. This is reflected as Golden Light streams in through the open door onto the set/stage, as an invitation to a life of magic and artistry.</p>

GREEN MAN FLASHING		
CONTEXT & INTENTION	SET/SETTING & CONTEXT	CHARACTERS' REACTION
<p>Context: the play was performed in 2004. Just after the 3rd democratic elections. During this time crime, corruption and murder were on the increase.</p> <p>Intention: Explores the rights of the individual versus what the ruling party perceives to be the greater political good; personal relationships versus political loyalty and moral responsibility for individual choices.</p>	<p>Setting: Cape Town. About 6 weeks before the 2nd National general elections in June 1999. Action takes place in a variety of places.</p> <p>Set: Open to interpretation or they can refer to the staging used in Clare Stopford's production, e.g. ball and claw bath on a raised platform behind a see-through shower curtain, chairs and black and white floor. Set needs to be simple in order to facilitate a rapid move of the action between scenes and locations.</p>	<p>Three different reactions:</p> <ol style="list-style-type: none"> 1) Of the group that is still bitter about the past who believe that a lot still needs to be done to address past inequities/Revenge (Luthando). 2) Those that want all to be well, and are prepared to sweep things under the carpet. (Aaron). Wants to protect the reputation of The Party. 3) Those that want to move into a future that is the best for South Africa, but are not Party-focused. Not scared to address corruption and self-seeking. (Anna, Gabby, Theo).

TSHEPANG		
CONTEXT & INTENTION	SET/SETTING & CONTEXT	CHARACTERS' REACTION
<p>Context: 2001 = news of the rape of a 9 month old baby. Post-Apartheid, poverty of Northern Cape township, Louisvale</p> <p>Intention: Explores the kind of social conditions that can lead to horror – in this case, child rape.</p>	<p>Setting: 2001, Northern Cape township known for its isolation, extreme poverty, heat and exploitation of workers.</p> <p>Set: Bare stage emphasises the sense of heat, isolation, forgottenness and infertility. Collaboration between director and designer to create hand-crafted nativity figures, the bed which is a symbol of Ruth's burdensome guilt is tied to her back; a pile of salt is a part of the set, as is the animal hide she repeatedly rubs. The crafted little houses which are part of the set design, and which are literally part of the crafted goods Simon sells, also metaphorically symbolise the journalists, with their glasses. Basically, the set consists of what could be described as actors' props, but they are part of the set design.</p>	<p>Ruth uses the set devises/props as a way of finding redemption, healing and purification. Simon, through storytelling using all the set pieces and props, tries to make sense of what happened, and open up the possibility of hope and healing.</p>

MARK	/40	/30	
A+ 90% +	36	27	Brilliant, shows clear insight. Uses appropriate academic register. Argument leads to a conclusion (not loose/unrelated statements). Justifies answer with appropriate reference to the text with examples from the play/s (relations among the dramatic principles are recognised). Relates answer to the given argument (answer is purpose driven and not regurgitation). Clear understanding of the work.
A 80% +	32	24	Excellent but not brilliant. Uses appropriate academic register. Argument leads to a conclusion but not as tightly structured as an A+. Justifies answer with appropriate reference to the text with examples from the play/s. Relates answer to the given argument (answer is purpose driven and not regurgitation). Clear understanding of the work.
B 70% +	28	21	A good essay. Uses appropriate academic register. Relates answer to the given argument (answer is purpose driven and not regurgitation). Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with appropriate reference to the text with examples from the play/s. Understands the work.
C 60% +	24	18	An average essay. Relates answer to the given argument, but discussion does not develop. Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot. Understands the work.
D 50% +	20	15	Relates answer to the given argument, but discussion is flawed and/or unsubstantiated. Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot. Fairly good knowledge of the work.
E 40 +	16	12	Understands and attempts the topic, but discussion is flawed and/or unsubstantiated. Waffle, generalisations and regurgitation of knowledge without relating it to the question. Justifies answer with reference to the plot.
F 30 +	12	9	Focus only on one play or one aspect of the question. Discussion of elements is very thin. Expression poor, little structure. Knowledge weak.
FF 20 +	8	6	Weak. Poor understanding of plays and content. Focus only on one play or one aspect of the question. Expression poor, little structure.
G 10 +	4	3	Worse than FF. Little knowledge, no comparison/argument. Expression poor, no structure. No attempt to answer the question.
H 0 +	0	0	Hopeless. Answer does not relate to the question. None or very little attempt to answer the question.

STRUCTURE OF COMPARATIVE ESSAY	0	1	2
Well planned and structured / style:			
• with clear introduction			
• and clear conclusion			
• coherent development of argument			
• focused and clear layout of argument through the use of paragraphs			
• the argument is presented in the form of a comparative essay			
TOTAL:			/10

(10 marks: structure of argument + 30 marks: content of essay)

40 marks

SECTION C REFLECTION AND EVALUATION

QUESTION 4

It is clear that the candidate used the element in their improvisation.	1 Mark × 2
The candidate shows knowledge of the postmodern element and the way it is used.	2 Marks × 2
The candidate was able to interpret and use the element in his/her performance.	2 Marks × 2
10 MARKS	

[5 × 2 = 10]

10 marks

Total: 150 marks