



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2019

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 TITLE and THEMES**

1.1.1	Candidate deals with the "Caucasian" aspect of the title.
	Candidate deals with the "Chalk Circle" aspect of the title.

Markers should view answers globally. Candidates may be awarded up to 2 marks if they have dealt with only one aspect in detail.

- The title refers to the geographical region of the Caucasus – between the Black Sea and the Caspian Sea – and its people. It is within this region, towards the end of World War II, that there is a dispute over the rightful ownership of a valley.
- This dispute forms the content of the prologue. The title also links to the old Chinese legend of the "Chalk Circle" in which ownership is a theme.
- The old Chinese legend is referenced in the play-within-the-play in that the same method of determining ownership that is used in the parable (placing the object in dispute in a circle drawn with chalk and the contestants simultaneously pulling the object towards themselves) is used to determine Michael's rightful mother. The image includes the chalk circle.
- The prologue introduces the play.

1.1.2 Candidates may argue either for or against.

Candidates must have three valid points. They may offer alternative arguments to those in the marking guideline. Accept valid points: 1 mark per point.

If they keep the prologue:

- They may say that it strengthens the message Brecht aimed to communicate. (1 mark)
- The prologue presents Brecht's ideas before the play even starts, which is helpful to the audience. (1 mark)
- The prologue informs them of the main message of the play straight away. (1 mark)
- Relevant to the times in which we live. (1 mark)

If they argue to leave it out:

- They may say that the message is too overtly political. (1 mark)
- The play would not be too well-received in a Capitalist country.
- Brecht originally did not allow it to be printed while he was living in the United States. (1 mark)
- The message is clear enough in the play-within-the-play and the prologue simply makes the play too long. (1 mark)

Candidates may argue for both possibilities.

1.1.3 **1 mark per theme.**

Markers may accept single word answers like "justice", "law" or "communism".

- The **relationship between justice and the law** (symbolised by the gavel).
- The **promotion of communist ideals** and the **solidarity of the proletariat** (symbolised by the USSR sickle).
- Concept of power.

Accept any other ideas/themes that could relate to the image.

1.1.4

Relationship between justice and the law.
Promotion of communist ideals.

Responses must be marked globally. Consider responses that focus on other ideas/themes mentioned in 1.1.3. Candidates must focus on ONE theme only.

Relationship between justice and the law: Brecht presents us with many examples that reflect that following the letter of the law may not equate to what is morally right. For instance, when Grusha initially takes Michael, she is effectively kidnapping him or stealing him (according to the law), but in reality, she is doing a good deed because she is saving him from the Ironshirts. Another example is when Azdak presides over court cases. He has no respect for the law (sits on the Law Book, is corrupt and drunk), yet his judgments favour those who have been badly treated in the past (the poor). He asks of the audience to critically look at the laws in such a way that they see that they may not necessarily be correct and need to be adjusted.

The promotion of communist ideals and the solidarity of the proletariat are also explored throughout the play in many instances. Brecht reveals that sharing wealth or land so that it benefits everyone is the right thing to do. The discussion in the prologue exemplifies how communism could work: everyone has a chance to be heard and to express their reasons for owning the land, but the decision is made logically and rationally, according to how best it affects everyone. The fruit-growing kolchos are given the land as their plan involves making much of the land fertile and because the plan also benefits those around them, not just themselves. Brecht also promotes communist ideals by illustrating the negative effects of capitalism in the play-within-the-play. The Abashvilis and the Fat Prince are depicted as greedy and self-centred and their actions affect the proletariat negatively.

1.1.5

Candidate provides an appropriate image.
Candidate correctly links the image to the theme.
Candidate provides a clear justification for their choice.

1.2 PERFORMANCE

1.2.1	Unexpected or contradictory.
	Distinction between right and wrong/ends justifying the means. Or making a decision.

Candidates must have the moral aspect to it. Award 1 mark only if they simply explain what a paradox is.

A moral paradox is something that is unexpected or contradictory and is concerned with the distinction between right and wrong.

