



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2012

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

THEMATIC INTENTION

1.1

DEGENERATION	REGENERATION
<p>None of the characters in <i>Waiting for Godot</i> shy away from the fact that death is inevitable. In fact, death becomes at times a solution for the inanity of daily life. The main characters contemplate suicide as though it were as harmless as a walk to the grocery store, probably because there's nothing in their life worth sticking around for anyway. They ultimately do not commit suicide because they claim not to have the means, but also because they are uncertain of the result of their attempt (it may work, it may fail). Because they can't be sure of what their action will bring, they decide on no action at all.</p> <p>The mound, some people argue, is a symbol of a grave.</p>	<p>The portrait of daily life painted by <i>Waiting for Godot</i> is a dismal one. It is repetitive and stagnant. It lacks meaning and purpose and entails perpetual suffering. The solution (which none of the characters take) would seem to be action and choice <i>despite</i> the ever-presence of uncertainty, and an awareness of one's surroundings and past actions. Vladimir says, 'habit is a great deadener' – our actions should stem from conscious choice rather than apathy. However, the actions of these characters are ineffectual and futile in terms of achieving anything, but the characters themselves keep active within their situation. Vladimir, while Estragon sleeps at the end, appears to have an awareness of their predicament – he says he can't go on and he rushes at the Boy, but then continues as before.</p> <p>Although there is no real regeneration present in the text, the leaves that appear on the tree at the beginning of Act Two could be seen as a symbol of hope.</p>
EXAMPLES FROM THE PLAY	
<p>ESTRAGON What about hanging ourselves? VLADIMIR Hmm. It'd give us an erection. ESTRAGON <i>(highly excited)</i> An erection! [...] ESTRAGON Let's hang ourselves immediately!</p>	<p><i>The appeal of hanging isn't that it would bring death, but rather that it's something to do during the eternal wait. The men are unable to comprehend the consequence of such an action.</i></p>
<p>POZZO <i>(suddenly furious)</i> Have you not done tormenting me with your accursed time! It's abominable! When! When! One day, is that not enough for you, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you? <i>(Calmer.)</i> They give birth astride of a grave, the light gleams an instant, then it's night once more. <i>(He jerks the rope.)</i> On!</p>	<p><i>Pozzo's view of death seems disturbingly extreme, but he's actually not telling us anything we don't know. Death, he says, is inevitable. When a person is born, he begins his fall toward the grave. The only difference between his statement and what is perhaps a more common view of death is the amount of time that passes between birth and death. In our case, a lifetime, in this image, the moment it takes to drop into the ground. However, 'Waiting for Godot' has already shown us that time is arbitrary (think about the conversation in Act I when Vladimir and Estragon try to determine what day it is). If this is true, the difference between an instant and a lifetime is simply a matter of perspective.</i></p>

Mark 13 for content – 1 mark for introductory line

– 1 mark for conclusive statement or use of paragraphs

[15]

1.1.2 Vladimir and Estragon are trapped in a kind of philosophical wasteland, and they are rooted to the site of the tree. It is the spot where they were told to meet Godot, and it therefore represents their salvation in an oblique way. Yet their first reference to the tree immediately calls its symbolism into question. They argue about what kind of tree it is, why it has no leaves, and finally whether or not it is even a tree to begin with:

Estragon: Looks to me more like a bush.

Vladimir: A shrub.

Estragon: A bush.

Vladimir: A -. What are you insinuating? That we've come to the wrong place?

Not only do the characters question whether the tree represents the site of their salvation; they also question its very existence as a tree.

The tree is the only distinct piece of the setting, so we are pretty sure it matters. It is easy to see the solitary tree as representative of the Christian cross or, indeed, the tree of life. Jesus was crucified on a cross, but that cross is sometimes referred to as a 'tree,' as in, 'Jesus was nailed to the tree'. That Vladimir and Estragon contemplate hanging themselves from the tree is likely a reference to the crucifixion, but it also parodies the religious significance. If Jesus died for the sins of others, Vladimir and Estragon are dying for ... nothing. But you can also think of the two men not as Jesus, but rather as the two thieves crucified along with Jesus. This fits quite nicely with the gospel's tale as Vladimir tells it; one thief is saved and the other damned, so Didi and Gogo are looking at a fifty-fifty chance. The uncertainty that stems from inconsistency between the four gospels is fitting too, since Vladimir can't be certain if Godot is coming to save either one of them.

