



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2014

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 SETTING, SET DESIGN AND THEME

- 1.1.1 Setting – the geographical locality/place, time and time period.
 Set design – the planning of which elements are to be placed into the space such as furniture, and set pieces.

Learner understands the terms, 'setting' and 'set design'	2 marks
	2 marks

- 1.1.2 Relationship: the set design reflects the setting, as defined by the playwright and/or director.

Learner has explained the relationship between setting and set	2 marks
	2 marks

- 1.1.3 The requirement is a barren, desolate area which could be anywhere, but one that underscores a sense of isolation. There is no specified time period. The only set element that must be present is the tree, as it is referred to directly, but we are told in the text that it is 'a country road', so the suggestion of a road could be created.

The environment needs to be hostile/unfriendly to emphasise the overall atmosphere of pessimism/anxiety/foreboding that characterises the play.

Learner has identified the aspects	2 marks
Learner has explained these aspects	2 marks
	4 marks

- 1.1.4 Candidates need to select a set design (it could be both) and link it to a core theme. Central themes of *Waiting for Godot*:

1. The universe is hostile and cold, and filled with suffering
2. Death is an innate part of living
3. Hope is both a creator and a destroyer
4. Life has become meaningless and is a constant battle of filling time while we wait
5. Nothing is certain
6. The exploration of time
7. Attempts at authentic communication in an inauthentic world

Background information to guide markers

- **We are condemned to be free** – 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** – 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** – Nothing can explain or rationalise human existence. There is no answer to the question, '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 our mortality** – All activities, either pleasurable or agonised, are designed to distract us from the one reality which we know with absolute certainty – our mortality.

Learner is able to interpret the images	1 mark
Learner has explained the central theme selected	2 marks
Learner has explained how the selected image best represents the identified theme	3 marks
	6 marks

1.2 **STRUCTURE**

What I am saying does not mean that there will henceforth be no form in art. It only means that there will be a new form and that this form will be of such a type that it admits the chaos and does not try to say that the chaos is really something else. The form and the chaos remain separate. That is why the form itself becomes a preoccupation, because it exists as a problem separate from the material it accommodates. To find a form that accommodates the mess, that is the task of the artist now.

[Samuel Beckett]

[Source: *Reading Godot* by Lois Gordon – <<http://yalepress.yale.edu/yupbooks>>]

Waiting for Godot (1954) has a distinctive kind of structure. Its structure is circular. It has no logical exposition or resolution. The situation is usually static; nothing changes and nothing is solved for there is no solution to the problems of man in the hopeless world. Usually, the term structure is applied to the general plan or outline of any artistic work. It is the relation of the parts or elements to the whole work. Alternatively, we can define structure as 'the planned frame work of a piece of literature'. In drama, the structure is the logical division of the action as well as the division into acts and scenes.

Waiting for Godot is not constructed along traditional lines with exposition, development, reversal and denouement; but it has a firm structure based on repetition and balance. The structure of this play like its meaning has intrigued critics; one critic has spoken of it as being 'undramatic but highly theatrical'.

[Source: <<http://www.iasj.net>>]

Bamber Gascoigne (*Twentieth Century Drama*) comments:

'the play is, above all, about mankind's attempts to fiddle its way through life, setting up a wall of hopes and pretences between itself and despair. The greatest of these hopes – that there is some point to existence, that we are keeping some mysterious appointment on earth and are therefore not random scraps of life – is symbolised by Godot.'

TRADITIONAL

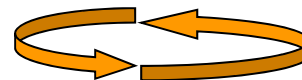
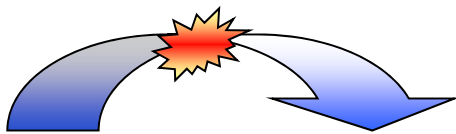
VS

BECKETT

Exposition → Climax → Resolution

REPEATED PATTERNS of action:

- 2 Acts
- Verbal exchanges



Conflict is essential

There is no conflict

Action = Cause → Effect
Time = Progression = Clarification

Action= ? No logical cause or effect
No logical time sequence
Any change is arbitrary
Time allows no 'progression' or clarification

Reinforcement of the dramatic action:

- *Waiting for Godot* does not have a traditional structure, because in a formless, relativistic world, drama must reflect the lack of cohesiveness and solutions that are the patterns of our daily lives.
- It does not build to a grand/high point/climax – in a world in which all events are equally meaningless and uncertain, there can only be one climax/certainty and that is death, which is anything but positive.
- There is an emphasis on regression and degeneration because of the use of anti-climax and the constant retardation of the dramatic action through repetition.
- We end where we begin, because we are paralysed by uncertainty and indecision – the need to make choices and take decisions is undercut by our fear of the unknown and our expectations that somebody/something might rescue us and provide our lives with a sense of fulfilment and purpose.

Structure:	
Introduction	1 mark
Use of paragraphs	1 mark
Conclusion	1 mark
Content:	
Learner has identified the key components of the play's structure	2 marks
Learner has explained these key components	3 marks
Learner has linked these key components to a discussion of the dramatic action	5 marks
Learner substantiates answers	2 marks
	15 marks

1.3 INFLUENCES AND INTENTION

NOTE: THERE IS NO EXPECTATION THAT CANDIDATES HAVE TO GRAPPLE WITH THE STYLE OF SURREALISM.

Elements of surprise

Moments in the dramatic action that surprise us. Mostly leads to the comedy of the play, but adds to its tragic dimension as well. A hallmark of Surrealism – putting the strange and the familiar together.

Unexpected juxtapositions

Mainly realised through characters, character interaction and character relationships, especially through the use of complementary opposites and paradoxical pairs. It is also realised in the dialogue.

Non sequitur

Definition: Wikipedia
 Non sequitur/nɒn'sɛkwɪtər/is Latin for 'it does not follow.' It is most often used as a noun to describe illogical statements.
 Non sequitur may refer to:

- Non sequitur (literary device), an irrelevant, often humorous comment to a preceding topic or statement
- Non sequitur (logic), a logical fallacy where a stated conclusion is not supported by its premise

Non sequitur is realised through the dialogue; creates the notion of an inability to communicate, one of the core existential themes.

