NATIONAL SENIOR CERTIFICATE EXAMINATION
SUPPLEMENTARY EXAMINATION – MARCH 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 candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

IEB Copyright © 2018

SECTION A PLAYS AND PERFORMANCE IN CONTEXT

QUESTION 1 *THE CAUCASIAN CHALK CIRCLE* – BERTOLT BRECHT

1.1 ALIENATION EFFECT/*VERFREMDUNGSEFFEKT*

1.1.1 **Explain your understanding of the term and Brecht's reasons for using it.**

Definition – The 'making strange' of familiar occurrences and events. Defamiliarising The familiar.

Brecht's reasons – to distance the audience from emotional empathy, because a predominantly emotional response sways the audience and disallows objectivity. To encourage intellectual engagement over emotional engagement. To remind the audience at all times that they are watching a play. To present the action in ant-illusionistic manner. A deliberate sequence of events or story is being presented for a specific reason, rooted in Brecht's Marxist agenda. Realism is to be avoided as it encourages emotional empathy and detracts from objective engagement.

Learner has correctly and fully defined the technique	2 marks
Learner has correctly and fully explained Brecht's reasons for using the alienation effect	4 marks
	6 marks

1.1.2 (a) **State the acting style and explain Brecht's reasons for using it.**

Acting style – presentational and non-naturalistic. The actor demonstrates the character.

Reasons – to assist in conveying his Marxist agenda; exposing the ills of society and focusing on what needs to change and why. The acting emphasises the character's social status and associated qualities, either desirable or undesirable.

Learner has identified and explained the acting style	2 marks
Learner has explained fully and specifically Brecht's reasons for using this acting style	4 marks
	6 marks

(b) **Identify and explain a moment in the play where gestus can be used effectively. Define 'gestus' and explain both the moment and how this can be achieved.**

Definition – gestus is used by the actor to reflect social status and/or situations, as well as associated attitudes linked to that social class or situation. It is a physical and vocal attitude, assisted by the use of suitable costumes and props.

This is Brecht's term for that which expresses basic human attitudes – not merely "gesture" but all signs of social relations: department, intonation, facial expression. The Stanislavskian actor is to work at identifying with the character he or she portrays. The Brechtian actor is to work at expressing social attitudes in clear and stylised ways.

[Source: <https://www.teachit.co.uk/armoore/drama/brecht.htm>]

The selection of a moment from the play which the candidate believes is suitable and the associated explanation should be treated on its individual merit. An example is provided, below:

Example: *I would select the moment when Natella is going up the stairs towards the Church on Easter Sunday, with beggars and citizens pleading with and petitioning both her and the Governor. To emphasise Natella's dismissive and arrogant attitude towards these disadvantaged people, I would use a physicality that suggests I am aloof and haughty; I would lift my head and look down at the people with an expression of utter disgust; my voice, when I speak to the Governor would be plummy and suggest a sarcastic and patronising attitude towards the people. My elevated and privileged social status would also be emphasised by costume as I would wear a dress made of fine material, such as silk. I would also use a costume prop, in the form of a silk handkerchief, which I would hold to my nose, emphasising my sense of disgust towards the people begging and petitioning.*

Learner has accurately and fully defined the term, 'gestus'	3 marks
Learner has selected and explained a suitable moment where gestus could be used effectively	2 marks
Learner has explained clearly and specifically how gestus could be used effectively	5 marks
	10 marks

1.1.3 **How is the alienation effect demonstrated through Brecht's sets?**

The set is anti-realistic and does not attempt a totality of realism, although realism is used selectively in certain instances. It is multifunctional, allowing the performance to occur in various localities, as dictated by the many settings of the play. There is a use of projections, the half curtain, the revolve, various acting levels, a space for the musicians to perform in, use of placards/signs, amongst others. If sets are changed, this is done in full view of the audience.

