



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2013

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 INFLUENCE AND THEMES

1.1.1	We are condemned to be free	<ul style="list-style-type: none"> 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. We are like actors dragged onto the stage without having learned our lines, with no script and no prompt to whisper stage directions to us – to exist is to create your own life.
	We are adrift in a world devoid of purpose	<ul style="list-style-type: none"> In a present age (post-World War II, poverty and atomic bomb) we have lost the comfort of being able to explain the world through reason and logic. We live a life of anguish because a nothingness slips in between ourselves, our past and our future, which nullifies existence and purpose. We keep ourselves busy to deny and to avoid facing the meaninglessness of life, and we use diversions to escape boredom.
	We are trapped in an absurd existence	<ul style="list-style-type: none"> Nothing can explain or rationalise human existence. There is no answer to 'Who am 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.
	Emphasis on mortality	<ul style="list-style-type: none"> All activities, either pleasurable or agonised, are designed to distract us from the one reality which we know with absolute certainty – our mortality.

Accept all clear and valid answers. 1 mark per correct fact (4)

1.1.2	Form and Structure	<ul style="list-style-type: none"> Absurd theatre does not have the structure of well-made drama because in a formless, relativistic world, drama must reflect the incohesiveness and lack of solutions that are the pattern of our daily lives Does not build towards a grand climax – In a world in which all events are equally meaningless there can be only one climax and that is the negative one of death: <i>This is the way the world ends, not with a bang but a whimper.</i> Another influence on the structure is a declining spiral into futility and dissolution.
	Language	<ul style="list-style-type: none"> 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.
	Character	<ul style="list-style-type: none"> Characters of Absurd theatre cannot be associated with attitudes or class of people other than humankind itself. We are told little about the background of the character – like man's own origins, they are shrouded in mystery. They have no future and no past.
	Acting Style	<ul style="list-style-type: none"> Movements are circular and repetitious, executed with urgency as if characters might achieve something. When the action is completed, it is followed by stillness and bursts of activity and often followed by complete collapse.
	Set and Setting	<ul style="list-style-type: none"> The Absurdist stage is stripped down to its bare minimum, with man in the middle. The stage space itself conveys the experience of absurdity. Space = vacuum = nothingness. We are everywhere and nowhere at the same time: either at the lonely, unspecified crossroads of Beckett, or in the isolated rooms of Ionesco.

(6)

1.1.3 A central theme running through the play is the idea that all activities, either pleasurable or agonised, are designed to distract us from the one reality which we know with absolute certainty – **our mortality**. None of the characters in *Waiting for Godot* 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 is 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 cannot be sure of what their action will bring, they decide on no action at all.

POZZO: They give birth astride of a grave, the light gleams an instant, then it's night once more.

VLADIMIR: Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave-digger puts on the forceps.

Introduction	1 Mark
Use of paragraphs	1 Mark
Conclusion	1 Mark
Content	12 Marks
	15 Marks

1.1.4

Candidate has correctly identified the theme	1 Mark
The chosen souvenir relates to the theme	1 Mark
The candidates choice of souvenir is well motivated	2 Marks
	4 Marks

1.2 COMEDY

- 1.2.1
- 2. Act the fool, play the calf
 - 4. Wear the cap and the bells
 - 8. You'll get a bigger hand if you can stand on your head.
 - 11. Be a crazy buffoon
 - 13. Dress in huge baggy pants
 - 17. They all'll come to call if you can fall on your face. (3)

1.2.2

Identify an appropriate moment from the play	1 Mark
Creative application of the clowning routines/characteristics	2 Marks
	3 × 2 = 6 Marks

- 1.2.3
- Beckett's characters offer a strong physical resemblance to the circus clown as he parades around the ring before tripping over his feet and falling on his backside – and *then getting up and carrying on*.
 - Along with Vladimir's duck waddle, we see the totters, pratfalls and tumbles of the circus clown routine.
 - If Beckett's characters represent humankind, this suggests that Beckett sees man as, in essence, a clown – an absurd figure.
 - No matter what he tries to do, he ends up falling flat on his face.

