



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2018

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 THE CAUCASIAN CHALK CIRCLE – BERTOLT BRECHT

1.1 PLAYWRIGHT'S INTENTIONS AND SOCIO-POLITICAL RELEVANCE

1.1.1 Greed, status in society, Fascism, cruelty of the rich, the great divide between rich and poor, ignorance of the capitalist upper class, devastation of war on society, corruption in government.

Learner has identified two social issues evident in the extract.	

Accept one word responses

1.1.2 As a Marxist, Brecht was concerned with the underdog and working classes – the notion of equality and justice for all and the establishment of the class system. His experiences as a medic in the WWI had a profound effect on him and how young men were sent to their deaths by the generals in charge who were playing politics; it was a capitalist construct. War creates corruption, inhumanity, abuse of power, lack of justice. This is evident in the dictatorship style leadership of Georgi and his wife's arrogant and dismissive behaviour to those classes "beneath" her. In the scene the upper classes are oblivious to the conditions of the poor and waste state money.

Learner has explained why Brecht believed each of the two issues is important.	
Learner has explained clearly and specifically.	
If all relevant points are evident give 6 marks. If candidate has only addressed One issue rather than two award a maximum of 4 marks.	

1.1.3 Juxtaposition of drama and comedy, stereotypical characters, use of the Singer. By breaking the theatrical illusion and fourth wall, he forces the audience to consider, to judge, to use rational thought and not over-emotionalise when reacting to the play.

Learner has identified TWO alienation devices evident in the extract.	

1.1.4 A suitable example should be given. For example, the Singer breaks the theatrical illusion through use of song and rhyme.

Learner has explained the significance of the alienation devices.	
The learner has explained how they enhance Brecht's intentions.	

1.2 **PERFORMANCE**

1.2.1 **GESTUS**, is the conscious use by the actor of physical and vocal delivery, supported by the use of costumes and props, to present an attitude that reflects a character's social status. It can also be seen as a clear character **gesture or movement** used by the actor that captures a moment or **attitude** rather than delving into emotion. Gestus is **socially encoded expression** that is **consciously employed** by an actor. It is inspired by Charlie Chaplin and his ability to express **social types** through silent **physical movement** and mime. Connected to **social status**.

The interpretation will be built on the character's social role and why they need to behave as they do, rather than looking inwardly at emotional motivation. We judge the character and their situation, as opposed to empathising with them.

Learner has given a clear, accurate and concise definition of the term, GESTUS .	
Stating that the acting is exaggerated = award 1 mark.	

1.2.2 Treat each response on its individual merits.

Suggestions: Natella can be physically haughty and superior as can the Fat Prince and Georgi – looking down at the peasants. The crowds of the poor can use grand gestus as an ensemble and be submissive and downtrodden in their posture and begging in their hand gestures, their costumes and props will also reflect their social status – stooped low and desperate. The use of vocal delivery will also form part of the actor's use of gestus. Doctors can attack each other verbally and physically in their altercation to prove who is guilty for the cold bath water. The Singer remains detached, watching the scene and commenting on the action.

Learner has explained clearly HOW gestus could be used effectively in the scene and given a specific example.	
The learner understands WHY it would be effective in the scene.	
The marker should take a global approach to the response out of 5	

1.2.3 **SPASS** literally translates as "fun". Brecht wanted to make his audience think. He realised that while we are laughing (being entertained) we are also thinking. Even if the message itself is serious, Brecht realised that comedy and satire could be an excellent way of engaging the audience and encouraging them to think about issues.

Spass was also an excellent way to break the tension. Brecht needed to break rising tension to stop the audience from following characters on their emotional journey. It might be used in the form of a comic song, slapstick or physical comedy or even a stand-up routine. It is, in effect, "silliness", but often makes strong social comment in the way it is used in the treatment of a serious subject. Examples – the spat between the doctors can be comedic with them both becoming hysterical about who is to blame, the pompous quality of Georgi when he suggests lashing the doctor if he has liver pain, and Natella is a source of comedy by her snobbery and ignorance of what is happening around her. Make sure that all the examples offered by the candidates are considered, as some unusual interpretations' were offered

that were absolutely relevant such as The Fat Prince “Off with his head could be comic if seen with the juxtaposition and contrast with beggars. And is in fact intended by Brecht to be comic.” Do not be rigid

The learner has given a specific example of a moment in the scene that demonstrates SPASS.	
4 marks can be awarded if if the Candidate describes and supports this moment. They are not being asked to explain the undersatnding of the term SPASS although stronger candidates may provide this.	