The tree has also been described as having existential significance – that of a vertical axis (a solitary human) on an horizontal plane (a flat wasteland).

Creative and original motivation for choice of tree	2 marks
Appropriate justification	3 marks
TOTAL:	5 MARKS

1.2 INFLUENCES

1.2.1

<p><i>a gallows humour</i></p>	<p>Beckett's black, obscene, pantomime humour is an attempt to bring life-preserving detachment into a situation so atrocious that to view it head-on could only produce a formless cry of despair. An absurd world is a frightening one. It has in itself no norms, no absolutes, no consoling certainties and no direction. Nothing and nobody living in it has any pre-ordained sense of purpose. To say that life is absurd is to challenge head on the two great acts of faith on which Western culture is founded – reason and religion.</p> <p>Beckett's humour never takes the form of comic relief. It is never a way of punctuating the horror, of giving the audience a break from pervasive despair. It exists, rather, right at the heart of Beckett's vision. Beckett is a purveyor of thrilling bleakness, beating his breast about the sorrow of the world and the awfulness of existence. His real interest is in the endless ways we devise to stave off despair, the fabulous, perverse energy we bring to the task of keeping going. The words and gestures with which his people defy darkness, because they are pointless, become utterly tragic. But, because they can have no effect, they are also free and loose, light, utterly gratuitous and gloriously excessive and therefore, funny.</p>
<p><i>anarchic use of language</i></p>	<p>Language does no longer serve 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:</p> <ul style="list-style-type: none"> • brainless discussions about unimportant matters • nonsense phrases • repetitions • clichés • onomatopoeia • surrealist proverbs • nonsense use of foreign language • meaningless association of words <p>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>
<p><i>surreal logic</i></p>	<p>Perhaps the most obvious comic incident in <i>Waiting For Godot</i> is when Estragon's trousers fall down. When this happens in farce we laugh at a person being made to look ridiculous. The vulnerable individual is exposed beneath the exterior presented to society. The falling trousers represent the collapse of social pretences, and the laughter of the audience is provoked by the shock, experienced by the character, which such an exposure would bring to themselves.</p> <p>In <i>Waiting For Godot</i> this stock situation with its stock response is put to a different use. The falling trousers bring no response at all from Vladimir and Estragon. Estragon doesn't even know it has happened. This emphasises the difference between the world of farce and the world of Beckett. In <i>Waiting For Godot</i> there are no social pretensions to be exposed because there is no society, and no social aspiration. There is no social veneer or hypocrisy to be stripped away because there is no social life in which hypocrisy or pretension could flourish. The audience might feel inclined to laugh at Estragon as a stock response, but there will be a question and a silence below the amusement. If the characters are not embarrassed, what is there to laugh at?</p> <p>An unpleasant substance down the trousers is a standard piece of clowning business, but instead of water or a custard pie Beckett uses the existential crisis, which invests the gesture with serious implications in keeping with the themes of the play.</p>

<i>comedic absurdity</i>	<p>See 'gallows humour'.</p> <p>Estragon and Vladimir wait and wait and wait for Godot. But what does their waiting amount to? Nothing. This play is a classic of The Theatre of the Absurd. Its philosophy regarding the human condition is bleak. In addition, the style of writing that depicts that vision shows humans acting in a meaningless world, trying to make meaning. This theatre is based upon the philosophy of existentialism. For example, in mythology Sisyphus rolled the boulder up the hill forever. He had no choice regarding his life; he was doomed to do it forever (his fate).</p> <p>The audience laughs when they see the comic business of Estragon pulling his boots off and on. Vladimir's game with his hat appears as if this is happening in a circus. Vladimir is suffering from prostrate problems. Vladimir's way of walking with stiff and short strides is as funny as Estragon's limping on the stage. Estragon's gestures of encouraging Vladimir to urinate off-stage are farcical. The comedy in this play at certain times gives the impression of Vaudeville. There are many dialogues:</p> <p>Estragon: Let's go. Vladimir: We cannot. Estragon: Why not? Vladimir: We are waiting for Godot. <i>(They do not move.)</i></p> <p>These dialogues occur like a comic paradigm in the play. Estragon and Vladimir put on and take off each other's hat as well as that of Lucky again and again. It shows that in the world of tramps, there is no place of significant actions. The most farcical situation in the play is the one where the tramps are testing the strength of the cord with which they wish to hang themselves. The cord breaks under the strain. One cannot have an uninhabited laugh at the situation for there is also something deeply uncomfortable.</p>
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One mark awarded for each valid point. (8)