Learner understands what the element is	1 mark
Learner has explained how it is reflected in the play	2 marks
Learner has explained why it is reflected in this way	2 marks
	5 marks

1.4 INTERPRETATION AND CHARACTER

1.4.1 The character of Lucky

Core character traits – 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 seemingly meaningless words reminiscent of the 'word-salad' of schizophrenia. In Lucky 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. 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 symbolises 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.

LUCKY
Slave, represent the submissive, the weak, the suppressed, the oppressed
Masochistic, carries the whip with which he is beaten
Forced to dance and think for Didi and Gogo
Taught Pozzo all the higher values of life: 'beauty, grace, truth of the first water'
He is Pozzo's connection to the world of intellect and culture; in Act 1 he is eloquent
Represents the mind, the spiritual side of man; the intellect is seen as subordinate to the appetites of the body
The rich resources of Lucky's mind have deteriorated into a single verb
Is still tied to Pozzo in Act 2
In Act 2 – Dumb

Learner has identified the core character traits	2 marks
Learner has selected the image/s that best reflect/s the identified traits	1 mark
Learner has explained how the image/s convey/s the identified traits	2 marks
Creative and knowledgeable grappling with the question	1 mark
	6 marks

1.4.2 Pozzo needs to be larger than life, both physically and vocally. He is presented as the master, the oppressor. 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. 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.

POZZO
Master, represents the authority during the war years
The capitalist, the rich landowner
Sadistic bully, torments those around him
Arrogant, wise, powerful, self-indulged
Lucky is his faithful friend of 60 years
In Act 1, he represents worldly man in all his facile and short-sighted optimism and illusory feeling of power and permanence
Represents the body, the material side of man, the appetites of the body are superior to the intellect
Now that Lucky's powers are failing, Pozzo complains that they cause him untold suffering. He wants to get rid of Lucky and sell him at the fair
In the second act he is still dependent on Lucky
In Act 2 – blind

(a)	Learner has identified the physical requirements	1 mark
	Learner has identified the vocal requirements	1 mark
	Learner has explained why the specific requirements have been identified	2 marks
		4 marks

(b)	Learner has described an appropriate exercise	2 marks
	Learner has explained why the exercise is appropriate for the selected area	2 marks
	Creative and knowledgeable grappling with the question	1 mark
		5 marks

- 1.4.3 The required acting style is non-naturalistic and presentational. The acting style is mainly exaggerated, stylised and physical, relying on clowning and presentation of character. While the overall effect is presentational, some candidates could argue that the absurdity and humour arise out of the juxtaposition of the seemingly naturalistic style (actions) with the non-naturalistic (e.g. language). Actors could play Vladimir or Estragon as 'straight' or dead-pan and achieve the same effect without going over-the-top. The characters are not meant to be viewed as psychologically complex and 'rounded' as they are abstractions of the human condition who exist as comic duos and paradoxical pairs. They function as metaphors for human attitudes and behaviour. In the case of Vladimir and Estragon, the emphasis is on the essential differences between the two [head/heart] and on their attempts to preoccupy themselves while waiting.
- Character interpretation of Vladimir and Estragon:
Candidates could refer to their inherent characteristics/traits as well as their physical characteristics/attributes.

Learner has identified the acting style and character interpretation	2 marks
Learner has explained the principles and appropriateness of the acting style	2 marks
Learner has explained the appropriate character interpretation	2 marks
	6 marks

55 marks

QUESTION 2 ATHOL FUGARD

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

- *People are Living There*
- *Hello and Goodbye*
- *The Road to Mecca*
- *Victory*

Note: Learners must select ONE of the above plays only and all answers for this question must be based on their selected play. If learners write on all four plays, only the responses to the first play must be marked.

2.1 STYLE

The over-arching style of all 4 plays is Realism/New Realism/Modified Realism/New Wave Realism, which presents a 'slice of life' on stage.

1. The plays operate around the unities of time, place and action:

 Time – is presented as linear and chronological.
 Place – the action plays out in one locality.
 Action – is unified by the unities of time and place; it is highly plausible.
2. Characters are fully rounded and 'three-dimensional'; they are presented as complex and unique and are highly believable.
3. Dialogue is natural and colloquial. The identity and status of characters is reflected very believably through dialogue.
4. The setting and set are realistic; they replicate a believable space that could exist in the 'real world'.

<i>People are Living There (1963)</i>
Time – evening; 1960s Place – the kitchen of a rooming house in Johannesburg Action – takes place across one evening Characters – Milly, Don, Shorty, Sissy Dialogue – natural and colloquial Setting and set – replicates the place exactly in realistic detail
<i>Hello and Goodbye (1965)</i>
Time – daytime; 1960s Place – the kitchen-living area of the Smit's house, 57A Valley Road, Port Elizabeth Action – takes place across one day Characters – Hester, Johnnie Dialogue – natural and colloquial Setting and set – replicates the place exactly in realistic detail

<i>The Road to Mecca (1984)</i>
Time – autumn; 1974 Place – 'Miss Helen's' house, Nieu Bethesda, The Karoo Action – takes place across one day Characters – Helen, Elsa, Marius Dialogue – natural and colloquial Setting and set – replicates the place exactly in realistic detail
<i>Victory (2007)</i>
Time – evening; 2007/present Place – A house in Nieu Bethesda Action – takes place across the evening Characters – Vicky, Lionel, Freddie Dialogue – natural and colloquial Setting and set – replicates the place exactly in realistic detail

2.1.1

Learner has identified three characteristics of the style	3 marks
	3 marks

2.1.2

Learner has provided an explanation of each characteristic	3 marks
	3 marks

2.1.3

Learner has identified the elements that convey each characteristic	2 marks
Learner has explained how these elements do so	4 marks
	6 marks

