



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2015

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 learners' 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 EXISTENTIALISM AND CHARACTER

1.1.1 The learner needs to demonstrate knowledge and understanding of existentialism.

EXISTENTIALISM

Existentialism refers to a set of ideas about human existence. The philosophy maintains that the individual has the sole responsibility for giving one's own life meaning and with living life passionately and sincerely, in spite of many obstacles and distractions including despair, angst, absurdity, choice, boredom, and death.

[Source (adapted): Mr Reidy's Notes, <reidynotesweebly.com>]

Existentialism is the philosophy that places emphasis on individual existence, freedom and choice. Existentialism stresses the individuality of existence, and the problems that arise with said existence. The term itself suggests one major theme, the stress on concrete, individual existence, and on subjectivity, individual freedom and choice.'

[Source: <www.spacehijackers.org>]

In general, existentialism has been described as a set of ideas to categorise human existence, 'a philosophy that emphasises the uniqueness and isolation of the individual experience in a hostile or indifferent universe, regards human existence as unexplainable, and stresses freedom of choice and responsibility for the consequences of one's acts'.

[Source: <www.thefreedictionary.com>]

Learner understands what existentialism is	2 marks
Learner has explained clearly	2 marks
	4 marks

1.1.2 The learner is asked to identify TWO aspects of existentialism that relate directly to the characters and character relationships in *Waiting for Godot*. The learner must explain how they do so and provide relevant examples from the play. The focus is entirely on the **characters and their relationships** in *Waiting for Godot*.

The applicable aspects of existentialism are as follows:

- We exist in a hostile and indifferent universe.
- As a consequence, we find it difficult to connect meaningfully with others.
- We desire some kind of focus/meaning/purpose in life and attempt to discover what that is.
- We have the power of individual choice and freedom, yet we are confounded in our attempts to use this as we lack direction and meaning: 'man is condemned to be free' (Sartre).
- We have lost our relationship with God – we are out of touch with our spiritual core: 'God is Dead' (Nietzsche)
- The world seems chaotic and we spend much of our time trying to make it mean something.
- We spend our time randomly finding things to do that don't really amount to much.
- Time becomes a relative concept.

Learner has identified two appropriate aspects	2 marks
Learner has explained how these aspects are related to the characters and their relationships	4 marks
Appropriate/relevant examples are provided	2 marks
	8 marks

1.2 THEME

Learners are invited to explain how the theme of waiting is explored in *Waiting for Godot* and are instructed to use the source supplied as a springboard.

Structure:	
Focused introduction	1 mark
Use of paragraphs as part of the body of the essay	1 mark
Accurate conclusion	1 mark
Content:	
Learner has engaged with the source supplied	2 marks
Learner has identified how the idea of waiting is explored and why	3 marks
Learner has explained how the idea of waiting is explored and why	4 marks
Learner has justified appropriately	3 marks
	15 marks

Some ideas:

The theme of 'Waiting as an essential characteristic of the human condition' (The Theatre of the Absurd, 50) is a statement that becomes clearer among the confusion and disappointment of the play; the tramps are waiting for Godot, just as Vladimir says, "In this immense confusion one thing alone is clear. We are waiting for Godot to come". Their waiting functions as an absurd parallel to our real lives, as we wait our whole lives to be happy for something we do not have instead of being happy with what we have. Sometimes we wonder if waiting is a habit because waiting is tied with hope, and there is no human existence without hope. Indeed in our lives we have rational and practical hopes which may be fulfilled one day, unlike the tramps, who seem to have irrational hopes waiting for the mysterious Godot to come and to be 'saved'. Their hope reflects irresponsibility for themselves as Vladimir says, "No further need to worry" then Estragon says "Simply wait", and Vladimir replies "We're used to it". It seems the tramps are fully confident of their meeting with Godot, although we do not see any hope for his arrival. Most probably the tramps are not waiting to meet Godot, but waiting to wait for him. So the 'waiting' represents a common theme both in absurdity as well as in reality, as we continue waiting until we are satisfied, even though in reality what we are looking for may never happen. Hence, it seems life is waiting, and all these activities happen while we are waiting. Godot seems to be the only hope in the lives of the tramps, which have no existence without the hope for Godot, therefore their future depends on that hope because the tramps truly believe that Godot can rescue them from their hardship and discomfort. Angela Hotaling goes on to explain it as such:

The characters Vladimir and Estragon anxiously wait for Godot to come. Their lives are spent waiting.