1.2.2	Candidate explains that Brecht desires an intellectual, critical response from his audiences.
	Candidate identifies Grusha or Azdak as a moral paradox.
	Candidate explains how the character's actions are contradictory.

Markers must look at the candidates' responses globally. Candidates may elaborate more on Brecht's aims and less on the character's actions.

Brecht wants an audience who responds intellectually and who is critically engaged with what they are viewing. By presenting them with a moral paradox, he encourages an objective response. Grusha, for example, makes the audience interrogate her actions as she does the wrong thing for the right reasons when she takes Michael to save his life, and this is a catalyst for questioning the validity of the law. Azdak, too, does the wrong thing for the right reasons when he declares Grusha the real mother, even though she is not the biological mother. The audience is able to see that she is the most suitable mother, but legally speaking, Michael should not be given to her. Again, Brecht reveals the flaws in the legal system and encourages his audience to question whether the capitalist laws are in fact the soundest laws.

1.2.3 Candidates may have four valid points or two well-developed points. They may offer alternative arguments to what are in the marking guideline. Global marking must be applied.

- Brecht felt ensemble work reflected his communist views. He rejected the idea of having a "star" performer who stole the limelight.
- He also believed that the message was more important than the characters, therefore, as an ensemble, actors focused on the delivery of the message and not on attempting to show an individual character.
- Performers played multiple roles.
- Some roles were split and had different actors playing the same role.
- The ensemble would quite often remain on the stage, watching the action, even when they were not in the scene.

1.2.4	Candidate accurately identifies performance demands.
	Candidate provides supportive evidence from the text.

Markers must view responses globally. If no references from the text are given, max 4 marks. If a response comprises of examples and/or skills only, max 3 marks.

- As an actor in a Brechtian play, you would have to be able to demonstrate the role as opposed to becoming the character.
- You would have to have a sense of detachment between yourself and your character.
- You would have to be able to use both presentational and representational acting in your work.
- You would also have to break the fourth wall (in the case of The Singer) and address the audience.
- You may be required to play an oversimplified or stereotyped character with a generic name (for example The Cook or The Fugitive).
- You would have to be skilled in using gestus and creating tableaux that communicates the meaning of the play.
- You would have to be comfortable with mask work as many of Brecht's characters used half masks.
- You may be required to play multiple roles.
- You may be required to play split roles.

1.2.5	Candidate shows an accurate understanding of <i>Verfremdung</i> : making the familiar strange.
	Candidate supplies creative examples of <i>Verfremdung</i> (posters, placards, images on screen, symbolic use of Michael, etc.). Character, music, etc.
	Candidate is able to justify choices by expressing how the audience will be affected, namely that they will experience distancing of emotions in order to focus on the issue.

1.3 PLAYWRIGHT'S INTENTIONS

Structure:
Introduction that is focused on the question.
Use of paragraphs to sustain logic.
Conclusion that sums up the argument succinctly.
Content:
Candidate demonstrates a clear understanding of how Brecht wants his audience to think objectively and not be passive viewers.
Candidate understands how Brecht uses character, language and structure to achieve his aims.
Candidate 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 Brecht's intentions and ability to link this to the quote. (4 marks)**
- **An understanding of how Brecht uses language, characters and structures to achieve his intentions. (4 marks)**
- **Credit clear examples from the play. (4 marks)**

Sample Response:

Brecht criticised conventional theatre, namely *realism*, and eschewed its principles and conventions as he believed it encouraged passivity in the audience. He wanted to affect social reform with his theatre and focused on theatre as a vehicle for political change. To this end, he made use of several techniques in the language of his plays, the characters and the staging.

Brecht promoted viewing a play as an objective pursuit. He called his audiences spectators rather than audiences because he believed they should not be passive viewers who watch merely for entertainment. He did not spurn emotions or entertainment, but he did focus more on educating his audiences.

While some characters were complex, many others were stereotypes or generic representations of characters. They were "figures" rather than characters and they symbolised ideas or types. The idea of the "figure" was that it was open to contradictory behaviour that sparked thought and curiosity in the spectator. The characters were often two-dimensional in nature which reduced the tendency of the audience to be fully swept up in their emotional journey.