- We sympathise with the clown, and laugh at him, responding to experiences basic to us all – striving and failing, or having our expectations raised only for them to be quashed.
 - On the simple level the clown entertains us; on the deeper level he touches us – says something about our humanity in ways of which we may be aware but may not be able to define.
 - No one asks if a circus clown is believable – they ask, 'Is he funny?', 'Is he sad?', 'Does he affect you?'
 - The clown might be considered a 'tragicomic' figure; his attempt to achieve a goal and subsequent 'fall' are a miniature parody of tragic action, while at the same time his absurdity makes him comic.
 - Lucky's palsy is lifted straight from the repertoire of the circus.
 - The reference to acrobatics is intentional.
 - Pozzo is a kind of ringmaster who cracks his whip and commands the show while he is 'on', and Estragon's failure to realise his trousers are down at the end of Act II (page 87) is pure clowning.
 - Vladimir and Estragon, like clowns, 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 II and the trousers falling down, as well as the overall failure to achieve any aim, epitomised by: '*Let's go.*' (*They do not move.*)
- Accept all clear and valid answers. (5)

- 1.2.4 (a)
- The repetition of language and action is carefully balanced between the two acts of the play.
 - Repetitious dialogue reinforces the idea that life shows little hope of improvement or change.
 - The repetition of dialogue in the play occurs in three ways. The same words are repeated:
 - By the same characters
 - With slight variation by the same characters
 - By different characters
 - Beckett's symmetrical structure offset with asymmetry ('sameness with difference') depends for a large part on repeated action and dialogue.
 - An example of the first type of repetition is the refrain 'Let's go/We can't/Why not?/We're waiting for Godot'
 - Throughout the play the first line of the refrain is spoken by Estragon. At the end of the play, however, the refrain is slightly changed, although the order of speech stays the same:

ESTRAGON: Oh yes, let's go far away from here.
 VLADIMIR: We can't
 ESTRAGON: Why not?
 VLADIMIR: We have to come back tomorrow.
 ESTRAGON: What for?
 VLADIMIR: To wait for Godot.
 ESTRAGON: Ah! (*Silence.*)
 - An example of the third type occurs at the beginning of the play, where both men exclaim: 'Hurts! He wants to know if it hurts!' within a few lines of each other. (2 × 2 = 4)

- 1.2.4 (b) • An influence of the repetitive lines on 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.

(3)
[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: The Third Testament* – Lara Foot

2.1 INTENTION

2.1.1

<i>Miracle</i>	De Wet stated that the text need not be only understood specifically in the context of the Afrikaner experience, 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.

Introduction	1 Mark
Use of paragraphs	1 Mark
Conclusion	1 Mark
Content	12 Marks
	15 Marks

2.1.2

<i>Miracle</i>	The characters in this play have a pre-history, objectives, justifications and subtext, and the Stanislavsky system could be used in creating these characters. However, these characters (excluding Lenie and Abel) are stereotypes, their behaviour is illogical, and their physicality and appearance is grotesquely amplified. For these types, an external (and sometimes incongruous) expression of actions, reactions and emotions for theatrical effect (without psychological motivation) could be used.
<i>Green Man Flashing</i>	The Stanislavsky (naturalistic) acting technique should be used when actors perform this play. Actors need to justify every action, response and expression with a psychological in-depth analysis and motivation of their characters.
<i>Tshepang</i>	The actors in a production of this play should use various acting techniques. The actor playing Simon should use the techniques of African storytelling, protest theatre, physical storytelling, mime, reporting/confessing but also the Stanislavsky technique in order to keep his emotional response authentic and believable. The actor playing the part of Ruth should use naturalistic subtext in performing all the symbolic actions; however, the actions are not naturalistic.

Accept all valid and clear answers. 1 mark per correct fact.