Not presenting an illusion of reality on stage: *Objects on stage are not arranged naturalistically but rather all the workings of the stage can be seen and any changes to scenery are made in full view of the audience. Brecht used fragments of scenery and single pieces of furniture to suggest whole locations.*

[Source: <http://artsonline2.tki.org.nz/resources/units/drama_units/brecht/appx_c.php>]

- *Sets were sometimes non-existent or fragmentary (either partial sets or one object representing many of the same)*
- *At other times sets were industrial, e.g. ramps, treadmills, mobiles (influence of Meyerhold's constructivist set design)*
- *Signs/placards used to show audience a range of information*
- *Screen projection used to reinforce play's theme/s (to garner an intellectual response, not emotional)*

[Source (adapted): 2/21/2016 Epic Theatre Conventions/The Drama Teacher <http://www.thedramateacher.com/epictheatreconventions/4/11>]

Learner has identified the key aspects of the sets and their function in creating the alienation effect	3 marks
Learner has explained the ways in which sets create *verfremdung*/alienation	3 marks
The explanation is clear, accurate and specific	2 marks
	8 marks

1.2 INFLUENCES

1.2.1 Identify and state

Source 1 – Commedia dell'arte

Source 2 – Ancient Greek Chorus

Source 3 – Expressionism

Learner has identified and stated one influence	1 mark
	1 mark

1.2.2 How is the influence demonstrated in *The Caucasian Chalk Circle*?

The question is framed in such a way that the candidate is instructed to show an understanding of the characteristics of the selected artistic influence and then to show their understanding of how the influence fulfilled Brecht's needs and purposes (intentions) and how these are observable in the script, rehearsal and performance of the play.

SOURCE 1

Commedia dell'arte – *means unwritten or improvised drama, and implies rather to the manner of performance than to the subject matter of the play. This peculiar species had a long life in Italy, probably of about four hundred years (from the fourteenth to the eighteenth century); but it flourished especially in the sixteenth and seventeenth centuries. Of course in actual practice the play was not, in any sense, the result of the moment's inspiration. The subject was chosen, the characters conceived and named, their relations to one another determined, and the situations clearly outlined, all beforehand. The material was divided into acts and scenes, with a prologue. The situations were made clear, together with the turn of action and the outcome of each scene. When this general outline (called also scenario or canvas) was satisfactorily filled out there was left an opportunity for actors to heighten, vary, and embellish their parts as their genius might suggest. The necessity for smoothness, constant surprise, clearness, and wit called forth histrionic abilities which had been unknown to the medieval stage. "The actors had to find the proper words to make the tears flow or the laughter ring; they had to catch the sallies of their fellow actors on the wing, and return them with prompt repartee. The dialogue must go like a merry game of ball or spirited swordplay, with ease and without a pause."*

[Source (adapted): <http://www.theatrehistory.com/italian/commedia_dell_arte_001.html>]

Characteristics that met Brecht's needs and purposes and that are evident in the script, rehearsal and performance of the play:

- Capacity to improvise: Brecht experimented a great deal in rehearsal and wanted his actors to explore ways of conveying character and situation.
- Adroit use of comedy in physicality and dialogue: Brecht wanted his plays to entertain and the use of physical comedy and witty dialogue is very evident in the play. Also assisted with gestus in performance.
- Ensemble work and collaboration: This was essential to Brecht, both in rehearsal and in performance.
- Use of the half mask to present types: Brecht would generally use these for the characters he wished us to react negatively towards, such as Natella and Prince Kazbeki.

SOURCE 2

Ancient Greek Chorus – the idea of a chorus establishes a commentary on the action and serves as a device to create cohesion. The chorus can take the audience through time and space and can introduce both character and situation.

... the chorus would have had numerous functions in providing a comprehensive and continuous artistic unit. Firstly, according to a view accepted by many scholars, the chorus would provide commentary on actions and events that were taking place before the audience. By doing this the chorus would create a deeper and more meaningful connection between the characters and the audience. Secondly, the chorus would allow the playwright to create a kind of literary complexity only achievable by a literary device controlling the atmosphere and expectations of the audience. Thirdly, the chorus would allow the playwright to prepare the audience for certain key moments in the storyline, build up momentum or slow down the tempo; he could underline certain elements and downplay others. Such usage of the choral structure-making functions may be observed throughout many classical plays but may be more obvious in some than in others.