1.2.4 Treat each response on its individual merits.

THE ABOVE STATEMENT IS VERY IMPORTANT IN ALL QUESTIONS IN WHICH THE CANDIDATE CAN GIVE A PERSONAL INTERPRETATION

STAGING TECHNIQUES AND STAGE CRAFT.

- Use of multi media
- Music
- Placards or signs
- Song
- Costume
- Fragmented set design
- Masks
- Screens
- Lighting is bright and house lights up
- Stereotypical exaggerated characterisation

Mention must be made of how a South African context will be created to ensure the play is relevant to the audience, e.g. use of local politicians as Georgi and Natella. These responses are inviting creative and personal responses and must be marked accordingly.

Learner clearly understands Brecht's staging techniques and innovations.	
The learner has suggested creative and clear examples of how these innovations will be used in their staging of the given scene.	
Creative, relevant and knowledgeable ideas on how to "South Africanise" their staging ideas have been presented.	
Be cautious of mark break down. Mark each response on its individual merit 4 marks for each part of the question is preferable.	

1.2.5 Treat each response on its individual merits. REITERATE The answer must relate to the character that the candidate has chosen to discuss in performance.

Brecht did not expect his actors to create a rounded character in the rehearsal process or performance. This style is not the psychologically driven depth of the realist theatre's style of performance. It is PRESENTATIONAL AND NON-NATURALISTIC. The actor must not try to "become" the character or identify with the character. Vocally, the actor had to sing, chant, use different accents and dialects to enhance the sense of alienation. The actor had to **show/demonstrate** his character to the

audience. This does not imply that the actor should remain emotionally detached. It only implies that the characters' and the actors' feelings should not be the same and that emotion should be externalised. This would discourage the audience from experiencing the same emotions of the characters and empathising with them. "If the audience laughs, the actor should cry, if the audience cries, the character should laugh".

Brecht did not want to "lead" the audience to feel a certain emotion, he wanted them to make their own choices.

He saw the actor as a STORY TELLER first and foremost. Many of the upper class characters are exaggerated and stereotypical and gestus would be used accordingly.

Learner has given a clear explanation of Brecht's acting style.	
The explanation is both clear and supported with reference to the character that is being discussed.	
Creative and knowledgeable grappling with the question.	
Markers are to acknowledge the word "approach" here and accept all valid answers that refer to pre performance work as the actor. So excercises need to be credited.	

1.3 **THEME**

The marking of this essay will be guided by each candidate's interpretation of the theme and how succinctly they manage to relate it to the two main characters. These words are fundamental to Brecht's message of "things belong to those who treasure them" – that by allowing your better nature to determine your behaviour you may put yourself at risk but ultimately you prove that you are worthy and deserve your reward. Directly connected to his belief in Marxism and human compassion and empathy. **Mention must be made to how this theme relates to both Grusha and Azdak.**

GRUSHA chooses to rescue Michael in spite of the mother, Natella, having left him behind when the war broke out. This puts her in a lot of challenges along the way. Having the child Michael means responsibility and sacrifice. Her decision shows us the human qualities of instinct for compassion, goodness and love. With the full knowledge that the Fat Prince wanted to kill baby Michael, she sits with him throughout the night and escapes with him at a dawn. When the Ironshirts catch up with her at the peasant's house she risks hitting the corporal with a log and runs away with the child. She risks crossing the rotten bridge which is two thousand feet deep. This is even after the merchants offer to be left with the child, she opts to cross the dangerous bridge with the child to save him. She again uses all money in buying milk for baby Michael. The peasant charges the milk at an exorbitant price which is equivalent to her week's wages. She marries Jussup, a dying man, for Michael to have a father despite being engaged to Simon. Her focus is to try and give Michael a better life at all times. All these actions are "terrible" in the sense that doing "good" results in her own life ending as it was before. In the opening scene Brecht reminds us that "Woman, know this: whoever does not hear a cry for help but covers their ears and walks on will never hear the soft call of a lover ..."

Although AZDAK is a "rascal" he manages to help the poor and in an indirect way puts himself at risk, like Grusha, when he does so. He protects the fugitive and throws himself at the mercy of the Ironshirts for doing so, he manages to become the Judge by twisting justice to suit himself, in each of his cases he rewards the underdog, for example, he awards the old woman and the bandit although it is obvious the bandit is a thief and fines the farmers from whom he stole. In the final scene, Azdak divorces Jussup and Grusha and in so doing keeps the old couple together. He also gives Michael to Grusha. The play encourages us to understand what love and the responsibility of love asks of us.