2.2 INTENTION AND CHARACTER

<p style="text-align: center;">SILENCE</p> <p style="text-align: center;"><i>'silence' is necessary to gain access to oneself</i></p>	<p style="text-align: center;">GROWTH</p> <p style="text-align: center;"><i>'growth' is necessary for any human being: one must learn the lessons of the past to live well in the present and have a future of quality</i></p>	<p style="text-align: center;">ENOUGH</p> <p style="text-align: center;"><i>'enough' being content with what you have and accepting that it is enough – is essential to a happy existence</i></p>
<p>Candidates need to grapple with one of these concepts and examine its resonances in their selected plays, focusing on relevant characters who exhibit the concept.</p>		
<p><i>People are Living There</i></p>		
<p>The characters end where they began after having been forced to reveal and face their secrets. Don, Shorty and especially Milly achieve greater awareness, but fail to find any path to happiness. Milly's party is an exercise in futility – an attempt at constructing a forced happiness. Yet all three characters have potential: Milly has passion and spunk; Don is young and bright with potential; Shorty has an innate goodness of heart.</p> <p>Milly – desperately wants there to be a raging party going on, complete with roaring laughter and cheap paper party hats, when her ex-lover returns but instead she begins to reflect on her fifty years of life and truths about her become apparent. She asks existential questions: "Why? Why me? Why this?" She must accept her fate, but she at least can control her attitude.</p> <p>Don – is a victim of his own ineptitude; a cynical intellectual who can only validate himself by quoting other people's wisdom and cannot seem to do anything to become the intellectual giant he wants to be. Don is terrified of being happy. He even refuses to admit that he can enjoy a sing-a-long even though we see him tapping his toe. He withholds hope. He is a self-styled intellectual.</p> <p>Shorty – is also a victim of his own ineptitude; a gentle simpleton who is training to be a boxer yet can't seem to stand up to his wife Sissy or anyone else for that matter. Shorty is in search of happiness in all the wrong places – the boxing ring, his mean-spirited wife, and friends who don't respect him – but he is too dim to realise it. He is slow, but generous and good-hearted and sees the good in others. He is the most generous of all the characters – the one thing that binds these three characters together is their fear of being alone.</p> <p>Sissy – Selfish, self-obsessed and cruel. Insecure [she cannot confront Milly], yet she dominates Shorty.</p>		

Hello and Goodbye

Hester – she is childless, which allows Fugard to focus on the essentials of her life and her consciousness. She absurdly pursues a struggle for non-existent treasure. Although she is South African, Hester is typical of most battered women, who spend their whole lives being emotionally and physically battered. Fugard has her reveal the barrenness of her life when she unpacks her suitcase and has very few worldly possessions; she is a displaced person who has nowhere to call home. She thrives on hate. She is really seeking the love her father never gave her. She is looking for her past and clues that could help her re-write it the way she wanted it to be, but instead she learns truths about herself. Hester's return teaches her that she is strong enough to make her own life from here on. Ultimately, she reveals courage and is accepting of change, including her age. Her attack on Johnnie is a catharsis; it purges her hate and enables her to feel pity, but also allows the realisation that ultimately, she is responsible for the outcome of her life. Hester makes an existential choice by refusing Johnnie's cruel dare to kill herself. She does the opposite, embracing life in all its reality and fullness. She will live; she has suffered and that suffering has defined her.

Johnnie – sacrifices his own life as a human being to a ghost. Retreats into self-made Christian myths, which he invokes throughout the play. He is a liar who depicts himself as easygoing, but he's the soul of passivity in contrast to the active Hester. He has nothing to cling to, but the house and the past. He has always been too frightened to leave, to embrace an alternative life free from the metaphorical crutches that bind him to both. His merging of his identity with that of his father grows throughout the play. The final tragedy comes in his externalising his dependency on his father by taking up his crutches for good. By appropriating his father, Johnnie lets his father appropriate him. He articulates his own personal existential problem: "Why not? It solves problems. Let's face it – a man on his own two legs is a shaky proposition"; he is afraid to be himself as nothing might be there. He affirms this fact finally by taking on another identity.

The Road to Mecca

The story of the play is the story of the friendship and the differences in the characters of Elsa and Helen. It is the nature of this friendship that drives the plot forward. The almost aggressively active Elsa provokes a seemingly passive Helen to explain why she feels as she does. Through trying to explain their motivations to each other they achieve a greater understanding of their own actions as well as those of their friend.

Helen's friend, Marius, is an added catalyst introduced at the very end of the first act to give another perspective. Elsa and Helen are both oppressed by their environments. They are both white South Africans: Elsa from the liberal city, and Helen from the conservative Afrikaner society. The working title for 'The Road to Mecca' was 'My English Name is Patience'.

The character of Patience is a black African woman who is only referred to and never appears. Neither does Katrina, Helen's young coloured friend from the village. Although all three onstage characters are white, the oppression of a society divided along lines of race is one of the pressures on the characters. The subject of a play is the supporting frame of the ideas. By emotionally involving us in well-drawn characters we are interested in the dilemmas the playwright imposes on them.

Marius – He is full of ideas of how to help people. For example, Helen recalls that after someone applied to open a bottle store, he gave a sermon 'all about the evils of alcohol and how it is ruining the health and lives of our coloured folk.' Elsa inquires, "Has anybody bothered to ask the coloured people what they think about it all?" Fugard acknowledged that his Calvinist psyche drove the creation of many of his plays and surfaced consistently in such characters as the dominee, the Afrikaans minister, a character so crucial to the development of *The Road to Mecca*. Those dominee characters are truly the personification of the Calvinist element in Fugard's persona. But the rigorous fundamentalism of Bible punchers has always been offset by the lyrical and visionary components of his plays. Fugard knows how to dream properly.

Helen – Her art and her struggle to make it is a metaphor for women's struggle for self-expression and self-fulfilment in a society that sanctions conformity as well as control by the powerful of the powerless.

Elsa – Practical and modern. She calls Helen a 'reactionary-revolutionary', but she herself is a revolutionary who is about to lose her job because she teaches her students that they have a right to equality and fairness. She risked her job, she risked an abortion. She cares deeply for Helen, enough to drive a considerable distance to respond to her existential call for help. But ultimately she is dedicated to what she believes is right. She reacts quickly to things, is volatile and impulsive, and needs to learn patience. Her major crisis in the play, apart from her temporary loss of trust in Helen, is coming to terms with her abortion.