Brecht made use of narration in his plays, whereby a Singer (in the case of *TCCC*) would break the fourth wall and address the audience directly. The Singer would narrate parts of the story, introduce characters, explain what was about to occur and bridge the passage of time. Characters would often make use of the third person when speaking and would jump from normal colloquial language to proverbs or short clipped speech. There was little consistency in the language as a single character could make use of vulgarity and sophistry as well as high-brow speech. Song and verse were also linguistic devices that Brecht incorporated into his plays, all of which aimed to enhance the *Verfremdungseffekts* which prevented the audiences from being drawn into the illusion of theatre.

Brechtian staging included such elements as leaving the auditorium lights on, effecting scene changes in full view of the audience, and creating sets that were suggestive or representative of a locale instead of being realistic. He was influenced by constructivism and thus scaffolding or industrial-looking sets were constructed. He used placards, posters, and projections on screens to impart information to the audience or to add emphasis to the themes portrayed on stage. His was a theatre of showing and therefore he would create tableaux and arrange the actors in such a way that they would show their character's social status in relation to the others very clearly. All of these staging choices were done with the intention of keeping the audience critically engaged with the action and thinking about the events they were witnessing.

The characters, language and staging of *epic theatre* were all designed to eliminate the willing suspension of disbelief, and to promote objectivity and intellectual focus.

QUESTION 2 SOUTH AFRICAN THEATRE

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

- *Sizwe Bansi 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 SOCIOPOLITICAL CONTEXT and GENRE

2.1.1 Markers must view responses globally. They may offer alternative arguments to what are in the marking guideline. Accept valid points: 1 mark per point.

- Protest theatre is typically a workshopped piece of theatre.
- It emerged in the 1970s in South Africa.
- It highlights topical issues.
- It aims to move audiences to social reform.
- To change the status quo.
- Raise awareness.

2.1.2 Markers must view responses globally. They may offer alternative arguments to what are in the marking guideline. Accept valid points: 1 mark per point.

The Island

- Set in South Africa during the 1970s.
- During the apartheid regime where the NP was in power.
- Legislated that any person of colour was deemed inferior to the white population.
- Segregation in amenities, separate areas assigned to separate races and countless laws restricting the movement of people of colour as they were oppressed.
- Oppression was evident in the prisons, particularly on Robben Island where political prisoners were treated inhumanely.

My Life

- Set in South Africa in 1996, after the first democratic elections.
- In the "honeymoon phase" of the New South Africa, aspiring to be a Rainbow Nation, trying hard to reconcile and heal from the past.
- The play attempts to shift certain power structures in its depiction of characters/people in a new South African context.
- At the same time it aims to expose the ways in which some power relations nevertheless remain unchallenged.
- Five girls, who differ in race, range in age from 15–21 and tell anecdotes about their experiences in 1994 when the first democratic elections took place.

Sizwe Bansi is Dead

- Set in South Africa in New Brighton, Port Elizabeth in the 1970s.
- During the apartheid regime where the NP was in power.
- Legislated that any person of colour was deemed inferior to the white population.
- Segregation in amenities, separate areas assigned to separate races and countless laws restricting the movement of people of colour as they were oppressed.
- Pass laws were designed to segregate the population and were one of the dominant features of the country's apartheid system.
- The Native Urban Areas Act deemed urban areas in South Africa as "white" and forced all black African men in cities and towns to carry permits called "passes" at all times. Anyone found without a pass would be arrested immediately and sent to a rural area.
- The Pass Laws Act 1952 made it compulsory for all black South Africans over the age of 16 to carry a "pass book" at all times. The law stipulated where, when, and for how long a person could remain.
- Pass was also known as a *dompas*.

2.1.3	Candidate accurately identifies features of protest plays.
	Candidate provides supportive evidence from the text to justify the conclusion that it is a protest play.

Markers must view responses globally. If no references from the text are given, max 6 marks. If a response comprises of examples only, max 4 marks.