Structure:	
Introduction that is focused on the question.	
Use of paragraphs to sustain logic.	
Rather use SUMS UP in the mini essay.	
Content:	
Learner demonstrates a clear understanding of how both Grusha and Azdak reflect this theme in their actions.	
Learner has understood how this theme is relevant to the text as a whole.	
Learner substantiates with clear and relevant references to the text.	

Note: the division of marks awarded to the content expressed above is a guide only. The essay should be marked holistically on its quality, and the ability of the candidate to grapple successfully with the question in terms of erudite explanation and support.

One way to look at the marking of the content in this question is to look at the following:

- **an understanding of the quote 4**
- **an understanding of how this plays out in GRUSHA 4**
- **and Azdak 4**

Credit clear examples from the play.

QUESTION 2 SOUTH AFRICAN THEATRE

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

- *Sizwe Banzi Is Dead*
- *The Island*
- *My Life*

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 STRUCTURE, CREATIVE PROCESS AND INTERPRETATION

2.1.1 Workshopped/Workshopping Process.

Learner has identified and stated the name of the theatrical process used to create their chosen text.	
Do not accept collaboration here.	

2.1.2 The Creation Process

The process does not confine the participants to specialised roles (director, actor or playwright) and this process differs with the creation of each performance but there are certain phases that are recognisable.

1. **The Idea/Intention:** The process begins with an idea for a performance or a need for an issue or educational matter to be explored.
2. **Observation and Research:** This is the research section that draws on traditional research methods, interviews, observation (*The Island* and *Sizwe Banzi is Dead*) or personal experience (*My Life*).
3. **Improvisation:** The group decides on a skeletal structure or basic theme for the improvisation. Actors improvise within the structure, drawing on their observations and research to create characters and respond to situations. The rest of the group watch, respond and give advice. The improvisation may often include song and dance.
4. **Selection:** The various "bits of action" (scenes) that have been created by improvisation are either selected or rejected or adapted by the members of the group. Obviously not everything they have accumulated can be included, so they must choose what best suits their subject and what works dramatically. The selected scenes are then joined together by linking devices to form the framework of a performance. This can be done in two ways. A single person controls the process after the improvisation stage (e.g. **Sophiatown**). This is called the **directorial approach**. OR The group doing the improvisations joins the pieces together (e.g. **Asinamali**). This is a **collective and collaborative approach**.

5. **Recording:** The final phase might be a recording of the production either as a script, audio recording or videotape. This allows the play to be preserved in some form after the performance.

The end product is viewed in terms of creating a successful theatrical performance.

*It is debatable who the ultimate "director" was for *The Island* and *Sizwe Banzi is Dead* – John Kani, Winston Ntoshona or Athol Fugard.*

Workshopped plays make use of the collaborative approach. The vision is communal, the process democratic and the performance is created through consensus and joint decision making.

Learner has explained how the workshop process occurs clearly, logically and accurately.	
Specific reference is made to the play that was studied.	
Decision was taken to shift this to a maximum of 4 awarded for each of the two parts of this question or mark the response globally. Always look beyond the "list" and accept other terms if valid, especially in an integrated answer as teacher's different approaches must be considered. Credit the candidate if intention is discussed and linked to the IDEA	

- 2.1.3 Candidates **MUST** relate the workshop process to the structure of their specific South African text.

The structure is episodic. The creation process of workshopping encourages and creates an episodic style as a consequence of the improvisation and selection process. This is also due to the influence of the oral tradition. Use of storytelling techniques, monologues and comic and dramatic work form part of the structure of each play. Examples must be given from the specific text studied.

Further to this marks can be awarded for:

- **Three different viewpoints (collaboration)**
- **"Play within a play" "Antigone"**
- **Cyclical structure**
- **Open ended structure**
- This applies to both plays however in *Sizwe* structure is **non-linear whereas** *The Island* is more linear

Learner has explained how their chosen text reflects the workshop process in terms of the structure of the selected play.	
The explanation is clear and specific and linked to the selected play.	

2.1.4 The learner must be able to interrogate where elements of POOR theatre are apparent in their selected text. Examples: simple costumes, minimal use of sets and props, focus on the skills of the actor to create the environment of the play, actors play more than one part, use of non-traditional space, close actor/audience relationship to create a confrontational debate with audience and not allow them to be passive, powerful use of vocal and physical skills of actor.

Examples from specific moments in the play must be given.

Learner has understood the term, "Poor Theatre".	
Learner has given specific examples from the play they studied to demonstrate their understanding of the term.	
Look at this question globally. Do not award 1 mark per fact if candidates merely list. A good response must reflect an understanding of the poor theatre technique by referencing it in the play. Check that the candidate does not merely repeat what is in the the stimulus.	