(7)

2.2 SYMBOLS

2.2.1

<i>Miracle</i>	Church	A dilapidated, dust filled, decaying abandoned church (reference to a world increasingly devoid of spirituality)
	Witch	Anna is the personification of the imprisoning code of dutifulness in Afrikaner society, although an inversion of the patriarchal hegemony.
	Dog	The need of conservative people to protect themselves from the 'attack' of an unidentified group ('the other') which might challenge their narrow-minded beliefs and morals.
<i>Green Man Flashing</i>	Crime	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.
	Green Man Flashing/Taxi	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.
<i>Tshepang</i>	Salt	Salt symbol of cleansing, healing and purification.
	Baby	The baby (Tshepang) exposed the horrors of child rape, the social injustices and quandaries which lead to it but also the healing it might bring to this community.
	Media	The role of the media in making people aware of the atrocity of child rape and exposing its horrific epidemic proportions. However, the exposition or the 'scoop' of this story does not bring any healing or redemption to this village. The media is a symbol of neo-colonial exploitation – when they satisfied their needs (sensationalism and financial income through distribution) they leave without offering any hope or financial assistance.

(5)

2.2.2

<i>Miracle</i>	De Wet uses symbols extensively as one of her narrative techniques. Symbols are used to morph the ordinary with the mystical and mythological. Through her stage directions, she communicates and prescribes the symbols which are essential visual clues in the staging of her play and through the spoken word she creates layers of meaning with the use of symbols. For example, old abandoned deconsecrated church, names of characters, colour of costumes, basket of food, Wolf the dog, baptism dress, trunk, light.
<i>Green Man Flashing</i>	Van Graan uses metaphors and parables but not symbols. Symbols could be used in the staging of this play. For example, in Claire Stopford's production she used a chessboard floor, a bath and a see-through curtain.
<i>Tshepang</i>	There are not many symbols in the spoken word. However, Foot and Marx use various symbols in the staging of this play. These visual symbols are not only a subtextual expression of the characters' turmoil and psychological anguish but ensure the story addresses not only our intellect and our senses but also our emotions and subconscious. For example, salt, the bed, bread, little village, glasses, nativity figures, heat, brown.

Understand how symbols are evident as visual elements	1 Mark
Understand how symbols are evident as part of the text	1 Mark
Appropriate value judgment according to the evidence of symbols	2 Marks
Use of appropriate examples	2 Marks
	6 Marks

2.2.3

Understand the function of lighting	1 Mark
Understand how lighting could be used to expose the symbols	1 Mark
Use of appropriate example/s	1 Mark
	3 Marks

2.3 RELEVANCE

2.3.1

Identified an appropriate issue or thematic concern	1 Mark
The relevance of this issue is well-motivated	2 Marks
	3 Marks

2.3.2

Choice of venue is creative and unique	1 Mark
Choice of venue relates to the play	1 Mark
Choice of venue is well-motivated	2 Marks
	4 Marks

2.3.3 (a)

The list is correct and complete	2 Marks
	2 Marks

2.3.4 (b)

Creative and practical suggestion to adapt the venue	2 Marks
Appropriate use of the set requirements	2 Marks
Choices are well-motivated	1 Mark
	5 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

STYLE:

WAITING FOR GODOT	
<i>Waiting for Godot</i> is an example of Theatre of the Absurd	
Structure	<i>Waiting for Godot</i> is circular and repetitious – a declining spiral into futility and dissolution.
	<i>Waiting for Godot</i> is filled with meaningless activities.
Language	The approach to language in absurd theatre shows that language is not equipped to express knowledge or to define meaning.
	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.
	The use of rhythm, repetitions, greetings and pleasantries lends a ritualistic quality to many of the plays of the absurd.
Character	In Absurd theatre, the characters represent abstractions of human attitudes and do not represent any person in particular as much as 'Everyman' in general.
	The characters are exaggerated; their situations are intensified; they are taken from mythology, circus and vaudeville.
	Beckett's characters and down-and-outs represent the part of man, which go beyond social, political, and ideological details.
	One of the features of characters in an absurd drama is that they often come in pairs, like vaudeville or music hall comedians. The pairs tend to be complementary, making up between them in a kind of yin-yang fashion (both sides of human nature) an 'Everyman'.
Meaningless Activities	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.
	Actors perform gags and comic routines with ritualistic seriousness as if it has universal significance like primitive rituals.
Set/Setting	For Absurd theatre, the term space has more than usual significance. The absurd is occupied with a sense of nothingness, emptiness, and void, space itself becomes a concrete fact: no matter what is put in it, an all-embracing sense of vacuum is the true environment of the play.