They think that when Godot finally comes, they will be fulfilled or something. By, what? Godot will bring purpose and meaning to Estragon and Vladimir's life, and nothing else seems to have the ability to do this.

Although Godot does not appear in the play, they make the uncertain assumption that there might be some hope in their existence, which is why they do not give up waiting for him. This means that the rest of their lives will probably not have any significant events happening, except waiting for him:

Estragon: And If he doesn't come?

Vladimir: We'll come back to-morrow.

Estragon: And the day after to-morrow.

Vladimir: Possibly.
 Estragon: And so on.
 Vladimir: The point is.
 Estragon: Until he comes.

The tramps hope to meet Godot continues their desire to fight for their lives as Vladimir says, "Let's wait and see what he (Godot) says ... I'm curious to hear what he has to offer".

[Source (adapted): Withanage, Ishara Hansani 'Waiting for Nothing: an Analysis of "Waiting for Godot" by Samuel Beckett', <http://skemman.is/stream/get/1946/9926/24861/1/B.A_Thesis_-_Waiting_for_Godot.pdf>]

Time passes, but there is no meaning and logic behind it. When we are busy, we don't notice time passing; while we are waiting for something, we become conscious of time. Everything (people, trees, life itself) is altered by the passing of time (therefore, the boy does not recognise them, Lucky and Pozzo change roles, etcetera), but the changes caused by time are arbitrary and not due to logical cause and effect.

'Waiting is to experience the action of time, which is constant change. And yet, as nothing real ever happens, that change itself is an illusion. The ceaseless activity of time is self-defeating, purposeless, and therefore null and void. The more things change, the more they are the same. That is the terrible stability of the world.' (Martin Esslin as quoted by Withanage; see above)

Several scenes in *Waiting For Godot* depict dialogue between Vladimir and Estragon that employed questionable logic. Although these exchanges may have been included because they were amusing and contributed to the comedy of the play, the underlying reason was that they added to the meaning of the play as a whole. By analysing one of these illogical portions, a deeper understanding of the main themes can be obtained. One such logical problem was Vladimir and Estragon's faulty memory.

Towards the beginning of the play, Vladimir and Estragon argued about whether or not they were waiting for Godot at the correct location and argued about what they had done yesterday. While Estragon insisted that they had waited in the same place the day before, he said that he didn't recognise it. At first Vladimir disagreed with him, but even he later expressed some doubt when he said to Estragon, "But you said we were here yesterday." This situation presents a problem in logic, for why would they not remember what they did the day before and, if they did wait in the same place yesterday, why would they not recognise the landscape? The answer, beyond a simple explanation citing their faulty memories, is that for Vladimir and Estragon it did not really matter what they had done the day before or where they were on that day. Their lives would have been the same even if this day was somehow skipped, a fact that their deficient memories support.

Another example of this faulty memory occurred when Vladimir mentioned the time that he and Estragon had spent in Macon country picking grapes. Estragon did not remember this period, and even Vladimir has trouble remembering details of their time there, such as the name of the man for whom they worked. Both of these events seem illogical considering that they probably would have spent a great deal of time there because it was their place of employment. Again it seems as though Vladimir and Estragon's lives would have changed little minus this extensive period.

The repetition of the play provides further evidence of the unimportance of time for Vladimir and Estragon. Both acts are identical excluding a few small deviations. With one day after another being basically the same during their wait, it is no wonder that Vladimir

and Estragon had trouble telling one day from the next and that they had trouble remembering what happened during each day. Because of this lack of significant change, time had no meaning for them, and therein lays the larger theme that these scenes help to convey. If the day before was meaningless and if most of the periods before this were meaningless, time itself was meaningless for them as well. As Estragon said at the beginning of the second day in reference to that day, "For me it's over and done with, no matter what happens," which suggested his own realisation of the meaninglessness of that day and of time itself.