[Source: <http://krishaamer.com/function-chorus-greek-drama]

These aspects are all reflected in Brecht's need to work with key moments of the narrative in order to focus his audience in on the essence of his political theatre. The episodic structure created requires cohesion and so the chorus or narrator acts as a device to make sure this is possible. The breaking of verisimilitude was equally critical as the illusion of the invisible 4th wall (a convention of Realism and a style rejected by Brecht) is broken.

The Singer is a device used to further Brecht's aims. This character reinforces the message by:

- Use of masks (linked to gestus)
- Speaking directly to the audience
- Giving us background information
- Describing the action that takes place on stage
- Moves us in time in place with a single phrase
- Comments on the action
- Adds to theatricality
- Similar function of the Greek chorus
- Omnipresent and omniscient

SOURCE 3

Expressionism

- Captured the feelings of dissatisfaction with authority and the materialism associated with the war [WW1].
- Used sarcasm and satire to attack increasing industrialisation and materialism.
- Forwarded the notion that there was no such thing as absolute truth. Fundamental truth is to be found in each individual and the external reality should be reshaped to reflect the subjective reality of individual experience.
- Exaggeration and distortion characterise this style.
- There are strong themes that run through expressionistic plays that challenge the idea of the status quo being one of war and authoritarianism. The idea that the individual in society has been both ignored and dehumanised by ideologies that embrace these concepts is also explored.
- The sets reflect the inner reality of the central protagonist, who stands as a symbol of dehumanisation. Exaggeration and distortion are used.
- Exaggeration and distortion are also evident in the use of sound and music, costume and acting style – these also reflect the dehumanisation of the individual.
- Stylised, even grotesque at times.
- Directing is pictorial in quality.
- Lighting is dramatic and reinforces the mood.

The influence of expressionism is felt as follows:

- The script contains strong elements of irony and satire, reflecting Brecht's Marxist philosophy and his view of war as a capitalist construct. The individual and society had lost all humanity.
- Dialogue is poetic and telegrammatic at times.
- In rehearsal and performance, Brecht focused on pictorial direction and the acting style was often stylised and exaggerated.

Learner has shown a clear understanding of the characteristics of the artistic influence identified	3 marks
Learner has linked the artistic influence to Brecht's needs and purposes (intentions)	3 marks
Learner has specified the ways in which the artistic influence is felt in the script, rehearsal and performance of *The Caucasian Chalk Circle*	3 marks
	9 marks

1.3 CHARACTER

Is Grusha a device used by Brecht in *The Caucasian Chalk Circle* to explore the need for society to change? The marking of this essay will be guided by the accuracy and insight displayed by the candidate.

Candidates are invited to agree, disagree or partially agree. Treat each response on its individual merits. The general consensus across the large body of criticism suggests she is, but be guided by the quality and insight of the candidate's response should they disagree or partially agree.

As discussed above, the body of criticism suggests the following:

Grusha is not perfect. She possesses character traits that make her a flawed human being, and so she is presented as human and fallible. Yet, fundamentally, she is guided by a sense of goodness and her actions support this. She embodies much that Brecht admires and sees the need for society to embrace: humanity, kindness, resilience in the face of hardships, self-sacrifice.

Structure:	
Introduction that is focused on the question	1 mark
Use of paragraphs to sustain logic	1 mark
Conclusion that distils the essence of the discussion within the body of the essay	1 mark
Content:	
Learner has adopted a point of view	1 mark
Learner has explained point of view	4 marks
The explanation is clear and specific	4 marks
The explanation is supported with appropriate/relevant examples from the play	3 marks
	15 marks

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 insight, erudite explanation and support.