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 	<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.

<p>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.</p> <ul style="list-style-type: none"> • 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. 	
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MIRACLE	
<ul style="list-style-type: none"> • Miracle 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 – it is chronological – the characters are symbolically drawn. • 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"> • 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. • 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.

GREEN MAN FLASHING	
<ul style="list-style-type: none"> • Green Man Flashing is an example of a Postmodern, Neo-Colonialism Theatre 	
POSTMODERN	NEO-COLONIALISM
<ul style="list-style-type: none"> • In contrast with most Postmodern plays, Green Man Flashing 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 stereotypes, political intention. • The characters are both character types (true 	<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.

<p>of postmodernism), and fleshed-out and psychologically drawn.</p> <ul style="list-style-type: none"> It reflects a post-Apartheid postmodern reality – subversive, deconstructive and irreverent towards the revolutionary master narrative. 	
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THEME:

<i>Waiting for Godot</i>	The human condition is one of solitude, suffering and absurdity because our existence is devoid of meaning and purpose.
<i>Miracle</i>	De Wet stated that the text need not be only understood specifically in the context of the Afrikaner experience, 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.

CHARACTER:

WAITING FOR GODOT	
Vladimir	<p>Vladimir's nickname, taken literally (in French) – '<i>dit-dit</i>' (said said) – sums up his preoccupation with articulating his feelings in thoughts and speech. His close association with his hat further suggests that Vladimir's mind is at the centre of his identity. This is shown in the text through frequent stage directions referring to thinking and speaking – 'reflects', 'musingly', 'deep in thought', for example. He thinks through the situation they are in and tries to make sense of it, even though this elicit more questions than it answers: 'Tomorrow, when I wake, or think I do, what shall I say of today?'</p> <p>Vladimir looks after Estragon, singing him to sleep, covering him with his coat, and providing him with food to eat. This nurturing characteristic could be seen as a 'feminine' quality. This concern stretches to other characters: Vladimir is outraged at Pozzo's treatment of Lucky, and tries to help the blind Pozzo in Act 2. His general outlook is one of relative optimism (at least compared to Estragon), as he considers how 'one of the thieves was saved' and describes to Estragon how 'I get used to the muck as I go along'. His physical problems with his prostate gland are a source of constant annoyance and frustration for him, and he seems almost to be in denial about his problem: Estragon rebukes him for always waiting 'till the last moment'.</p>
Estragon	<p>Whereas Vladimir represents the human capacity for speech and thought, Estragon embodies man's ties to the earth. Physically, this is conveyed through Estragon's problems with his feet and through his preoccupation with doing something. His nickname, Gogo, also suggests that Estragon is happiest when physically on the move. His physicality is also seen in his hunger. It is Estragon who repeatedly initiates the refrain, starting with 'Let's go ...' and also he who sees the tree as a means of potential escape – 'Why don't we hang ourselves?' On several occasions, Estragon uses gestures rather than words to communicate and by the end of the play his frustration and despair at the static nature of his existence is expressed through 'Wild gestures, incoherent words'.</p> <p>It would be a mistake to see Estragon as the embodiment of an identity based wholly on the physical, as he also represents man's capacity for feeling, which is conveyed through his gestures as well as through stage directions which chart the changes in his feelings: 'despairingly', 'exasperated', and 'irritably' being just three examples. He often feels things very strongly, speaking 'angrily' and 'vehemently', 'suddenly furious' and prone to dramatic cries of despair: 'God have pity on me!' Like Vladimir, Estragon is also capable of acts of kindness, embracing Vladimir and attempting to wipe Lucky's eyes, but Lucky's savage response seems to remind Estragon that it is safer to be suspicious of everyone. He suggests to Vladimir that they should part, as it 'might be better for us', even though it appears that he is beaten whenever they are</p>