Victory

Both Vicky and Freddie are facing hopeless futures, exacerbated by how young they are. All three characters have given up hope.

Freddie – Seems to be offering Vicky a way out of her situation. He has a criminal record and is headed for a life of crime, seen in his desire to join one of the gangs in Cape Town and he boasts that his record should secure him a place. He abandons Vicky when he sees that she has become a liability. There seems to be little hope for him. He is a victim of the socio-political situation of the time and it is clear that circumstance has both brutalised and dehumanised him.

Vicky – Is a young coloured girl from Pienaarsig who gets in over her head. Her warm and intimate relationship with her mother has been replaced with the drunken and abusive relationship with her father since her mother's death. Her home life has become intolerable and her future bleak. Her relationship with Freddie is her attempt to break free from this situation, but inevitably, it leads her to a state of despair. Perhaps she can gain something from the truths she is forced to face by the end of the play, which could possibly result in reconciliation.

Lionel – Fugard describes him as 'living what is left of his life on automatic pilot', he has lost his wife, but instead of drinking like Vicky's father, he sinks into despair. He withdraws into depression. That may be the reason he never answered the door when Vicky was knocking; something he regrets, but tries to redeem by the end of the play when he offers her a way out. His death is a dreadful accident, but perhaps there is a semblance of self-realisation before he dies.

Structure:	
Introduction	1 mark
Use of paragraphs	1 mark
Conclusion	1 mark
Content:	
Learner has identified the key issues linked to their selected concepts	3 marks
Learner has explained these key issues	3 marks
Learner has linked these key issues to a discussion of character	5 marks
Knowledgeable and creative grappling with the question	1 mark
	15 marks

2.3 **SYMBOLS**

<p>The crutches and boxes in <i>Hello and Goodbye</i></p>	<p>Crutches – these are symbolic of Johnnie's inability or rather, reticence, to function on his own. They are metaphorical of his giving up on living and clinging to the past.</p> <p>The boxes – these represent the memories, dreams and lost hopes of Hester. Fugard says that Hester '... searches for something she <i>doesn't</i> know, <i>can't</i> identify – a meaning to her life? Something that will give point and purpose to the welter of second-hand rubbish she is floundering in? Something that will remove the absurdity that spills out of the boxes.'</p>
<p>The candles and sculptures in <i>The Road to Mecca</i></p>	<p>Candles – a symbol of light, redemption, hope. The creative spark?</p> <p>The sculptures – a symbol of individuality, the triumph of light over dark.</p> <p>Also a symbol of Helen's rejection by the people of the town. [Outsider Art/Art Brut – In 1946 Art Brut, or Outsider art, was a name used for the artworks of mad people. The art form was popularised and introduced through the researches of psychiatrists early in the twentieth century. The work of Dr Morganthaler documented his patient Adolf Wolfli (an outsider artist who produced large volumes of works from a mental asylum), brought this art form to the forefront of discussion in the artistic community. The most influential work, however, came from Dr Hans Prinzhorn in his book 'Bildnerei der Geisteskranken' (Artistry of the Mentally Ill), which consisted of thousands of collected works by psychiatric patients and published in 1922. French artist Jean Dubuffet first coined the term Art Brut to describe the unorthodox creative expression of individuals outside of the mainstream art world. (Source: <http://www.rawvision.com/whatisoa.html>)]</p>
<p>The silkworms and grandfather clock in <i>People are Living There</i></p>	<p>Silkworms – has existential connotations with the nature of life and death. It is also an expression of Milly as Ahlers sees her. The silkworm is useful as long as it is able to produce silk; it becomes useless, however beautiful, after it becomes a moth. Milly, now barren, realises that she has transformed into someone she does not even recognise. Where she once believed that she would always have happiness, now she sees that happiness has eluded her and she is no longer the person she once was. Fugard provides us with a wonderful symbol for this in the form of silkworms that Shorty has been nurturing that at the end of the play transform into moths. The saving of the moths' lives by Shorty is a victory for him in a life full of defeat.</p> <p>Grandfather Clock – links to the idea of time passing inexorably for Milly. It is a visual reminder to us that for Milly, time has taken away her capacity to have children and, by extension, to remain in a relationship with Ahlers. Milly wearing boxing gloves and sparring with Shorty is a perfect device to show her sense of being embattled and her will to fight back and attempt to defeat time. As the clock strikes, she says, "Mildred Jenkins, you are still alive." It is Don who forces her to look at what lies ahead for her: 'passing seconds ... The sound of doom, Milly, seconds becoming minutes, minutes becoming hours, days</p>

	months, years ...' the grandfather clock is as quirky as Milly is ... it stops chiming unless someone hits it and grows more unpredictable and recalcitrant as the play progresses.
The gun and alcohol in <i>Victory</i>	Both of these objects are a visible reminder of contemporary South Africa and its socio-political context. Gun – an instrument of power, violence and fear, dependant on who uses it and for what purpose. Alcohol – reminds us of addiction and the attempts to numb personal pain and powerlessness.

Learner has understood the symbolism of each symbol	2 marks
Learner has explained the significance of each symbol	4 marks
Learner has linked the explanation to subtext	2 marks
	8 marks

2.4 **RELEVANCE**

Fugard's contribution to South Africa:

For four decades during the apartheid years, Fugard's work spoke for the disenfranchised, the dispossessed. Now there is a strong element of hope in his work that reflects his optimism about the future. Fugard and South Africa are indivisible. It is the land itself, if not the very soil, that has continued to generate his characters. By observing and chronicling the devastating effects of the country's iniquitous laws on the lives of ordinary people, Fugard created a moving testimony to human endurance. In the final analysis, notwithstanding his literary and dramatic gifts, Fugard remains an impressive, honest and committed witness to the world around him. His work bears testimony to the suffering and aspirations of everyday people. He has given names to the nameless and life to those who would otherwise have been passing and ephemeral shadows. He has been an unofficial historian of a time and place, recording with acute insight the tumult that engulfed a nation for forty years. The sounds, shapes and smells of a harsh terrain are accurately reflected in his dramatic works. It is the territory of the South African heart and mind, as well as the landscape of a people's psyche that he has charted so well. For most of his creative life, the country's soul – and its schisms, facts and fantasies – was the region he explored in a succession of plays that mirrored the contemporary realities. Fugard's insight was honed by a lifetime of conflict with South African authorities, including the withdrawal of his passport and the censorship of his plays. Yet he took up his pen not with the fervour of a social critic or reformer but primarily with the passion of a storyteller. It was this compulsion that ultimately ensured his work's appeal and validity, notwithstanding local speech inflections, the liberal use of indigenous language and the range of portraits instantly accessible and recognisable to most South Africans. The stories he told in words dense with the ambiguity of poetry, in phrases that linger in the mind, are tales reflecting South Africa in all its complexity: the absurdity of laws that wreck hopes and dreams, loves and lives, the segmented apartheid world dividing brother from brother powerfully projected in his first major play *The Blood Knot*, the intrusion of destructive legislation and the subsequent alienation of man from woman in *Statements after an Arrest Under the Immorality Act*, as well as the gulf cleaving the haves from the have-nots in *Hello and Goodbye*.

Fugard confronted concerns at grassroots level. His plays germinated in a myriad of impressions meticulously recorded in his Notebooks, which impress with their honesty, the precision of his observations and the relentless probing of an enquiring spirit. In his Notebooks and in all his plays, he acknowledged complicity, shared the blame and expiated the guilt, proclaiming 'mea culpa' loudly and clearly. He addressed issues that threatened to engulf South Africa, focusing on the victims of society, and the many guises of prejudice, resentment, hatred, fear, deprivation and suffering.

- Recognised as the world's greatest living playwright – he has received numerous accolades and awards for his contribution to humanity and the humanities from various countries and institutions. As a consequence, he has become a symbol of pride for South Africa.
- Raised consciousness about the evils of apartheid and became a pariah of the apartheid government as a consequence; his voice was added to the many other dissident voices of the time and contributed towards engineering the beginning of the downfall of the apartheid ideology.
- Worked with non-white theatre practitioners, actors and playwrights during the height of apartheid and skilled and mentored them, adding significantly to the richness, quality and diversity of the body of theatre that emerged from these collaborations.
- Refined the idea of workshopping; the collaborative, inclusive and democratic process of workshopping succeeded in building bridges across racial and cultural divides and enriching the production of theatre in South Africa.
- Challenges us as South Africans to look inwards and become better people as a consequence; his plays invite us always to see the possibility of hope, reconciliation and redemption, both for ourselves and our society.

2.4.1

Learner has identified the areas in which Fugard has contributed to South Africa	5 marks
Learner has explained these areas	5 marks
	10 marks

2.4.2

Learner has described the extract accurately	3 marks
Learner has explained why the extract is the best example to reflect the relevance and significance of Fugard's plays	6 marks
Creative and knowledgeable grappling with the question	1 mark
	10 marks

55 marks

SECTION B DRAMATIC ANALYSIS**QUESTION 3**

This question interrogates the candidate's understanding of the irony presented in the paradox of the quotation (the notion that personal freedom is really a different kind of entrapment) and how this applies to the two selected texts in terms of intention, theme and character.

INTENTION***Waiting for Godot***

The core intention is as follows: Beckett presents these clown-like characters on stage, in part to mock the human condition, and in part to make us recognise that we must live authentically by making our own choices and then accepting the consequences of those choices.

Beckett does not want to show the pointlessness of life – he uses the existential tenet to show us characters on stage whose inertia and failure to make choices leave their lives dependent on Godot to give them meaning. Beckett's intention was to explore the human condition/the meaning of life as one of suffering.

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 unhinge oneself from the desire for life with a meaning, and live amidst the absurdity.

In *Waiting for Godot*, Beckett depicts the world as a cold, passionless, silent and indifferent place of uncertainty. Within the context of the play he relates these ideas to life where the general mindset is that eventually all things must come to an end.

FUGARD'S CENTRAL INTENTIONS [OVER-ARCHING]

Fugard has long acknowledged his debt to Albert Camus and Samuel Beckett. In Camus, he found a kindred spirit for his world view and his role as an artist; in Beckett, he found a dramaturgy of maximum import with minimum theatrical outlay. Confined to one room or space, two or three characters recollect, recriminate, role-play, and resign themselves to their existence in a world without meaning and with little hope for change. They delude themselves with false hopes and dreams, amuse themselves with games to pass the time; such nobility as they possess comes in the fleeting, lucid moments when they acknowledge their condition – and their dependence on each other.

As does Camus, Fugard opts for a 'courageous pessimism' born of the clear-sighted recognition of modern human beings' plight.

In 1976, Fugard wrote: 'The only truth any man can tell is his own.' Through the plays, Fugard externalises his own inner truths. For decades, his theatre of defiance consistently aroused the national conscience. His audiences accepting moral responsibility for the deplorable conditions he defined. With every performance, Fugard sowed a seed that germinated amid the depravity of a moral wasteland created by apartheid. Yet woven into the poetic imagery of his plays were observations and truths for all men. As the quintessential actor/director/playwright, the stage is his arena for life's battles, where conflicts are resolved and philosophical perspectives established.

'My real territory as a dramatist is the world of secrets with their powerful effect on human behaviour and the trauma of their revelation. Whether it is the radiant secret in Miss Helen's heart or the withering one in Boesman's or the dark and destructive one in Gladys', they are the dynamos that generate all the significant action in my plays'. (Fugard, 1994).

People are Living There

The play is another South African *Godot*, filled with the same humour that Beckett gave his play. Fugard's characters are trapped in meaningless repetitions and hopes, but, instead of waiting for *Godot*, they are waiting for a laugh. In his *Notebooks*, Fugard says of Beckett's humour, 'Smile and then wipe the blood off your mouth.' Fugard's humour has a bittersweet quality that shows the repetitive maze in which his characters wander with little hope of escape.