By extension this can be made to apply to all of humankind as well. Life is a lengthy period of waiting, during which the passage of time has little importance. Each day Vladimir and Estragon waited for Godot, and, if he didn't come that day they would come back tomorrow. The amount of time that they had already spent doing this and the amount of time that would do so in the future is unknown, but neither is important because time was meaningless for them. Each day they would continue to wait for the unknown Godot until he either came or time ended through their death.

If a literal interpretation of the text is employed, one might wonder why the pair did not do something to end their waiting, such as searching for Godot, but, if one takes a more metaphoric look at the play, Godot becomes something for which the pair may have to wait. Because it was never revealed conclusively who or what Godot was, this unknown force can be seen to metaphorically represent that for which the audience is waiting in their own lives. The audience relates to these protagonists because waiting is common for all. While the event for which each person is waiting may change, the waiting continues until each individual's death. Two examples of something that waiting for Godot may represent are waiting for God or waiting for death. Indeed, several times throughout the play Vladimir and Estragon discuss hanging themselves, an action that would have ended their continual waiting, but they found themselves unable to do it. No acceptable path existed for them to end their waiting and, therefore, they were forced to wait. Through this, the play showed that there are things for which one must wait and that no amount of initiative will end this waiting.

The play emphasised the common nature of waiting among all people, and, therefore, it suggested that the meaningless of time is universal. If one is always waiting for something to happen, the periods during that wait end up being meaningless, and, if the event finally does happen, the process repeats itself. If that something never occurs all time becomes a meaningless wait. In any case, one is always caught in a period in which time has no purpose and waiting is the only goal. This idea was demonstrated well in *Waiting For Godot*, for throughout the play the protagonists waited and nothing memorable seemed to happen. From this one can surmise that time has no meaning.

The overall theme of the meaninglessness of time presented itself many times throughout the play, often during what seemed to be silly arguments between Vladimir and Estragon. Only by looking at the deeper meaning of these often illogical conversations and by combining them with other supporting details of the play can one discover how these logic problems relate to the whole. In this case they are used to present the themes, one of which was the idea of arbitrary and meaningless time.

[Source: Bigham, Jeffrey Philip, 'The Meaning Of Time As Depicted In Waiting For Godot'
<<http://www.jeffreybigham.com/papers/godot.html>>]

1.3 INTERPRETATION

1.3.1 Context – the final moments of Act 2

Vladimir = the more rational/optimistic character and Estragon = the more emotional/pessimistic character.

Learner understands the context	1 marks
Learner understands the core characteristics of each character	2 marks
Learner has used the extract to explain the context and core characteristics of each character	1 mark
	4 marks

- 1.3.2 (a) The extract reveals an overwhelming sense of the despair and anguish that engulfs both characters, which is juxtaposed with the tenderness of their interactions. We engage with this as an audience and are moved by it. We feel pity, sympathy and kindly sorrow and compassion because their situation of hopeless resignation resonates with us intensely.

Learner understands the pathos of the extract	2 marks
Learner has explained this understanding clearly	2 marks
	4 marks

- (b) Treat each response on its individual merits, taking into account the candidate's understanding and insight into Vladimir's emotional state in the extract and the capacity to discuss vocal and physical interpretation.

Learner understands Vladimir's emotional state	1 mark
Learner has explored vocal interpretation, using the text	2 marks
Learner has explored physical interpretation, using the text	2 marks
Knowledgeable and creative grappling with the question	1 mark
	6 marks

- 1.3.3 The moments of silence are characterised by concentrated stillness in the actors, to focus the audience in on the despair and anguish the characters are experiencing in contemplating the void.

Learner understands the function of silence	2 marks
Learner has explained this understanding clearly	2 marks
	4 marks

- 1.3.4 This question requires the candidate to select an appropriate locality from the four sources provided in which to perform the extract that is site-specific.

The candidate's selection of an appropriate locality needs to show an understanding of the function of the tree as a critical set element; they are required to explain how the selected locality best serves the setting of the play and the subtext of the extract.

Treat each response on its individual merits in terms of the choice of a suitable locality and the candidate's subsequent explanation.