Elements of *protest theatre*:

- Devised using the workshopping process in a collaborative manner
- Issues centre around political, environmental or social issues that are topical
- Episodic
- Uses music, songs, dances and sound effects as linking devices
- Is multilingual
- Uses a narrative form
- Influenced by Grotowski and his *poor theatre*
- Sparse sets, multifunctional props
- Promotes action through hard-hitting scenes

All three plays can be viewed as *protest theatre*, so candidates should argue this way. Candidates must provide characteristics of protest theatre and then link to their play with valid examples from the text.

My Life – South African play devised by Fugard and a group of five young women protesting about identity, belonging, generation gaps and gaps between cultures. They protest against a lack of freedom and a feeling of not being accepted, but being judged.

The Island – South African play devised by Fugard, Ntshona and Kani. It protests the unfair conditions on Robben Island, the violation of human rights and dignity. It reveals the despair felt by prisoners and the cruel and brutal treatment of the prisoners by the wardens.

Sizwe Bansi Is Dead – South African play devised by Fugard, Kani and Ntshona. It protests the passbook law and the violation of human rights and indignities felt by black people during apartheid. It also protests against the restrictions placed on the movements of black people and how they were reduced to simply a number and not afforded an identity.

2.1.4	Candidate accurately identifies a style of theatre as an influence.
	Candidate provides supportive evidence from the text.

They may offer alternative styles to what are in the marking guideline. Accept valid styles if they are able to substantiate their choices.

- Epic theatre
- Poor theatre
- Greek theatre
- Oral tradition of storytelling

Candidates may refer to more than one style in their answer.

2.2 INFLUENCES and STAGING

2.2.1	Candidate provides an accurate explanation of the philosophy.
	Candidate links their explanation to the cartoon.

Mark globally. Existentialism is a philosophy (a way of thinking and viewing the world) born from the thinking of such philosophers as Jean-Paul Sartre and Albert Camus. They believed the following:

- Man's life has no purpose.
- Life is meaningless.
- Life is full of uncertainty.
- Morality is a human fabrication.
- Chaos, war, crimes, contradictions, indecision and routine are part of everyday life – we live in a hostile universe.
- Life is futile, full of waiting (for death) and searching for identity.
- Man is responsible for his own actions.
- Only when we make a critical choice about our future course of action will we acquire an identity, a purpose and dignity.
- Man is isolated: a lonely creature of anxiety and despair.

The cartoon shows a sheep trying to find his identity, presumably tired of being part of a flock in which all sheep look the same. It links to the existential idea that we search for meaning and identity in our lives and often feel despair and hopelessness.

2.2.2	Candidate accurately identifies an existential moment.
	Candidate understands the existential nature of the moment.
	Candidate describes the moment in detail.

A suitable example should be given. For example, in *The Island*, Winston experiences the feelings of existentialism when he is trying to count the days he has left on the island after he has heard the news that John will be released soon. He is feeling despair because every day will be the same – imprisoned on the island with the same brutality from Hodoshe, the same work in the quarry and no end in sight. He feels his life is meaningless. There is hopelessness to his situation as, without John, he will be alone. His is a life sentence, so he fears he will become like Harry who carves out perfect stones.

2.2.3	Candidate makes appropriate vocal choices and explains how voice could be used to enhance the despair, isolation or suffering.
	Candidate makes appropriate physical choices and explains how body language, posture and facial expressions could be used to enhance the despair, isolation or suffering.

Markers must view responses globally. Candidates could focus on one aspect more than the other in which case, a maximum of 6 marks may be awarded to any one aspect.

2.2.4	Candidate makes appropriate lighting choices and explains how lighting could be used to enhance the despair, isolation or suffering.
	Candidate makes appropriate sound choices and explains how sound could be used to enhance the despair, isolation or suffering.

Markers must view responses globally. Candidates may choose to deal with just one of the aspects OR they may choose to deal with both aspects. Either option is acceptable.

2.3 RELEVANCE

Candidates may interpret this question in two ways:

- The first interpretation is to write on how their play addressed issues at the time of its initial creation and how their play addresses current issues.
- The second interpretation is to write on how their play currently addresses issues of the past as well as issues of the present.

Each response should be treated on its own merits.