Hello and Goodbye

Fugard invests much of his own identity into this play and there are strong autobiographical elements. Just like the fictional Johnnie's father, Fugard's own father used crutches. Fugard also adored his mother, just as Johnnie and Hester adored theirs. Fugard's mother was also a hoarder and there were numerous boxes for Fugard and his siblings to rummage through when no one was looking. The memories Johnnie has of his father crying out at night are Fugard's own memories. Like Johnnie, Fugard called his father 'chum'. The railroad theme is another parallel as Fugard had direct experience working on the railways.

Fugard initially decided to include the father as an onstage character, but later changed his mind: 'Even if not see[n], his 'presence' must be felt – a hate, bigotry, resentment, meanness – as twisted and blind as the physical reality.' [Notebooks]

The play is firmly rooted in the context of apartheid South Africa. Hester and Johnnie use their racism in such a way as to allow them to cope with their own misery; it allows them to feel superior to others less fortunate than they are. Apartheid is something they accept.

The Road to Mecca

Fugard in his walks around the village of Nieu Bethesda had once or twice glimpsed the bird-like figure of Miss Helen Martins. After her suicide, Fugard wrote *The Road to Mecca*, once again infusing his own meanings into the external structure suggested by her life. For many years, Mecca came closest to laying bare his secret fear of the sterility that could potentially stifle creativity, the nemesis of writer's block so dreaded by all writers. Fugard's career had been a painful exploration of milestones along his route to a personal Mecca, and through the play and the confrontations at its core, he and we achieve self-knowledge and move forward to a greater understanding of concepts such as mutual trust and acceptance.

Victory

'I'm no longer blinkered by my obsession with the apartheid years, and I have a feeling that one of the consequences of that might be that I address myself to a broader canvas.'

Fugard wrote: 'What does this play say if anything, about the state of the country today?' Even a superficial acquaintance with the new coming out of South Africa must however make you realise that your answer would depend on whether you were an embattled white living in a maximum security enclave in one of our cities, or a destitute black trying to survive the squalor of one of our many slums ... our euphemistically called 'informal settlements'. Speaking for myself, I only want to say that I did not write this play, or any of the others that lie behind my fifty years of playwriting, in order to make a 'political statement'. I am a storyteller and the particular story of *Victory* has its origins in personal experience.'

THEME***Waiting for Godot***

The human condition is one of solitude, suffering and absurdity because:

1. **Our existence is devoid of meaning and purpose**
2. **We are born to die**

The idea of death in the play is presented in a somewhat paradoxical manner: On the one hand, death is man's ultimate enemy, an end to everything; on the other hand it is his only release or means of escape from this hostile universe. The absurdity of death is emphasised even further towards the end of Act 1 when Vladimir and Estragon contemplate suicide at the mere thought of having nothing better to do with themselves. The central message is introduced very early in the play by Estragon's words: 'Nothing to be done.' This implies that instead of living for today, man is constantly concerned with what will happen tomorrow, and thus it is not surprising that he wishes his life away.

POZZO (suddenly furious) 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? (Calmer.) They give birth astride of a grave, the light gleams an instant, then it's night once more. (He jerks the rope.) On!

Pozzo's view of death seems disturbingly extreme, but he is actually not telling us anything we do not 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.

3. **We are trapped in a hostile universe**
4. **Humans are not adept at communication and deliberately create conflict with each other through their dialogue in order to give meaning to a meaningless world**

Language then acts as a barrier to communication, which in turn isolates the individual even more, thus making speech almost futile. Beckett questions the value of language believing that it has lost its ability to communicate. In keeping with the Existentialist idea that people feel isolated in a hostile world, Absurdist playwrights often focus on the inability of language to bridge the gap between the characters. Language is depersonalising, automatic and meaningless. Communication between characters maybe sparse or characters may talk at cross purposes without really influencing each other. Language then serves the function of presenting the unexpected, the bizarre and the absurd. The following are examples of how language can be used in Absurdist plays:

- Silence is as great a means of communication as the spoken word, for example, in *Waiting for Godot* there are long pauses and silences in which nothing happens.
- There are meaningless conversations and 'habitual' superficial comments in which characters often engage.

- Language is seen as merely an escape from the tedium of life or because the silence becomes unbearable.
- New words are created to show how people attempt to communicate with one another. The attempt is doomed to fail.
- Banal daily conversations are mixed with literary language, puns, cliches, slang and repetitions are interspersed with poetic language. All are used to pass the time.
- A repetitious style of dialogue is used to emphasise the cyclical nature of life.

FUGARD'S CORE THEMES [OVER-ARCHING]

In an interview with Barrie Hough in 1977, prompted by *The Guest*, Fugard's film about Eugène Marais, Fugard commented that 'one of the major Marais statements was that **all living, survival, is grounded on pain**. It is really a theme that has gone through all my work; it is the string that holds all the beads together to make a necklace.' Fugard has touched pain in his plays, as much as he has touched love and truth. He revels in the palpable, the tangible. In the realities of daily living – sore feet, tired bodies, arthritic hands, mounting stress, and cruel insults – Fugard reminds people that they are the sum of their pain. The whole is greater than the sum of its parts, but their interdependence is undeniable.

People are Living There

Fugard shows us throughout the play what happens to us when we sit around and wait for life to come to us instead of attacking it. Many of the core themes are those that exist in *Waiting for Godot*, some of the core concepts around which existential themes are built being time, mortality, silence, persistence.

Hello and Goodbye

A major theme is centred around the notion of the difference in the choices Hester and Johnnie have made in response to their conditions. So, Hester tries to get Johnnie to admit his hate because for her it is a form of survival. She says, "I hate, therefore I am," but Johnnie replies, "I don't love, I don't hate, I play it safe. I come when called, I go when chased, I laugh when laughed at".

Fugard wrote in his notebooks that in this play he was searching for 'the moment when Hester 'wakes up' and finds herself prostate on earth. Three experiences: loss of hope; knowledge of death; the only certainty – the flesh.' He affirms its existential significance: 'Hester gives me the chance for the ruthless honesty I so admire in Faulkner's *Wild Palms* –Statements of Camus' 'courageous pessimism'.