Some ideas about the function of the tree:

A very important symbol is the tree near the road. Estragon and Vladimir have to wait for Godot by the tree (this is the only tree in sight). It symbolizes 'the tree of life', the link between heaven and earth, having its roots in the ground and its branches pointing to the sky. Here this tree is a willow and it seems to be dead, it has no leaves. "No more weeping", says Estragon ironically. 'The tree of life' has dried out, the link between heaven and earth might be dead. "Or perhaps is not the season", suggests Vladimir. We cannot know for certain. However, in act two, four or five leaves appear on it indicating that there still might be hope for it to be alive.

[Source: Baja Edina]

The tree, from which Vladimir and Estragon consider hanging themselves, is also a symbol of the idea of death as an escape from the emptiness and misery of the world, while the concepts of regeneration and hope (represented by the leaves that appear in Act 2) suggest the idea of hope for an end to this emptiness and misery that is so relentless.

The setting of the play

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 selected an appropriate site-specific locality	1 mark
Learner has shown a clear understanding of the function of the tree as a critical set element	3 marks
Learner has explained how the selected locality will best serve the setting of the play	3 marks
Learner has explained how the selected locality will best serve the subtext of the extract	3 marks
	10 marks

[55]

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 texts only, and all answers for this question must be based on their selected text.

2.1 THEME

2.1.1 The learner needs to identify a suitable quotation and state what it is saying/suggesting in his/her own words.

Learner has correctly interpreted the quotation.	3 marks
	3 marks

2.1.2 The learner must state TWO themes that are clearly connected to the quotation and are relevant to the selected Fugard play. The selection of theme is quite open in this question.

Learner has identified two appropriate themes	2 marks
	2 marks

2.1.3 The learner must explain how each theme (identified in 2.1.2) is explored in the selected Fugard play and support the explanation with appropriate and relevant examples.

Selection of theme:

<i>People are Living There</i>
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 <i>Waiting for Godot</i> , some of the core concepts around which existential themes are built being Time, Mortality, Silence, Persistence.
<i>Hello and Goodbye</i>
A major theme is centred on 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 prostrate 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 <i>Wild Palms</i> – Statements of Camus' "courageous pessimism".'
<i>The Road to Mecca</i>
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's 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's 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 spiraling 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.

Learner has explained how each theme is explored in the selected Fugard play	6 marks
Learner has supported the explanation with appropriate/relevant examples	2 marks
	8 marks

2.2 CHARACTER

Treat each response on its individual merits; the learner's understanding of and sensitivity to whether or not hope is expressed in some or all of the characters in the selected Fugard play is the focus. Clear reasons and examples must be provided. These explanations and descriptions should include specific references to how hope is realised through the characters' experiences and awakenings.

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 can't 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-along 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 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's 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'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 to give another perspective at the very end of the first act. 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 become interested in the dilemmas the playwright imposes on them.

Marius – He is full of ideas on 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 colored folk." Elsa inquires, "Has anybody bothered to ask the colored 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-fulfillment 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 his 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.

Learner has adopted a view	2 marks
Learner has explained the view they have	2 marks
Learner has justified the explanation and supported it with appropriate examples	4 marks
	8 marks

2.3 **REALISM AND THE THREE UNITIES**

Learners are asked to explore how the three unities are expressed in the Fugard play studied. They need to focus on how these express and support the Realistic style.

Specific reasons and examples must be provided to support the learner's view(s).

UNITY OF TIME – Time is presented as linear and chronological. The idea of cause and effect is not disrupted by anything that creates a disruption in the linear narrative, such as flashbacks and narration.

UNITY OF PLACE – The action plays out in one locality. The locality itself must be entirely plausible – it has to be able to exist in the 'real world'.

UNITY OF ACTION – The dramatic action is unified by the unities of time and place; it is highly plausible – the unfolding of the plot and that which occurs during the course of this unfolding has to mirror that which could occur in reality.

<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 over 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 over 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 over the evening Characters – Vicky, Lionel, Freddie Dialogue – natural and colloquial Setting and set – replicates the place exactly in realistic detail	

Structure:	
Focused introduction	1 mark
Use of paragraphs as part of the body of the essay	1 mark
Accurate conclusion	1 mark
Content:	
Learner understands the concept of the three unities	3 marks
Learner has identified how these are explored in the selected Fugard play	3 marks
Learner has explained how the three unities establish the Realistic style	3 marks
Learner has provided appropriate/relevant examples	3 marks
	15 marks

2.4 **ACTING FUGARD’S CHARACTERS**

2.4.1 There is a sense that, as an actor, one has to be completely credible in the performance of the character.

Treat each response on its individual merits.