Candidates should demonstrate their ability to grapple with the message of their play and its importance in our lives today. An understanding of our current sociopolitical context must be demonstrated and candidates must make the links with the themes, intention and message of their selected play to our current context.

Candidates should reveal their understanding of the need to learn from the past in order not to repeat mistakes and to strive for a better future. They should recognise that the style of their play is such that the message is hard-hitting, evokes strong emotions in an audience and moves them to social reform.

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 understands the topic of "sensitising people to issues that need addressing".
Candidate explains how their text fulfils the need to sensitise people by explaining the intention and message of their selected play.
The explanation is accurate, clear and specific.
Candidate justifies the explanation with relevant and appropriate examples from their South African text.

Markers should look at responses holistically and give credit for well-substantiated points.

SECTION B DRAMATIC ANALYSIS

QUESTION 3 ESSAY

Candidates must engage with the premises of confrontation, rebellion and reform. All of the plays encourage an active engagement with the contents and require the audience to feel compelled not only to readjust their views, but also to actively change society. Give credit to candidates who refer to theatre-goers of the conventional theatre (realism) as being what Brecht describes in the quote as "sitting". They need to unpack both concepts from the quote: "sitting" (and all its connotations) and "sedition" (and all its connotations).

STRUCTURE

THE CAUCASIAN CHALK CIRCLE
<ul style="list-style-type: none"> • Brecht's form of theatre was known as "epic theatre". • Epic plays employed a large narrative (as opposed to a smaller plot), spanning many locations and time frames. • Brecht called scenes "episodes", with each scene being relatively self-contained in the story. • Epic plays used non-linear, fractured plots, where the events of an episode were not necessarily a result of the preceding episode. • This juxtaposition of scenes employing multiple locations and time frames created a montage effect. • Focus was always on the society being presented in the play, not on individual characters. • Events in plays were sometimes told from the viewpoint of a single storyteller (alienation device); short(er) scenes normally involved parables, used to emotionally detach the audience marginally. • Parable scenes often involved the use of song – an alienation device employed by Brecht to help deliver the (Marxist) message of the play. • <i>TCCC</i> has 6 scenes. • There is a play-within-a-play. • The play-within-the-play follows two characters' stories. <p>Relevant examples must be included to support information.</p>
SA PLAYS
<ul style="list-style-type: none"> • Episodic structure because the actors/creators aim to communicate as many locations as possible to effectively share the injustices of their sociopolitical issues. • Through observation, research and improvisation, many different people's ideas/opinions/experiences can be taken into account and used because of the episodic nature. • Use of linking devices to merge the episodes: such as singing, dancing, vocal and body percussion. • Actors rely on themselves to create and perform the linking devices. • These devices can be performed together (mostly), which is collaborative and more effective. • There is an influence of the oral tradition in the structure. • Use of storytelling techniques, monologues and comic and dramatic work form part of the structure of each play. • <i>The Island</i> has a play-within-the-play. • The structure can be cyclical/open-ended. • Many have a non-linear structure (<i>The Island</i> is an exception as it is more or less linear). <p>Relevant examples must be given from the specific text studied.</p>

PERFORMANCE STYLE**THE CAUCASIAN CHALK CIRCLE**

- Anti-realism.
- Narrative in concept, alternating dialogue with narration.
- Resembles poetry (like Homer's *Iliad* and *Odyssey*) from where term *epic* derives.
- Episodic.
- Presents from the viewpoint of the storyteller: based on a parable seen in the play-within-the-play.
- Presentational theatre because it aims to present ideas.
- Actors to use formal gestures of Chinese theatre and to use them in a completely detached way.
- Brecht encouraged the use of *gestus* (acting style).
- Stylistic device of *Verfremdung* is used throughout the play.
- Actors were required to sing, chant, and speak in a range of dialects and class accents and use masks.
- Characters are types and have a specific function in the story.
- Brecht uses political satire and irony in the play.
- Songs are incorporated.

Relevant examples must be given from the text.