The Road to Mecca

Fugard is most known for distilling into intimate personal stories the physical and spiritual struggles against apartheid in South Africa. In this engrossing multi-level play, he plies the same theme, but this time it is not as much about blacks and coloureds, as about women and non-conformists. A society that keeps the former in thrall will without too much difficulty stomp on the latter. And Fugard asserts that they have to fight back as much as the racial victims.

The individual in society

A touching statement on the roles which faith and creativity play in the endurance of the human spirit. The story of one woman's search for enlightenment (Mecca) through her art.

Social action and Prejudice

Political Issues in the Play:

- Miss Helen's friendship with Katrina (a coloured teenage mother who is the housekeeper)
- Elsa offering a ride to a young black mother
- Marius' use of Nonna (his coloured housekeeper)
- References to alcoholism in the coloured community and; the community's approach to solving the alcoholism problems for the coloured people
- Elsa asking her students to question the country's political system – the inquiry from the Cape Town School board over her conduct
- Elsa's questioning of Marius at the start of Act 2 on whether the coloured people of the Karoo feel as contented with life as the white people

What would Afrikaners do about a real scourge for coloureds. Young Katrina, a coloured woman who helps Helen, is being threatened by her drunken husband. "Why doesn't she leave him?" Elsa says. "She can't do that," says Helen. "They're married." Elsa replies, "There's the Afrikaner in you speaking. There is nothing sacred about a marriage that abuses the woman!"

Friendship and trust and Trust as a greater thing than love

In an unusual sisterhood, in which they sometimes seem more like mother and daughter, Elsa appears the intense one and Helen is calm, yet those surface characteristics cover up Elsa's fortitude and Helen's distress. You get the feeling that Helen has lost the strength to control her own destiny. These two very unlikely friends appear as curious but natural allies. The culture of their country weighs on both.

Victory

The play is a warning to all South Africans about a generation of destitute children who live without hope. In 2006, government corruption, high unemployment rates, poverty and the lack of housing for the poor, an inadequate education system for the majority of young South Africans, the alarming rise in HIV-infection and poor health care, amongst others, all undercut the hope and vision of the South African democracy that never really came to light after 1994. The legacy of apartheid is still very present and has been exacerbated by the spiralling crime rate as well as the descent into a gang and drug culture by the disadvantaged youth of South Africa. While the constitution is a model of equality, it has not translated into the reality that most people hoped their new free country would be. The play, with its ironic title, shows its disappointment with the very victory it was meant to celebrate: the new South Africa.

CHARACTER

Waiting for Godot

The play focuses us in on characters who, separately and together, attempt to search for some kind of discernible meaning to their lives. They are simultaneously free to choose, but are equally trapped by anxiety, fear and indecision.

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 Vladimir and Estragon ever do, and they constantly contemplate leaving and suicide. The contemplation of suicide is important in a number of ways, including demonstrating 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.

Vladimir

Vladimir's nickname, taken literally (in French) – 'dit-dit' (said said) – sums up his preoccupation with articulating his feelings in thoughts and speech. His close 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?'

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'.

Estragon

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'.

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 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'.

Pozzo

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.

Lucky

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 symbolises 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.

FUGARD'S CHARACTERS [OVER-ARCHING]

Athol Fugard's plays satisfy a major criterion of good drama: the creation of vivid, lifelike characters. His characterisation is immature in his early plays, *No-Good Friday* and *Nongogo* – with their black-ghetto gangsters, hustlers, musicians, whores, pimps, dreamers, and even a white priest – but these stereotypes foreshadow such fully developed characters in the 1960s plays as the half-brothers in *The Blood Knot*, the landlady in *People Are Living There*, the siblings in *Hello and Goodbye*, and the destitute couple, Boesman and Lena, in the play of that title. In the 1970s, Fugard created such powerful characters as the miscegenational lovers in *Statements After an Arrest Under the Immorality Act*, the urban and country blacks in *Sizwe Bansi Is Dead*, the prisoners in *The Island*, and the isolated Anglo-Afrikaner couple and their 'coloured' friend in *A Lesson from Aloes*. In his later plays, Fugard presents two black waiters and a teenage schoolboy ('*MASTER HAROLD*' ... *and the Boys*) and an elderly, reclusive sculptor, her young friend, and a local pastor (*The Road to Mecca*). Fugard's characters, who seem so specific and concrete as to personify South Africa, are at the same time universal in their humanity.

Most of these characters do little or nothing except validate their existence through words that cry out to be heard. Their language ranges from the harshly naturalistic to the eloquently poetic; their rhythms are acutely South African, yet they cross linguistic barriers. Fugard's *Notebooks, 1960 – 1977* records the South African images from which his plays come: two brothers in a shack; a landlady who stays in her nightclothes for a whole day; a woman arriving with a suitcase and a man on crutches; a couple with their worldly possessions on their backs; six police photographs of two naked lovers; a self-confident black man with a cigarette in one hand, a pipe in the other; two prisoners putting sand into wheelbarrows; and a lonely man studying an aloe plant. Programme notes for '*MASTER HAROLD*' ... *and the Boys* and *The Road to Mecca* provide images of ballroom dancing and a magical room of light and colour. From such images, Fugard has crafted works of art as solid as steel, as fragile as china. Sturdy yet delicate, his plays wear well – the ultimate tribute to a master artist.

People are Living There

The characters end where they began after having been forced to reveal and face their secrets. Don, Shorty and especially Milly achieve greater awareness, but fail to find any path to happiness. Milly's party is an exercise in futility – an attempt at constructing a forced happiness. Yet all three characters have potential: Milly has passion and spunk; Don is young and bright with potential; Shorty has an innate goodness of heart.

Milly – desperately wants there to be a raging party going on, complete with roaring laughter and cheap paper party hats, when her ex-lover returns but instead she begins to reflect on her fifty years of life and truths about her become apparent. She asks existential questions: "Why? Why me? Why this?" She must accept her fate, but she at least can control her attitude.

Don – is a victim of his own ineptitude; a cynical intellectual who can only validate himself by quoting other people's wisdom and cannot seem to do anything to become the intellectual giant he wants to be. Don is terrified of being happy. He even refuses to admit that he can enjoy a sing-a-long even though we see him tapping his toe. He withholds hope. He is a self-styled intellectual.