2.1.5 Space and Actor-Audience Relationship

Treat each response on its personal merits. This question is creative and requires personal interpretation and must be marked accordingly.

Candidates must make suggestions for a space that creates a close actor/ audience relationship. This is a personal opinion but must be appropriate for their studied text.

Examples could be a normal classroom with desks surrounding the acting space, a car park, a field at school. Valid reasons must be given for their selected space.

Learner has chosen an interesting and creative space for the production. Do not accept school hall or auditorium unless the candidate suggest a reconfiguration of this space.	
Learner has explained why this chosen space will be both appropriate and effective. In this explanation there should be an understanding shown of recontextualising a space.	
These answers tend to be a bit vague so if the candidate has clear and creative ideas which are valid award full marks for the response. Give full credit to the justification. Have no expectations here but mark what is given.	

2.1.6 (a) Detail must be given of the development of character and the transformation that occurs during the performance. Mention can be made of both Stanislavsky and Grotowski as a means to perform the character, dependent on which text is being discussed. Actor's notes must be used to plot the journey of the performance.

- Accept point form here as candidates are asked for “acting notes”.
- There are two parts to this question. If the candidate chooses a character and then describes the other character, i.e. confusing John and Winston no marks will be awarded.

- If the candidate only offers a response to the character's journey but does not address acting style a maximum of only 2 marks can be taken off.
- Always credit the candidate's creative ideas

STANISLAVSKY

1. Relaxation. Learning to relax the muscles and eliminate physical tension while performing.
2. Concentration. Learning to think like an actor and to respond to one's own imagination.
3. Work with the senses. Discovering the sensory base of the work: learning to memorise and recall sensations, often called "sense memory" and/or "affective memory"; learning to work from a small sensation and expand it, a technique Stanislavski called "spheres of attention".
4. Sense of truth. Learning to tell the difference between the organic and the artificial. Stanislavski believed that there were natural laws of acting, which were to be obeyed.
5. Given circumstances. Developing the ability to use previous four skills to create the world of the play (the circumstances given in the text) through true and organic means.
6. Contact and communication. Developing the ability to interact with other performers spontaneously, and with an audience, without violating the world of the play.
7. Units and objectives and Through Line Learning to divide the role into sensible units that can be worked on individually, and developing the ability to define each unit of the role by an active goal desired by the character rather than as an entirely literary idea.
8. Logic and believability. Discovering how to be certain that the sum of the combined objectives are consistent and coherent and that they are in line with the play as a whole.
9. Work with the text. Developing the ability to uncover the social, political, and artistic meaning of the text, and seeing that these ideas are contained within the performance.
10. The creative state of mind. An automatic culmination of all the previous steps.

GROTOWSKI

- All sound and music made by actors themselves; voices trained as superb resonators for sound;
- Avoidance of machinery; minimise all spectacle not created by actor; stripped down; multi-functional props; performance space becomes the place for confrontation and engaging of audience and actors;
- Found spaces can be arranged in different ways;
- Visual metaphors in costume; minimal lighting sources; intimate.

Accept responses in which the candidates refer to Brechtian technique and / or oral tradition of storytelling.

Detail of the chosen character's emotional journey must be given with detailed reference to the text.

Learner has stated what style(s) of acting would be used.	
Learner has explained in specific detail the emotional journey that the actor need to portray and the changes and climaxes of performance during this journey.	
Learner has grappled with the higher order response and understands the complexity of emotional interpretation in performance.	
You can mark this question globally but award a maximum of 4 for acting style only.	

- (b) Treat each response on its individual merits.
 Detail must be given on the use of PITCH, PACE, POWER, ENERGY, TONE, PAUSE, INFLECTION and other vocal qualities.
 Make sure you credit “other” vocal qualities

Learner has described the chosen moment and mood clearly.	
Learner has chosen and explained how voice would be used to enhance this pivotal moment in the play.	

2.2 MINI ESSAY

All three plays can be viewed as PROTEST THEATRE – which raises the antenna of people’s political and social consciousness. Making the audience aware of the socio-political context in which they live and encouraging them to reflect on the past and the present.

If the candidate can provide clear examples from the text dealing with the specific issues you must give credit.

- *MY LIFE* – protests about teenage issues such as identity, freedom, longing to be accepted, to belong, asks the audience to be non-judgemental, there is protest about the large distances between different cultures and generations and a demand for a better life for young people in South Africa.
- *SIZWE BANZI IS DEAD* – protests about labour law, pass laws, racism, the brutality of apartheid laws, the dehumanising effect of being identified as a number, as a black man, and having to give up your name to guarantee employment.
- *THE ISLAND* – protests against inhumane prison conditions on Robben Island, cruelty of prison wardens, racism, the hopelessness of prison life.