	<p>apart. In general Estragon is deeply frustrated by his situation and refers to his unhappiness frequently: 'my lousy life', 'my puke of a life'. His main means of escape, sleep, is in itself a form of torture as every time he sleeps he suffers terrible nightmares. Whatever he tries, Estragon is ultimately 'restored to the horror of his situation'.</p>
Pozzo	<p>He is introduced in the play as a slave driver. As a rich man he is accustomed to materialistic ways of wealth and opulence. He commands total attention and feels proud to introduce himself – 'I present myself: Pozzo.' Any mistake regarding his identity is met with ferocious resentment. He prides himself upon declaring that the rest are humans like him, but considers himself superior to the rest. He asserts that he is forced to be a part of this society, because he has no society of his 'likes'. His scorn and contempt for Lucky knows no bounds. The abuses that he hurls and heaps on him and the amount of control he has over him serve as an example of his exploiting nature. Lucky is reduced to an automaton with no voice of his own. In the first act, Pozzo makes himself comfortable at the expense of his slave. Pozzo shows some generosity in allowing Gogo to collect the leftover bones. However, he is particular about Lucky's right – 'In theory the bones go to the carrier.' By Act II, the proud and sometimes cruel Pozzo has lost his sight and must necessarily be led around by his slave. His helplessness is seen when he falls down and cries for assistance to get up. From an arrogant and wealthy exploiter he changes to a pathetic helpless man.</p>
Lucky	<p>Lucky is presented more like a clown than a person; he is a dog doing tricks for his master, stripped of dignity and autonomy. He is not only bound by rope to his master, he is put on display to think and dance at Pozzo's will. His very name mocks the misfortune that is his life. His constant carrying of baggage and never putting it down symbolizes the ample burden resting on his soul. He carries it willingly and wholeheartedly. Abuses like 'hog', 'pig,' etc. have little effect on him. Like a dog, he carries the whip to his master, and takes his abuse unquestioningly. All these inhuman treatments meted out to him do not provoke in him any retaliation. Lucky does not like strangers, and is very much averse to their help and compassion. He is a humble slave to Pozzo, in total submission to his master's will and pleasure. The wound on his neck and the mistreatment do nothing to dilute his faithfulness.</p>

MIRACLE	
Du Pre	He keeps the dream and the art alive.
Salome	Living and serving the dream. Supports Du Pre.
Abel	Tragic hero. Sacrifices his life for the arts. Loves Lenie. Loyal towards Du Pre.
Lenie	Loves Abel. Tragic Heroine.
Antoine	Desperate to serve the art.
Anna	She is trapped in the traditional patriarchal Afrikaner mindset and will destroy dreams and the passion for art to be accepted in society.
GREEN MAN FLASHING	
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.
Aaron	He is absolutely loyal to the ruling party.
Anna	She is a good friend to Gabby and is passionate in fighting for the human rights of women.
Luthando	He wants to rid society of white customs and perceptions.
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.
TSHEPANG	
Simon	He protects Ruth and he is her voice. He unpacks the incident for the audience. He is a caring father.
Ruth	She changes her life by embracing healing and is waiting patiently for Siesie to return. She understands her contribution to the horrific act.

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, 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 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

4.1

Description is detailed and adequately explains the performance of their Flash Mob	4 Marks
The performance exhibited and expressed the characteristics of a Flash Mob	1 Mark
	5 MARKS

4.2

The candidate understands the characteristics of each style	2 Marks
The demonstration of each style was appropriate and creative	3 Mark
	5 MARKS

10 marks

Total: 150 marks