Learner has shown an understanding of the statement	1 mark
Learner has explained clearly	2 marks
	3 marks

- 2.4.2 The candidate must state and explain three acting techniques in terms of the realistic style. These techniques must be linked to credible characterisation strategies connected to the naturalistic, representational performance style.

The requisite acting style for all 4 plays is naturalistic and representational.

As the style is Realism, the acting style must be in line with the notion of creating a slice of life on stage. Realistic plays are character driven and so the emphasis is on engaging the audience with the psychological complexity of characters and their relationships and connecting them to this complexity.

Actors need to work with the psychological truth of each character (discussed above) and ensure that they have fully internalised this truth. Their performances should reflect the felt, lived experience of the characters they are interpreting and should always sustain the illusion of complete credibility and believability.

Appropriate examples from the Fugard play studied must be provided to support the explanation.

Learner has stated three appropriate acting techniques	3 marks
Learner has explained these techniques	3 marks
Learner has justified the explanation and supported it with appropriate examples	3 marks
	9 marks

- 2.4.3 This is a challenging question that requires candidates to engage with the specifics of preparing for a performance of a selected character from the Fugard play studied. It is essentially an expansion of question 2.4.2 into a specific focus on a particular character.

The candidate is free to explain any rehearsal strategy/strategies, specifically linked to his/her selected character. Specific examples are required to support this explanation. These must be both relevant and accurate.

Learner has explained appropriate rehearsal strategies	2 marks
Learner has supported the explanation with appropriate examples that are both relevant and accurate	2 marks
Creative and knowledgeable grappling with the question	1 marks
	5 marks

[55]

110 marks

SECTION B DRAMATIC ANALYSIS**QUESTION 3**

This question interrogates the learner's understanding of whether or not the two selected texts challenge the way we think about the world and encourage us to see the possibility of a better world in terms of context, intention and the related styles of Absurdism and Realism.

The quality of the learner's response should be measured against the capacity to focus on the above topic and areas and to provide rigorous, supported discussion. Discussions around the extent of information provided, how the guidelines will be used and how the marks will be allocated will take place during the moderation sessions prior to actual marking beginning.

SOCIO-POLITICAL CONTEXT***Waiting for Godot***

1950s Europe – Post-WWII; Post the introduction of nuclear warfare ... people were suffering, experiencing a sense of despair and anguish. They were shocked at the scale/extent of the brutality and inhumanity of war (eg the holocaust); economies were destroyed and the infrastructure had to be rebuilt; family structures had been destroyed; unemployment was a growing problem. There was a sense of fragmentation and chaos, what Beckett refers to as a 'mess'.

People are Living There and Hello and Goodbye

1960s South Africa. During the 1960s, the implementation of apartheid and the repression of internal opposition continued despite growing world criticism of South Africa's racially discriminatory policies and police violence. Thousands of Africans, coloureds, and Asians (ultimately numbering about 3,5 million by the 1980s) were removed from white areas onto the land set aside for other racial groups. Some of these areas, called black homelands, were readied for independence, even though they lacked the physical cohesiveness – Bophuthatswana, for example, consisted of some nineteen non-contiguous pieces of land – to make political or economic independence a viable or believable concept. None of the four homelands declared independent received any form of world recognition. The ANC and the PAC, banned from operating within South Africa, turned to violence in their struggle against apartheid – the former organisation adopting a policy of bombing strategic targets such as police stations and power plants, the latter engaging in a program of terror against African chiefs and headmen, who were seen as collaborators with the government.

Verwoerd's government crushed this internal opposition. Leaders of the ANC and PAC within South Africa were tracked down, arrested, and charged with treason. Nelson Mandela was sentenced in 1964 to imprisonment for life. Oliver Tambo had already fled the country and led the ANC in exile. Despite growing international criticism, the government's success in capturing its enemies fueled an economic boom. Attracted by the apparent political stability of the country, and by rates of return on capital running as high as 15 to 20 per cent annually, foreign investment in South Africa more than doubled between 1963 and 1972. Soaring immigration increased the white population by as much as 50 per cent during the same period. Apartheid and economic growth seemed to work in tandem.