Shorty – is also a victim of his own ineptitude; a gentle simpleton who is training to be a boxer yet cannot seem to stand up to his wife Sissy or anyone else for that matter. Shorty is in search of happiness in all the wrong places – the boxing ring, his mean-spirited wife, and friends who do not respect him – but he is too dim to realise it. He is slow, but generous and good-hearted and sees the good in others. He is the most generous of all the characters – the one thing that binds these three characters together is their fear of being alone.

Sissy – Selfish, self-obsessed and cruel. Insecure [she cannot confront Milly], yet she dominates Shorty.

Hello and Goodbye

Hester – she is childless, which allows Fugard to focus on the essentials of her life and her consciousness. She absurdly pursues a struggle for non-existent treasure. Although she is South African, Hester is typical of most battered women, who spend their whole lives being emotionally and physically battered. Fugard has her reveal the barrenness of her life when she unpacks her suitcase and has very few worldly possessions; she is a displaced person who has nowhere to call home. She thrives on hate. She is really seeking the love her father never gave her. She is looking for her past and clues that could help her re-write it the way she wanted it to be, but instead she learns truths about herself. Hester's return teaches her that she is strong enough to make her own life from here on. Ultimately, she reveals courage and is accepting of change, including her age. Her attack on Johnnie is a catharsis; it purges her hate and enables her to feel pity, but also allows the realisation that ultimately, she is responsible for the outcome of her life. Hester makes an existential choice by refusing Johnnie's cruel dare to kill herself. She does the opposite, embracing life in all its reality and fullness. She will live; she has suffered and that suffering has defined her.

Johnnie – sacrifices his own life as a human being to a ghost. Retreats into self-made Christian myths, which he invokes throughout the play. He is a liar who depicts himself as easygoing, but he is the soul of passivity in contrast to the active Hester. He has nothing to cling to, but the house and the past. He has always been too frightened to leave, to embrace an alternative life free from the metaphorical crutches that bind him to both. His merging of his identity with that of his father grows throughout the play. The final tragedy comes in his externalising his dependency on his father by taking up his crutches for good. By appropriating his father, Johnnie lets his father appropriate him. He articulates his own personal existential problem: "Why not? It solves problems. Let's face it – a man on his own two legs is a shaky proposition"; he is afraid to be himself as nothing might be there. He affirms this fact finally by taking on another identity.

The Road to Mecca

The story of the play is the story of the friendship and the differences in the characters of Elsa and Helen. It is the nature of this friendship that drives the plot forward. The almost aggressively active Elsa provokes a seemingly passive Helen to explain why she feels as she does. Through trying to explain their motivations to each other they achieve a greater understanding of their own actions as well as those of their friend.

Helen's friend, Marius, is an added catalyst introduced at the very end of the first act to give another perspective. Elsa and Helen are both oppressed by their environments. They are both white South Africans: Elsa from the liberal city, and Helen from the conservative Afrikaner society. The working title for 'The Road to Mecca' was 'My English Name is Patience'.

The character of Patience is a black African woman who is only referred to and never appears. Neither does Katrina, Helen's young coloured friend from the village. Although all three onstage characters are white, the oppression of a society divided along lines of race is one of the pressures on the characters. The subject of a play is the supporting frame of the ideas. By emotionally involving us in well-drawn characters we are interested in the dilemmas the playwright imposes on them.

Marius – He is full of ideas of how to help people. For example, Helen recalls that after someone applied to open a bottle store, he gave a sermon 'all about the evils of alcohol and how it's ruining the health and lives of our coloured folk.' Elsa inquires, "Has anybody bothered to ask the coloured people what they think about it all?" Fugard acknowledged that his Calvinist psyche drove the creation of many of his plays and surfaced consistently in such characters as the dominee, the Afrikaans minister, a character so crucial to the development of *The Road to Mecca*. Those dominee characters are truly the personification of the Calvinist element in Fugard's persona. But the rigorous fundamentalism of Bible punchers has always been offset by the lyrical and visionary components of his plays. Fugard knows how to dream properly.

Helen – Her art and her struggle to make it is a metaphor for women's struggle for self-expression and self-fulfilment in a society that sanctions conformity as well as control by the powerful of the powerless.

Elsa – Practical and modern. She calls Helen a 'reactionary-revolutionary', but she herself is a revolutionary who is about to lose her job because she teaches her students that they have a right to equality and fairness. She risked her job, she risked an abortion. She cares deeply for Helen, enough to drive a considerable distance to respond to her existential call for help. But ultimately she is dedicated to what she believes is right. She reacts quickly to things, is volatile and impulsive, and needs to learn patience. Her major crisis in the play, apart from her temporary loss of trust in Helen, is coming to terms with her abortion.

Victory

Both Vicky and Freddie are facing hopeless futures, exacerbated by how young they are. All three characters have given up hope.

Freddie – Seems to be offering Vicky a way out of her situation. He has a criminal record and is headed for a life of crime, seen in his desire to join one of the gangs in Cape Town and he boasts that his record should secure him a place. He abandons Vicky when he sees that she has become a liability. There seems to be little hope for him. He is a victim of the socio-political situation of the time and it is clear that circumstance has both brutalised and dehumanised him.

Vicky – Is a young coloured girl from Pienaarsig who gets in over her head. Her warm and intimate relationship with her mother has been replaced with the drunken and abusive relationship with her father since her mother's death. Her home life has become intolerable and her future bleak. Her relationship with Freddie is her attempt to break free from this situation, but inevitably, it leads her to a state of despair. Perhaps she can gain something from the truths she is forced to face by the end of the play, which could possibly result in reconciliation.

Lionel – Fugard describes him as 'living what is left of his life on automatic pilot'. He has lost his wife, but instead of drinking like Vicky's father, he sinks into despair. He withdraws into depression. That may be the reason he never answered the door when Vicky was knocking; something he regrets, but tries to redeem by the end of the play when he offers her a way out. His death is a dreadful accident, but perhaps there is a semblance of self-realisation before he dies.

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 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

Total: 150 marks