The issues that each play deals with are relevant today because they deal with universal issues, and remind us never to forget our past if we are to forge a better future.

The themes of the individual’s right to freedom and identity and to survive against the odds are fundamental to each play and examples must be given from the play the learner chose to study, which highlights these issues.

Detailed reference must be made to the text that has been studied.

Structure:	
Introduction that is focused on the question.	
Use of paragraphs to sustain logic.	
Conclusion that distils the essence of the discussion within the body of the essay.	
Content:	
Learner has understood the topic of "raising people's social and political consciousness.	
Learner has explained how these concepts are illustrated in their chosen text.	
The explanation is accurate, clear and specific.	
Learner has justified the explanation with relevant and appropriate examples from the South African text studied.	

Note: the division of marks awarded to the content expressed above is a guide only. The essay should be marked holistically on its quality, and the ability of the candidate to grapple successfully with the question in terms of erudite explanation and support. This last note is very important and must guide the marking of the mini essay response

SECTION B DRAMATIC ANALYSIS**QUESTION 3 ESSAY**

This question interrogates the candidate's insight into how the two texts are both engaging AND confrontational at the same time, from the audience's perspective, based on their knowledge and understanding of each playwright's intention, style and characters.

The essay demands that candidates grapple with the idea of how the set plays "engages" them with theatrical tension and emotional issues and "confronts" them with uncomfortable truths and socio-political debates. The principal of "alienation" will complicate the essay as many candidates believe Brecht did not want to "engage emotionally" with his audiences but only make them think critically – this essay will allow higher order cognitive thinking around this debate.

Theatre entertains, provokes, allows us to escape, takes us on journeys, allows us to use our imaginations, confronts us with issues we would often rather forget, it reminds us of our humanity – any of these responses is permitted, provided examples of specific moments from the text that inspire these feelings are referred to.

In all four plays, the stories of human endeavours engage us, and the socio-political issues the plays criticise confront us with the harsh realities of our worlds.

STYLE

The STYLE of each play is 4th wall down and direct communication occurs between the audience and the actors. This creates the intimate relationship that Grotowski sought after in his performances.

The style is confrontational and promotes debate and self-reflection between performer and audience.

There are moments of Realism where the 4th wall is up and characters interact together as well engaging us in their relationships.

This style of "communion" and "confrontation" forms part of the style of each play. The STYLE, THEMES AND CHARACTERS discussion must be related to COMMUNION and CONFRONTATION in the chosen play.

THE CAUCASIAN CHALK CIRCLE**STYLE**

The style of the play is EPIC THEATRE – anti realism, with the use of the play within the play, irony, satire, humour, imagery, song, metaphors, symbolism, heightened acting style, use of masks, the use of the narrator, gestus, alienation devices, etc. This style both confronts and engages the audience.

The Prologue is used to contextualise the play and introduce us to the Marxist principles that will be reflected in the play within the play.

Each scene in the play

- The Noble Child
- The Flight into the Northern Mountains
- In the Northern Mountains
- The Chalk Circle

introduces a debate and can stand alone.

THEMES

Capitalism, greed, power, war, compassion, motherhood, religious hypocrisy, justice, love, loyalty, sexism, patriarchal society, things belong to those who treasure them.

Although Brecht wanted us to be objective and think critically, he also engages us through Grusha's journey of self-discovery as she become the mother we all hope she can be, facing challenges with Michael. Through his use of comedy and drama, he creates theatrical tension.

CHARACTERS

The upper-class characters (**Natella, Georgi, The Grand Duke**) are exaggerated and create high comedy, amidst the chaos of the approaching revolution, for example in Scene 2 "The Noble Child".

The Singer reminds us that we are watching a performance, and by using the words "Once upon a time". The huge disparity between rich and poor is apparent as the beggars struggle to beg to the Governor – especially as Natella and the Governors' discussions show they are oblivious to the poverty around them. The farcical comic scene of the two doctors engages us as they try to blame each other for Michael's cough creates comic relief.

The love scene between **Simon and Grusha** is fascinating because it is so different to what the audience is used to. Speaking in the third person and in riddles, Simon is not your typical romantic hero and yet we are intrigued.

Lavrenti and Jussup and the Mother in Law and The Monk demonstrate the theme of religious hypocrisy and cowardice.

Each case that **Azdak** hears, demonstrates an abuse and distortion of justice – and yet he is the most entertaining character in the play because of his total disregard for appropriate behaviour and his maverick ways.