1.2.2 Samuel Beckett's plays contain many comic features but are not comedies in the usual sense, and it is unlikely that an audience would actually laugh at them. Often our laughter at a comedy involves a feeling of release in response to the transgression of some rule of social conduct acted out by the performer. This is not the kind of response Beckett tries to elicit. Beckett called *Waiting for Godot* a tragicomedy, and Vladimir and Estragon have much in common with clowns. Like clowns, they seem more 'performers' than characters, and their actions have more the quality of a ritual than a real relationship between two people. Some of their behaviour is distinctly clownish, such as the struggle with hats and boots, the falling over in Act 2, and the trousers falling down, as well as the overall failure to achieve any aim, epitomised by,

"Let's go (*they do not move*)."

In this way Beckett has borrowed the 'tragicomic' pathos embodied in the circus clown to represent the predicament of humans as he sees it. In the context of a circus, in which amazing feats are performed, the clown represents the ordinary person who cannot do things such as walking a tightrope, juggling, and lion-taming. Vladimir and Estragon can be seen as filling a parallel role in relation to traditional humanist views of humans, as well as in relation to traditional views of what the theatre, and characters in a play, ought to be. By using such characters Beckett borrows the immediate simplicity and physicality of clowns, with the subsequent immediacy of identification felt by the audience. This provides the core of the dramatic quality of *Waiting For Godot*, which holds our attention in spite of the fact that very little happens.

One mark awarded per valid point. (5)

1.2.3 Albert Camus' argues in *The Myth of Sisyphus* that human life is absurd and purposeless. Humans grapple with becoming conscious of the absurdity of existence, and this realisation causes one to suffer. Basically, with the Death of God, men are deserted from God, and all of the meaning that God gives. One has to unhook oneself from the desire for life with a meaning, and live amidst the absurdity.

The characters in *Waiting for Godot* and their location represent man suffering from Albert Camus' concept of nostalgia. The setting that Beckett creates for the characters is simple and desolate, and could be seen as peoples' struggle to find a distinct place or existence full of meaning and sense. The characters are far from this discovery of meaning and sense, therefore, they are stuck waiting amidst nothing.

VLADIMIR: It's indescribable. It's like nothing. There's nothing. There's a tree.

The focus of the play is the struggle of the characters to fill up the time while they wait with meaningful discussions and acts. The waiting is all these two ever do, and they constantly contemplate leaving and suicide. The contemplation of suicide is important in a number of ways, including the severity of their boredom, and their lack of meaning without Godot's arrival. Thoughts of leaving always end in the hope of Godot's arrival and the complete fear of what there will be without this waiting. It seems as though the characters are stuck. In the first act, a little messenger boy arrives to tell the men that Godot will not arrive that night but tomorrow night he will surely come. Vladimir and Estragon depend on Godot's arrival for meaning. Their days are spent awaiting Godot's arrival. The waiting is the hardest part and the men constantly ask 'What'll we do?' Not only is the waiting difficult, but figuring out what to do while waiting is difficult. Without Godot, the men have lost the meaning to their days. What is the 'punishment' for dropping Godot? It is essentially the loss of meaning. The waiting at least gives the men *something* to do and without it, they are even more lost within a sea of meaninglessness. This is why the only options that seem available to the men are waiting or suicide. Vladimir and Estragon are struggling with Nihilism. This is all a metaphor for the human condition, which is one of suffering.

Use of an appropriate example	1 mark
Correctly identified the comic and tragic moments	2 marks
Human existence in 'Waiting for Godot' is appropriately explained	2 marks
Clearly identified how human existence is emphasised through comedy and tragedy	2 marks
TOTAL:	7 MARKS

1.3 CHARACTER

- 1.3.1 Estragon repeatedly tries to ask about the pair's connection with Godot, about whether they are 'tied to Godot'. The questioning is interrupted by the appearance of Lucky, who enters with a rope around his neck. He covers half the distance of the stage before the audience and the pair see who is holding the rope. A man held by an invisible power, tied to an unseen element, is a visual concretisation of the very question Estragon has been trying to ask. 'Tied' in the person of Lucky becomes palpable: Estragon tied to Vladimir, the pair tied to Godot, Lucky tied to Pozzo, and this second pair tied to the force that keeps them walking. Here Beckett uses physical presence to circumvent words and to offer up whatever meaning is possible ... Lucky tied to an unseen wielder of the rope provides a visual image that cannot finally be reduced to simple declaratory statements.