SA PLAYS

- Protest theatre: the workshopping process is collaborative and democratic.
- Influenced by Grotowski and his *poor theatre*.
- Existential influence can be observed.
- Elements of *agitprop*.
- Elements of *epic theatre*.
- Minimalist (with regard to set, props and costumes).
- An element of oral tradition in that storytelling is evident.
- Incorporates satire.
- Symbolic staging style.
- Simple (not simplistic) staging style.
- Actor-centred – very reliant on the physical and vocal skills of the performers.
- Broad physical theatre acting style.
- Close and intimate spaces used and therefore proximity encourages intimate relationship.
- Raw and energetic.
- Minimal resources: functional costumes and multifunctional props.
- Fast-paced and hard-hitting.
- Beneath the lighter moments of comedy, there is a serious message being communicated.

Relevant examples must be given from the specific text studied.

THE ROLE OF THE AUDIENCE

THE CAUCASIAN CHALK CIRCLE

- Brecht believed that audiences of realist plays were passive. He did not want this for his audiences.
- They were a vital part of the theatre and had to be intellectually involved.
- He referred to the audience as "spectators".
- The spectator becomes an observer and awakens his/her capacity to act.
- The spectator becomes objective and rational in his/her thinking.
- The spectator is discouraged from being overwhelmed by empathy.
- Verfremdung ensures the engagement of the audience's critical faculties, rather than succumbing to emotional identification.
- Verfremdung reminds the spectator that they are watching a play rather than the "slice of life" offered in realist theatre.
- The audience should be moved enough by the play to effect social reform.
- They need to focus on the issue at hand rather than being swept up in the emotion (i.e.: the story and not the characters should be their focus).
- 'Epic theatre calls the audience to "learn to be astonished at the circumstances within which (the drama's hero) has his being" (Benjamin, 18). According to Walter Benjamin, the "relaxed interest" of the epic theatre's audience comes from the lack of appeal made towards their empathy (Benjamin, 18). This stems from Brecht's theory that the theatre does an injustice to the audience, even a betrayal, to treat them as "simpletons" (Willet, 14) and lull them into the illusion that the action on stage was something real and outside of them as the realistic, Aristotelian approach of theatre did. Emotionally identifying with characters does not afford the spectator the opportunity to relate the theatrical production to his or her own life. A critical audience is a necessary and vital component of the Brechtian epic theatre.'

[Source: <<https://lucian.uchicago.edu/blogs/mediatheory/keywords/epic-theater/>>]

Relevant examples must be given from the text.

SA PLAYS

- The audience should be moved to effect a change in their society.
- They need to confront the problems being raised.
- They should be willing to learn from what they observe in the play.
- They are encouraged to engage with the play very closely as there are many instances in which they are addressed directly.
- They need to be committed to learning.
- They are often in close proximity to the performers and therefore need to be alert to the issues being addressed.
- They should engage more with the concept being presented to them than the characters.
- Bear witness to the issues presented in the play.
- Identify the hope that is in the play.

Relevant examples must be given from the specific text studied.

CONTENT RUBRIC

MARK		/30	
A+ 90%+		27	Brilliant, shows clear insight of the text, context and content. Uses appropriate academic register. Argument/discussion leads to a conclusion that shows reflexive, critical and creative thinking (not loose/unrelated statements). Justifies answer with appropriate reference to the text and examples from the play(s) (relations among the dramatic principles are recognised). Relates answer to the given argument and integrates the demands of the question and source in a creative and original manner.
A 80%+		24	Excellent but not brilliant. Uses appropriate academic register. Argument/discussion leads to a conclusion that shows reflective, critical and analytical thinking, 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), and integrates the demands of the question in a creative and original manner. Clear understanding of the text, context and content.
B 70%+		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%+		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%+		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+		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+		9	Focuses only on one play or one aspect of the question. Discussion of elements is very thin. Expression poor, little structure. Knowledge weak.
FF 20+		6	Weak. Poor understanding of plays and content. Focuses only on one play or one aspect of the question. Expression poor, little structure.
G 10+		3	Worse than FF. Little knowledge, no argument. Expression poor, no structure. No attempt to answer the question.
H 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. A fragmented argument/discussion is 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.

Total: 150 marks