[Source: <<http://www.nationsonline.org/oneworld/History/South-Africa-history2.htm>>]

In *People are Living There* and in *Hello and Goodbye*, it becomes clear that Fugard's focus is not on the political, although as always, the political context is in the background. Fugard addresses the lot of those white South Africans who are not necessarily privileged by the apartheid system, and yet, the characters are all able to survive, albeit frugally a lot of the time. In *Hello and Goodbye*, Hester is a prostitute and Johnnie and his father survive on Johnnie's father's pension.

The Road to Mecca

Early 1980s South Africa. Apartheid is still entrenched. Fearful of growing instability in South Africa, many foreign investors began to withdraw their money or to move it into short-term rather than long-term investments; as a result, the economy became increasingly sluggish. In order to cope with labor unrest and to boost investor confidence, the government decided in 1979 to allow black workers to establish unions as a necessary step toward industrial peace. This decision was a crucial step in the growing perception that apartheid would have to end. It undercut a basic ideological premise of apartheid, that blacks were not really full citizens of South Africa and, therefore, were not entitled to any official representation. It also implied an acceptance by employers, many of whom had called for the change in policy in which, in order for labour relations to operate effectively, disgruntled workers would have to be negotiated with, rather than subjected to arbitrary dismissal and police arrest, as in the past.

Pretending otherwise had already become increasingly difficult. A national census in 1980 showed that whites were declining as a proportion of South Africa's population. From more than 20 percent of the population at the beginning of the century, whites accounted for only about 16 percent of the population in 1980 and were likely to constitute less than 10 percent by the end of the century. By the end of the 1980s, almost one-half of black South Africans – according to apartheid theory, a rural people – would be living in cities and towns, accounting for nearly 60 percent of South Africa's urban dwellers. Demographic facts, alone, made it increasingly difficult to argue that South Africa was a white man's country.

In the early 1980s, NP reformers tinkered with the basic structure of apartheid. Concerned about demographic trends, Prime Minister **P. W. Botha** led his government in implementing a new constitutional arrangement, one that embraced the concept of multiracial government but, at the same time, perpetuated the concept of racial separation. The new constitution established three racially segregated houses of parliament, for whites, Asians, and coloureds, but excluded blacks from full citizenship. Botha and his allies hoped that such a change would bolster NP support among coloureds and Asians, and thereby give the party enough numerical strength to counter growing dissent.

The constitution implemented in 1984 only inflamed further opposition to apartheid. It was denounced inside and outside South Africa as anachronistic and reactionary. Opponents argued that by further institutionalising the exclusion of the majority black population, the new constitution only extended apartheid and did not undercut it in any significant way. Within South Africa, protests against apartheid far exceeded earlier levels of opposition. In many black townships, police stations and other government buildings were destroyed, along with the homes of black policemen and town councilors, who were denounced as collaborators with the apartheid regime.

Newly legalised black trade unions took a leading role in the opposition, particularly by organising strikes that combined economic and political complaints. The number of work days lost to strikes soared to more than 5,8 million in 1987. Armed members of the ANC and PAC infiltrated South Africa's borders from their bases in Angola, Mozambique, and Zimbabwe and carried out a campaign of urban terror. With South Africa on the verge of civil war, the government imposed a series of states of emergency, used the police and the army against opponents of apartheid, and dispatched military forces on armed raids into neighboring countries.

Although the government's repressive actions strengthened state control in the short term, they backfired in the long run. Police repression and brutality in South Africa, and military adventures elsewhere in southern Africa, only heightened South Africa's pariah status in world politics. As events in the country grabbed world headlines and politicians across the globe denounced apartheid, the costs for South Africa of such widespread condemnation were difficult to bear.

Foreign investors withdrew; international banks called in their loans; the value of South African currency collapsed; the price of gold fell to less than one-half of the high of the 1970s; economic output declined; and inflation became chronic.

[Source (adapted): <<http://www.nationsonline.org/oneworld/History/South-Africa-history2.htm>>]

Although *The Road to Mecca* is also focused on a very particular situation involving Helen's crisis as her arthritis worsens and she is no longer able to look after herself and create, there is a clear political context alluded to in the play. Again, Fugard places the events against the socio-political backdrop of apartheid and Afrikaner Calvinism.