In the relationship between Vladimir and Estragon, this inability of the two to control themselves is particularly obvious. Each frequently expresses a desire to leave the other:

ESTRAGON: I'm going. (*He does not move*)

Ironically, Estragon says one thing and does another. It is the contradiction between the spoken word and the stage directions that provides the humour. (He expresses the desire to leave but lacks the control over himself to actually do so.) There seems to be a disconnection here between mind and body which is further emphasised when they try to discern why they never leave each other:

ESTRAGON: You see, you feel worse when I'm with you. I feel better alone too.

VLADIMIR: (*vexed*) Then why do you always come crawling back?

ESTRAGON: I don't know

The tragedy of their relationship is that they would be better off without each other. They are happier alone, but continue their relationship without knowing why. Most people can relate to this sentiment, and furthermore, to how painful it is to see the better option and to choose the worst. Vladimir and Estragon state that they do not know why they do not control themselves; however, it seems to be a matter of familiarity. As human beings, we typically flock towards things that we know because our instinct is to be afraid of unfamiliar things. This is why Vladimir and Estragon remain together and precisely why they are not able to exert control over themselves.

Although in stark contrast to each other, Pozzo and Lucky have one thing in common: they are both driven by a desperate attempt to evade the panic which would grip them if they lose each other. Lucky deserves his name because he has a master who, however cruelly, organises his life for him. His thinking has deteriorated into the endless repetition of meaningless words reminiscent of the 'word-salad' of schizophrenia. Pozzo is a gruesome product of the modern age. He expresses subjective feelings and responses and sometimes indulges in self-pity, but represses his fears with narcissistic pomposity: 'Do I look like a man who can be made to suffer?'— but deeply hidden under the mask of hardness there lies an unconscious nostalgia for lost values. In Lucky, on the other hand, we can see the destroyed contact with the creative sources of the psyche. It becomes evident in the course of the play that Lucky takes it for granted that only within the pattern of a mutual sadomasochistic relationship between himself and Pozzo can there be any safety for him.

1 mark per valid point.

(6)

1.3.2

Understands the concept of the 'comic duo' (complimentary and paradoxical)	2 marks
Creative interpretation of the characters' physicality	1 mark
Justify interpretation with appropriate examples	1 mark
TOTAL:	4 MARKS

[50]

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

2.1 THEMATIC INTENTION

<i>Miracle</i>	In this play, we find that all the characters (except Anna) had to sacrifice and give up their previous lives to follow and serve Art. However, in this play we focus especially on Abel's sacrifice. Abel flees from Anna and his previous life three years ago to pursue his dream. In Act 2, Abel is given the ultimatum to return to Anna – he is given the opportunity to live a life of wealth, luxury and having a respectable funeral for his lover, but all of this in exchange for his art. At the end of the play, he gives up ordinary, suffocated conformity in order to live as an artist.
<i>Green Man Flashing</i>	Gabby is encouraged by her ex-husband, Aaron, to sacrifice her personal human rights to what is in the best interest of the ruling party, who want her to keep quiet about having been raped by Khumalo who is certain to be the next Vice-President of the country. She also needs to decide if she is going to serve her own interest or be a pawn in the hands of Anna, who wants to use her case to fight women abuse. She is thus called on to sacrifice herself in favour of two supposedly greater causes in the country: an allegiance to the ruling party which must be supported at all times for the security and stability of Post Apartheid South Africa, and the issue of rape.
<i>Tshepang</i>	In <i>Tshepang</i> we have three levels of sacrifice: Firstly we have the Baby Siesie – when she was found, Simon tells us: 'I thought it was some part of a sheep ... a sacrifice of sorts ...' and later he continues: 'That's when they change her name. Some people here in the village heard from the nurses that it was a miracle she had survived. So they decided it must be a sign. A sign, maybe from God. That Siesie was the girl Christ. The saviour. That she had taken on the sins of the world, just like Jesus, – and from now on all would be saved. <i>Tshepang</i> . <i>Tshepang</i> – saviour, hope. That's what it means.' With this we get the sense that Siesie was sacrificed so that this horrific act will never happen again. With the hope that the media attention, which this incident received, might create an awareness that will stop further abuse. With the hope that life in this town might change for the better and that something positive might happen. Ruth sacrificed her life by becoming the scapegoat of the town – constantly rubbing salt into an animal hide and walking around with the bed tied to her back like the yellow stars of the Jews and the red 'A' of adulteresses, and cutting off her breasts, so sacrificing her nurturing and motherly nature in which she has failed. Lastly, we have the sacrifice of Simon who gave up his life to look after Ruth and playing his new role as 'town crier'.