[55]

QUESTION 2 ATHOL FUGARD

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

People are Living There OR Hello and Goodbye OR The Road to Mecca OR 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 SETTING AND STAGING

2.1.1 **State the setting (Time and Place).**

People are Living There (1963)
Time – evening; 1960s Place – the kitchen of a rooming house in Johannesburg Action – takes place across one evening
Hello and Goodbye (1965)
Time – daytime; 1960s Place – the kitchen-living area of the Smits' house, 57A Valley Road, Port Elizabeth Action – takes place across one day
The Road to Mecca (1984)
Time – autumn; 1974 Place – the lounge/dining room of "Miss Helen's" house, Nieu Bethesda, The Karoo Action – takes place across one day
Victory (2007)
Time – evening; 2007/present Place – a dining room in Lionel Benson's house in Nieu Bethesda Action – takes place across the evening

Learner has correctly stated the setting of the Fugard play studied	2 marks
	2 marks

2.1.2 **How does the setting identified in 2.1.1 assist the audience in understanding the characters and their specific circumstances in the play you have studied?**

Candidates are asked to explain this and provide TWO suitable examples to support their explanation. Treat each response on its individual merits, but the essence is that it cues us in to socio-political status of some or all of the characters and possibly provides insight into their individual character traits. When characters, who are at odds with the environment (such as Freddie and Vicky in ***Victory***) enter the space, this can also provide valuable clues to us. Issues such as how at ease the characters are in the space also convey subtext and meaning.

This is a fairly straightforward question.

Learner has explained how the setting assists the audience's understanding of character and has provided a suitable example	3 marks
Learner has explained how the setting assists the audience's understanding of situation and has provided a suitable example	3 marks
	6 marks

2.1.3 **The establishment of unity of place through the set design.**

All four of the plays do so by creating a set design that reflects a single locality that remains the same throughout and which can plausibly exist in reality.

Learner has understood the concept of unity of place	2 marks
Learner has explained how unity of place is established through the set design	2 marks
	4 marks

2.1.4 (a) **Why would it be important to add additional set elements (considering the style)?**

The style is Realism and so to add to the authenticity of the play (as a 'slice of life' piece of theatre), additional set elements would create even more specificity and authenticity.

Learner has identified the style and explained why this style would require greater specificity	3 marks
The explanation is clear and specific	1 mark
	4 marks

(b) **Identify ONE set element you would add to the set, in addition to the set elements that are specified, and explain why it would be appropriate to do so.**

Treat each response on its individual merits. The more superior response is likely to be one where the candidate has engaged with the ending in an interesting and 'fresh' way, but this does not mean that a 'conventional', even pedestrian response, could not achieve full marks.

Learner has identified a suitable set element	1 mark
Learner has explained why the set element would be appropriate	2 marks
The explanation is clear and specific	1 mark
	4 marks

2.2 CHARACTER AND INTERPRETATION

2.2.1 Select a moment that reflects the statement provided.

Candidates are asked to describe this selected moment fully and to explain clearly why they believe it reflects the statement.

Treat each response on its individual merits. The moment identified and described must be linked clearly to the statement. This is a fairly straightforward question.

Learner has identified a moment and described it clearly and accurately	4 marks
Learner has explained why the moment selected is linked to the statement provided	3 marks
The explanation is clear and specific	3 marks
	10 marks

2.2.2 Imagine you are directing the moment described in 2.2.1.

(a) **Identify the costume and one prop you would need for ONE character (to be identified) and explain why they would be appropriate.**

Learner has identified and explained an appropriate costume and prop	2 marks
Learner has explained why their selection is appropriate	3 marks
The explanation is clear and specific	1 mark
	6 marks

(b) **What would you tell the actor/s about the acting style to ensure that the moment was performed in the correct way?**

Naturalistic, representational, authentic. The actor must inhabit/take on the psychological truth of the character.

Learner has identified the acting style	2 marks
Learner has explained the acting style	2 marks
	4 marks

(c) **This question requires candidates to explain what advice they would give the actor/s regarding connecting with the character/s and in terms of physical and vocal interpretation.**

Candidates are instructed to explain clearly and justify their explanation with suitable examples. Treat each response on its individual merits.

Structure:	
Introduction that is focused on the question	1 mark
Use of paragraphs to sustain logic	1 mark
Conclusion that distils the essence of the discussion within the body of the essay	1 mark
Content:	
Learner has identified appropriate areas linked to connecting with character and has explained these areas clearly	5 marks
Learner has identified appropriate areas linked to physical and vocal interpretation and has explained these areas clearly	5 marks
Learner has justified the explanations with relevant and appropriate examples from the Fugard play studied	2 marks
	15 marks

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.