Firstly, he hides the Grand Duke, and because of that he "was ashamed of himself, he accused himself and ordered the policeman to take him to court to be judged". We are engaged with the contradictory nature of this behaviour and Azdak continually confronts us with the corruption and abuse of power that is apparent in society. As a supreme strategist, he knows how to play the system and relishes in changing his values and morals according to who is in power. He manages to manipulate the Ironshirts in their own game and through his confusing interpretation of justice.

Through his use of socio-political criticism and his powerful human stories (especially of Azdak and Grusha) Brecht both engages and confronts us.

MY LIFE

The opening of *My Life* invites the audience to share, engaging them with the performer.

"Sanibonani. Hello. Welcome". A typical South African welcome. Each character introduces themselves in a personal story/experience at the beginning of the play.

One of the major methods the play uses to confront us is the direct addressing to the audience –

HEATHER "So? What do you think? Please forgive my directness, but I suspect you have been judging us, I imagine you have, because to be honest, when we first met, we were doing exactly the same thing. Shoki didn't believe white people could care about her, let alone toyi-toyi ... I didn't know other people's lives were filled with violence. It's true ... its real, it's their life."

"So here we are, standing in front of you. We have given you our hearts, we have told you our stories, and we were wondering what you were going to do for us."

SHOKI "Are you impressed with our stories because of what they say about us, or maybe because of something they say about you? ... these are our lives. What about yours?"

Because of the character's raw honesty and verbatim stories, we are drawn into their world and begin to care about them. Their impressions of each other when they first met and how they judged each other, and their celebration of their differences, but hidden beneath these stories is the harsh reality of surviving in our country.

THEMES

The themes of racism, victimisation, domestic abuse, traditional/religious ideals of Gamy (who is Hindu) vs modern ideas, the desire to forge your own destiny as a teenager in South Africa and be "free", without fear of violence, lack of communication, cultures not understanding one another: for example the reality of violence which RIANA experiences first hand at home when her father beats her. "I'm a survivor, I've survived living in Eldorado Park, eating pap, being labelled a Bushie, a Hotnot, a Kapie, and I will survive it. All of it"

Mention is made of "an old white man in this class". This is the first introduction to race and the fact that she is different. She also mentions "a charming coloured lady" and "the white woman invaded the room". The underlying racism in her story confronts us with the everyday victimisation that young people like Busi deal with regularly. So, we are "engaged" in her life but confronted with the realities as well.

Gamy's strong message of "the two trees joined and became one big strong tree" which relates to the Slingaberry tree outside, reminds us of the fact that we are stronger together. As a Hindu, her spiritual life is of enormous importance and she demonstrates this – she needs to feel loved and accepted and we sense that she is vulnerable and afraid.

The common point between them is the desire for freedom ... "you see the four of us all believe in personal freedom ... it's up to you to map out the sort of person you want to be" (Heather).

The frustrations and fears of being a teenage girl in post-apartheid South Africa engage us emotionally. We are confronted with the deep-seated prejudices that being a product of apartheid has created – the miscommunication and warped perceptions of religion, tradition, culture, fate and destiny, virginity, and values are part of their stories. (e.g. Busi lost her virginity to a tokoloshe and her story of witnessing the "arm of a white person that had been chopped off at the joint of the shoulder" horrifies us.)

CHARACTERS

HEATHER talks about herself in the third person – but we realise that she is describing how she was victimised and rejected at school – she feels that because she was put down, it has given her the drive to succeed and prove that she is worth something. Her parents often abandon her and she is afraid "When I think about the violence in our country, I realise that it isn't safe anywhere any more... innocent people are being murdered in churches" – this confronts us with. SHOKI tells us of her taxi drive and meeting a white man on a taxi – she believes "our main problem in South Africa is our lack of communication". The incident in the bar when she explains what "lobolo" is to a white man and that it is not about belonging or being a possession, indicates her willingness to share with white people.

Her story of being poor and unable to "even go to the cinema" confronts us with the reality of being black in South Africa ...

"I can't help thinking there must be more to life than this ... we don't know where we are going or what we are doing ...

GAMY is deeply religious and finds comfort in her spirituality.

BUSI is keen to interact with white people and make them understand issues like lobolo.

RIANA is the energy in the play and wants to find a different life, she is determined to forge another destiny.

SIZWE BANZI IS DEAD

STYLE

Styles engages with the audience in the opening scene when he enters reading his newspaper, commenting on the headlines. His story telling technique is fundamental to the play – acting out the different characters when Mr Henry Ford Junior Number two visits the Ford Factories where he used to work. He impersonates Mr Baas Bradley with the heavy Afrikaans accent, and creates wonderful comedy as the factory tries to clean up for this visit. The comedy which is part of the style of the play, is further enhanced when he translates for Mr Baas Bradley making a fool of him in front of the other workers.