13 for content – 1 mark for introductory line
– 1 mark for conclusive statement

2.2 TITLE

2.2.1

Miracle	The title is a reference to the Medieval Miracle plays (Miracle plays deal with the real or fictitious accounts of the lives, miracles and martyrdom of saints). In this play, the troupe wants to perform <i>Everyman</i> which is not a Miracle Play but a Morality Play. The purpose of the Morality play is to show man's permanent fight against good and evil, and how a single decision can change your destiny for good/heaven or bad/hell. However, de Wet wants to show us the miracle of a person who turns his/her back on a selfish, oppressive, patriarchal and/or rational life to pursue a life of magic and art.
Green Man Flashing	AARON: But there's a taxi coming down the road at eighty kilometres an hour and it's not going to stop, despite the traffic light being red and the green man flashing in your favour. Would you still cross the street ... What I'm trying to say is that sometimes exercising your right is not in your best personal interest. Aaron wants Gabby to stop her fight for personal justice and exercising her personal, human right, and rather do what is in the best interest of the ruling party.
Tshepang	Tshepang means Hope. Simon expresses various domains where hope is needed – the town needs hope and a purpose again; the people hope that their salaries will increase; the people need hope so that they will stop drinking Vaalwyn in order to forget; Ruth hopes that Baby Siesie will be returned to her; there is the hope that child rape and child abuse will stop.

2.2.2

The motivation of the candidate's choice is creative and original	2 marks
The choice is justified from the play	2 marks
TOTAL:	4 MARKS

2.3 CHARACTER

2.3.1

	PROTAGONIST	ANTAGONIST
Miracle		
Du Pre	He keeps the dream and the art alive.	Volatile, emotional, verbally abusive, uses emotional blackmail.
Salome	Living and serving the dream. Supports Du Pre.	Complaining, lazy, detached from reality, emotional outbursts.
Abel	Tragic hero. Sacrifice his life for the arts. Loves Lenie. Loyal towards Du Pre.	Left his wife to become an artist. Is hateful and bitter towards Anna.
Lenie	Loves Abel. Tragic Heroine.	Does not listen to Abel when he asks her not to eat Anna's food. She misses an ordinary life – stares longingly at the little baptism dress.
Antoine	Desperate to serve the art.	He's an alcoholic. He always complains and is very negative.
Anna	She is desperate to have her husband back and expressing her needs.	She is trapped in the traditional patriarchal Afrikaner mindset and will destroy dreams and the passion for art to be accepted in society.

<i>Green Man Flashing</i>		
Gabby	She wants to do what is right – wants justice after she was raped. She understands how important the fight is for the protection of human rights. She has a very realistic view of a person's loyalty towards the party.	She is torn apart and confused by her own feelings and the advice from Anna and Aaron. Her needs are in conflict with theirs.
Aaron	He is absolutely loyal to the Ruling Party.	He ignores the feelings of the individual in order to protect the reputation of the Ruling Party, for the greater good of the country.
Anna	She is a good friend to Gabby and is passionate in fighting for the human rights of women.	Her passion to fight for the rights of women can be perceived as a selfish act (personal campaign to advance her professional status) and as if she is not protecting the feelings of the individual.
Luthando	He wants to rid society of white customs and perceptions.	He is a racist, sexist and used to be an agent of the security police under Apartheid. He is violent and has a problem with his temper.
Abrahams	He knows the truth about the rape and the murder, but he allows Gabby to decide if she wants to use the evidence and press charges.	He used to be a police officer during the Apartheid police force, and is a good, dutiful policeman. His function as an antagonist, therefore, is in terms of Aaron and Luthando. He will not unquestioningly serve the Party. But we also know that he knew about atrocities performed by the police for whom he worked during Apartheid. He knows what's right and wrong, but does not take direct action.
<i>Tshepang</i>		
Simon	He protects Ruth and he is her voice. He unpacks the incident for the audience. He is a caring father.	His behaviour is not that different from the other men in the town – alcohol abuse and using Sarah for sex.
Ruth	She changes her life by embracing healing and is waiting patiently for Siesie to return. She understands her contribution to the horrific act.	She left Siesie alone at home and when Sarah told her about the rape she did not do anything, she just continued to drink at the tavern.