Victory

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 spiraling 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.

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 (OVERARCHING)

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.

[Source: <www.enotes.com>]

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.

[Source: Sarzin, A. <openjournalslibrary.usyd.edu.au>]

'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.'

STYLE

The discussion of style must focus on those stylistic aspects which the learner feels impact on our reception of the plays in terms of the topic. Be guided by the way in which the learner selects and applies the stylistic aspects of each play.

BECKETT

Beckett's unique style, commonly called 'absurdist', is a vehicle to understand the notion that the state of the characters – who are characterised by a sense of angst – is not a desirable one and that we as individuals need to seek out a more meaningful and fulfilling existence. It challenges us on many levels in terms of the way we think about our world.

FUGARD

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. This style allows the possibility for us as an audience to engage with the lived reality of the characters and hence allow us to sense that change can happen.

[30 MARKS: CONTENT OF ESSAY + 10 MARKS: STRUCTURE OF ESSAY]

CONTENT RUBRIC

MARK	/40	/30	
A+ 90%+	36	27	Brilliant, shows clear insight. Uses appropriate academic register. Argument/discussion 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/discussion 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/discussion (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/discussion (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/discussion but does not develop it. 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/discussion but 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 argument/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. No or very little attempt to answer the question.

STRUCTURE RUBRIC

CRITERIA	10 – 9	8 – 7	6 – 5	4 – 3	2 – 0
<ul style="list-style-type: none"> Introduction and Conclusion 	<p>Erudite introduction that shows the learner understands the topic/question, focuses on the topic/question, sets up the argument/discussion clearly and specifically, and adopts a clear stance/position relative to the topic/question. The conclusion is excellent, reflecting a clear distillation of the argument/discussion within the body of the essay.</p>	<p>A competent introduction. There is evidence that the topic/question is understood and an argument/discussion focused on the topic/question has been stated. The conclusion is clearly stated and shows a good understanding of the central argument/discussion within the body of the essay.</p>	<p>The introduction attempts to focus on the topic/question and set up an argument/discussion. The conclusion attempts to distil the argument/discussion within the body of the essay, but is fairly woolly and vague.</p>	<p>The introduction is simply a repetition of the topic/question. There is no attempt to establish the focus of the argument/discussion. The conclusion does not really accurately distil the argument/discussion within the body of the essay.</p>	<p>The introduction is absent or vague, unfocused and/or inaccurate. The conclusion is absent or vague, unfocused and/or inaccurate OR it is simply a repetition of the introduction.</p> <p>THE LEARNER HAS FAILED TO WRITE AN ESSAY.</p>
<ul style="list-style-type: none"> Development of argument and/or discussion 	<p>Linking is solid. The argument/discussion is developed fully.</p>	<p>The argument/discussion is well developed and there is an attempt at linking.</p>	<p>No linking evident. The argument/discussion is fairly well developed.</p>	<p>No linking. There is a fragmented argument/discussion presented.</p>	<p>The arrangement of the essay is not cohesive and there is thus very little to no development of an argument/discussion.</p>
<ul style="list-style-type: none"> Paragraphing 	<p>Paragraphing is outstanding. A clear analytical statement, linked to the topic/question, is followed by solid analysis and support.</p>	<p>Paragraphing is pleasing. Most paragraphs are initiated with an analytical statement, which is explained and supported quite well.</p>	<p>Paragraphing is adequate only. Opening statements are not always clear and focused on one idea. There is an attempt to explain and support, but it is often quite vague.</p>	<p>Paragraphing is poor. Often, statements are made that are either vague/unfocused. There is very little analysis and clear, pertinent explanation and support.</p>	<p>Paragraphing is very weak. Inability to focus on a single idea and explain and support it. Jumbled statements are presented with little or no explanation.</p>
<ul style="list-style-type: none"> Referencing of the two plays 	<p>Excellent referencing – pertinent and accurate.</p>	<p>Referencing is competent but not always present.</p>	<p>Referencing is fairly sporadic.</p>	<p>Referencing is sporadic and is not always accurate or relevant.</p>	<p>Very little referencing to the two plays. Inaccuracies.</p>

40 marks

Total: 150 marks