The comedy is highly entertaining until we are confronted with the deep-seated racism of the labour system when Baas Bradley says, "Say to them, Styles, that they must impress Mr Henry Ford that they are better than those monkeys in his own country, those niggers in Harlem who know nothing, but strike, strike"

The stage directions are filled with the character descriptions – mimics a lot of fawning men retreating before an important person.

Styles translates "we are much better trained monkeys" – having shocked us with the race issue he laughs at it... this shows us how it no longer offends him, he has become so used to it.

The audience is directly addressed and the 4th wall is down – "Think about it friend, wake up in the morning, half past six, ... you call that a living?" "Grab your chance Styles, grab it before somebody in line puts you in a box and closes the lid".

The creation of the environment of each scene is also engaging – washing and changing clothes, the photograph studio, Buntu's house, Sky's place, the street in New Brighton.

CHARACTERS

The play creates many characters through Styles's story telling techniques.

Styles takes us on a journey into different moments of his life and his enthusiasm and passion for what he does is infectious and filled with theatrical tension. The pathos of the stories of the characters who come to the photographic studio, contrasts with the highly entertaining comedy and keeps the audience engaged. For example, the man who got a certificate for Standard Six, third class who intends to study on to Matric and wants a photograph to remember this achievement, the family photograph "my father, my mother, my brothers and sisters, their wives and husbands, our children – twenty-seven of us, Mr. Styles. Although the grandfather died before he saw he photograph, the family has a memory of him "Smile, Smile at your father. Smile at the world". Styles sells dreams and hopes and memories ...

The play changes when Robert Zwelinzima enters – we are engaged with the dialogue of the characters which is very different to the opening which is a monologue – the theatrical tension increases as they interact. The movement of the play from present to past and back is also engaging. Robert adopts the persona that Styles creates for the photograph. Pipe in mouth, walking stick in hand, newspaper under the other arm, Robert takes a jaunty step and then freezes, as Styles had shown him earlier.

We are also engaged with Robert's love affair with his wife, Nowetu when he reads his letters to us, and when he interacts with Buntu – here we are confronted with the horror of the pass book system and the bureaucracy of the racist apartheid system. The play's mood is much darker here but we are caught up in the realisation that Robert is in a terrible situation and sees no way out.

The raid, the arrest, "There's no way out, Sizwe".

Sizwe is "dead" but he can still live as Robert Zwelinzima with a pass book. This confronts us with the real issue of the play – the title – and the brutality of apartheid that black people faced every day.

THEMES

The main theme that confronts the audience is the reality of being black in apartheid South Africa – hopeless, isolated, worthless existence, no real identity, and no freedom, inhumanity of pass book system, the indignity of the labour laws, etc.

There is a very specific reference to the homeland policy (separate development initiated by Dr Verwoerd for a particular tribal or ethnic group) "Ciskeian Independence makes you cough ... put a man in a pondok and call that Independence? My good friend, let me tell you ... Ciskeian Independence is shit!" This is highly **confrontational** and would result in arrest for the actors – we realise how dangerous this statement is.

We are **engaged** with the actors playing multiple roles, the use of poor theatre techniques, the story telling, the comedy, the pathos and tragedy, the movement of the action from different environments, interspersed with highly entertaining comedy at the start of the play and the "selling of dreams" of Styles studio to the climax and conclusion when Robert "dies".

THE ISLAND

STYLE

The opening physical theatre sequence introduces us to the theme of hard labour and the dehumanising conditions on Robben Island.

The extended mime of John and Winston's labours with wheelbarrow and sand shows the dehumanising, pointless tedium of life on Robben Island. With the blast of a second whistle, the transfer of sand concludes and a new mime commences. This time John and Winston are handcuffed, joined at the ankles, and forced to run in tandem. A subhuman race is portrayed, "They start to run ... John mumbling a prayer, Winston muttering a rhythm for their three-legged run".

Finally, after the men are beaten and returned wounded to their cell, the dumb show gives way first to inchoate sounds and then to words of rage and pain. Winston's pain causes John to act, to urinate and use his urine as an antiseptic to wash Winston's wounded eye. As the two men thus act to assuage each other's bodily injuries, Winston exclaims, "Nyana we Sizwe" ("brother of the land"), affirming the power of brotherhood and the indomitability of the two men's human spirit. This powerful opening sequence is followed by strong story telling techniques, and interaction between John and Winston and the play within the play (the preparation of Antigone).