(2 × 4 = 8)

2.3.2

<i>Miracle</i>	
Person against another person	Abel is in conflict with Anna, who wants him back to force him to live a conventional life without art and dreams.
Person against society	Du Pre's acting troupe lives a life of poverty because society has lost their passion and their need for magic and art.
Person against Fate	Du Pre's acting troupe is confronted by elements which they cannot control, e.g. the Great Depression, drought, winter, hunger, death.

<i>Green Man Flashing</i>	
Person against another person	Gabby is encouraged by her ex-husband, Aaron, to sacrifice her personal human rights to what is in the best interest of the Ruling Party, who wants her to keep quiet about her having been raped by Khumalo, who is certain to be the next Vice-President of the country.
Person against him/herself	Gabby needs to decide if she is going to serve her own interest or those of feminism as articulated by Anna, who wants to use her case to fight women abuse, and Aaron who wants her to do what is in the best interests of the Ruling Party.
Person against society	Gabby is confronted by two social issues (women abuse and corruption) and she needs to decide if she's going to serve the so-called greater political good or her own personal needs.
<i>Tshepang</i>	
Person against another person	Although Simon is giving up his own life to protect Ruth, we do not get the impression that this relationship is reciprocated. And because the town blames Ruth for the rape we get the sense it is Simon and Ruth against the rest of the town – that is why Ruth is constantly frightened when people approach them.
Person against society	It is not only the town who blames Ruth for the rape of her baby, but also the media and society. Because of this incident the whole town is portrayed by the media as evil and backward.
Person against Fate	We are introduced to the cyclical nature of abuse in impoverished remote, rural areas. We have people who abuse because they were abused, people who are alcoholics because their parents were alcoholics – and it seems as if nobody can escape this cycle of being fated to be forgotten and impoverished.

One mark per valid point.

(6)

2.3.3

The motivation of the candidate's choice is creative and original	2 marks
The choice is justified from the play	3 marks
TOTAL:	5 MARKS

2.3.4

Correctly identified possible vocal demands	2 marks
Justified the identified vocal demand	2 marks
Candidate expresses a good knowledge of vocal use and training	2 marks
TOTAL:	6 MARKS

[50]

100 marks

SECTION B DRAMATIC ANALYSIS**QUESTION 3 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. The Third Testament* – Lara Foot**

Candidates can choose any TWO of the three functions (social; storytelling; to promote behavioural change), however, they have to justify their choices with examples that show an understanding of the plays – their intentions, themes, contexts – and show evidence of having internalised this knowledge both on a cognitive and emotional level.

<i>Waiting for Godot</i>	Beckett's intention was to explore the human condition/the meaning of life as one of suffering.
<i>Miracle</i>	De Wet stated that the text need not be understood specifically in the context of the Afrikaner experience only, as the theme explores a desire to escape the oppressive confines of a too narrowly defined reality, and this can speak for many such societies. The thematic intention is: a return to the mystical and the aesthetic; an attack on the patriarchal and hierarchal power structure of the traditional Afrikaans society (or could be any such society).
<i>Green Man Flashing</i>	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. (Satirical take on a Ruling Party's self interest in terms of retaining or keeping power – at the expense of individuals.)
<i>Tshepang</i>	Explores the kind of social conditions that can be the context that leads to horrific deeds – in this case, child rape.

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 plays. 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 plays. 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, 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 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			
• Appropriate and correct referencing of the plays			
TOTAL:			/10

[10 marks: structure of essay + 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 docudrama.	1 mark
The candidate shows knowledge of the postmodern element and the way it is used.	2 marks
The candidate was able to interpret and use the element in his/her docudrama.	2 marks
TOTAL:	5 MARKS

(2 × 5 = 10)

10 marks

Total: 150 marks