The style of the play reinforces the sense of COMMUNION and/or CONFRONTATION with the audience.

THEMES

Racist apartheid laws, dehumanising prison conditions, identity, freedom, brotherhood, survival, the power of courage, the hell of hope and the hell of despair (existentialism), pass book system, specific examples of the themes chosen to be discussed must be mentioned with reference to the text.

CHARACTERS

John and Winston are men whose political stands against the state have caused them to be incarcerated, sentenced without determinable end in Robben Island prison. They are dressed in shorts "to look like the boys their keepers would make them." But clearly the authorities wish them to be far, far less than boys, for the prisoners are treated with extreme brutality and are given the sorts of tasks meant to reduce them from men to beasts, to annihilate the last shreds of their humanity.

Their humanity, however, remains intact and it does so because the two men continue to act as humans by using dramatic acting as the means for sustaining their humanity. Improvisation becomes the means through which John and Winston understand and practice their humanity. They create drama, an art that is an affirmation of their humanity. And they fashion it from the basic artefacts of their prison life and from the basic resources of their imaginations. Using a few rusty nails and some string, John devises Antigone's necklace; with a precious piece of chalk he has hidden away, he lays out on the cell floor the plot of the Antigone skit he has created.

In the final scene of *The Island*, John and Winston present their Antigone play, but it is a presentation informed on the one hand by John's and now Winston's comprehension of

the Antigone legend as an archetype of resistance, and on the other by their understanding of the Sisyphus legend of futility and freedom.

HODOSHE. Their white guard is unseen. Only his irritating noises and the sting of his blows are heard. John and Winston remain triumphantly human. Hodoshe exemplifies the prison guards whose humanity devolves into animal behaviour, the fact that he is created by the actor's fear and is not seen makes him even more anonymous and terrifying.

HARRY represents the loss of hope and SIPHO represents the danger of constantly fighting with the system.

The play is an immensely powerful drama, which challenges and provokes the audience on many levels.

The ISLAND engages us on many levels whilst at the same time confronting us with the horrors of the past. It manages to celebrate human empathy during cruelty, it confronts us with the existential crisis that we must all face, and makes us consider freedom, fate and political values and beliefs.

[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 this. 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	Answer does not relate to the question. No or very little attempt to answer the question.

STRUCTURE RUBRIC

CRITERIA	9–10	7–8	5–6	3–4	0–2
Introduction and Conclusion	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.	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.	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.	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.	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. THE CANDIDATE HAS FAILED TO WRITE AN ESSAY.
Development of argument and/or discussion	Linking is solid. The argument/ discussion is developed fully.	The argument/ discussion is well-developed and there is an attempt at linking.	No linking evident. The argument/ discussion is fairly well-developed.	No linking. There is a fragmented argument/ discussion presented.	The arrangement of the essay is not cohesive and there is thus very little to no development of an argument/ discussion.
Paragraphing	Paragraphing is outstanding. A clear analytical statement, linked to the topic/question, is followed by solid analysis and support.	Paragraphing is pleasing. Most paragraphs are initiated with an analytical statement, which is explained and supported quite well.	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.	Paragraphing is poor. Often, statements are made that are either vague/ unfocused. There is very little analysis and clear, pertinent explanation and support.	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.
Referencing of the two plays	Excellent referencing – pertinent and accurate.	Referencing is competent, but not always present.	Referencing is fairly sporadic.	Referencing is sporadic and is not always accurate or relevant.	Very little referencing to the two plays. Inaccuracies.

Points to consider when marking the essay:

- **Intention has not been specifically asked but it could be integrated into any areas of the essay and must be given credit if valid.**
- **Do not accept poor theatre as a style for Brecht**
- **No credit for actor when the candidate means character**
- **Refer back constantly to the initial standardisations scripts to maintain a consistent and reliable standard.**
- **Look for the following in a paragraph: (use as a guide only)**

- 1 Lead in or topic sentence or focus on initial statement**
- 2 Explanation of the bullet point**
- 3 Specific referencing or examples from the text**
- 4 Link back to the topic**
- 5 Very strong candidates will evaluate and synthesize as well**

Candidates who do not deal with the given quote at all but only reflect the bullet points in the discussion will only produce an average essay at best.

The structure mark is weighted at 25%. Do not use this to penalise the candidates. Make sure that this is fairly and generously marked and that it is in line with National standards rather than personal standards.

Always err on the side of the candidate. A basic essay structure with an introduction, organised paragraphs reflecting the three bulleted areas plus a conclusion must pass.

Total: 150 marks