[55]

110 marks

SECTION B ESSAY

QUESTION 3

This question interrogates the candidate's ability to show an understanding as to how the structure of the plays link to intention and style in the sense that it reflects these.

It is critical that candidates use the texts as the primary impulse for their discussions in order for their discussion to be erudite and critically framed. It is stated in the question and thus expected that specific, clear explanation and relevant examples are provided, where appropriate.

STRUCTURE

The Caucasian Chalk Circle
The play consists of short, separate scenes linked together to form a story. The focus was on a sequence of events – these were carefully selected. The play opens with a prologue which provides the Marxist framework for the parable/play-within-the-play. Comprises short scenes or episodes, **not** long acts. Six scenes. Each scene roughly equivalent in importance, but not length. Proceeded by written title. Each scene autonomous – meaning it can stand alone and still have meaning. Episodic structure aimed at distancing audience. Scenes comprise narration and dialogue (hence the German term epic). Narration by separate narrator or an actor who steps out of character, or provided by a musician in a song. All the aforementioned interrupt the continuous action of the play. Time and place are sometimes bridged by a single sentence. This is usually a line of a song. Structure reinforces the fact that this is a play, a representation of life, and not real life itself. **The plays were therefore EPISODIC** • *Brecht crushed Aristotle's model of the three unities of time, place and action (one location, single day).* • *The term, 'epic' borrowed from the great poems of literature (The Iliad, The Odyssey, The Mahabharata, Ramayana).* • *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.*

[Source: 2/21/2016 Epic Theatre Conventions/The Drama Teacher <http://www.thedramateacher.com/epictheatreconventions/4/11>]

FUGARD
The structure of each of the plays is essentially linear in nature, but there is also a sense of circularity as a consequence of the existential quality of each play. Specific examples must be cited. Each play ends in such a way that the possibility of hope, redemption, forgiveness and healing exists. There is no definitive resolution – the final moments of the plays are open-ended. The prevailing sense across all four plays is the idea that we are left wondering about the futures of the characters. Specific examples must be cited: **People Are Living There** – The birthday party has ended badly. An existential conversation ensues with Don and Milly, but Milly achieves some sense of perspective and the play closes with Milly laughing openly at the absurdity of life and Don watching her. **Hello and Goodbye** – Johnnie has finally revealed to Hester that their father is dead. Hester readies herself to return to her life in Johannesburg and leaves. Johnnie is left behind, contemplating his world on his father's crutches. **The Road to Mecca** – Helen has rejected Marius' attempt to get her to move into a home, with Elsa's assistance. Elsa expresses her loneliness and despair to Helen and talks about her abortion and her inability to get the picture of Patience and her baby out of her head. There is a touching moment between the two women linked to love and trust, despite their respective despair. **Victory** – Lionel is dead and Freddie has run away from the scene of the crime. Vicky is seated in a foetal position against the armchair singing a hymn. The sun is rising.

INTENTION

The Caucasian Chalk Circle
The play uses the prologue to establish the idea that a post-war situation is, ironically, a time for society to take stock and to rebuild a new society which serves all people fairly. The Parable is presented to explore all that is wrong with society and which needs to change. Brecht was a Marxist who believed in the idea of equality between the classes. His plays focus on presenting a socio-political situation [in this case, Capitalism] that is unequal and undesirable because it causes class division, oppression and corruption. Power is used by those who have wealth [the upper class] to oppress and cause harm to those who do not [the lower class]. He encourages the audience to engage critically with the notion that such situations need to be altered. Paradox is deliberately used by Brecht to point out the corrupt and evil nature of the society presented at the beginning of the play, wherein the notion of doing good deeds is seen as dangerous and subversive. Brecht wishes this situation to change, in order that a society can be constructed where doing good can be both something wonderful and desirable.

He uses his play to forward his belief that a communist system is preferable to a capitalist ideology as it allows for equality and fairness and a dissolution of the class system.

His intention is to present plays as simply as possible, so that they are both accessible and entertaining to the man on the street – the very audience he is attempting to connect with. He wishes to focus his audiences in on the moral and social implications of the issues he presents and he does so by encouraging a critical engagement with these issues. He ultimately wishes his audiences to go out and act for desirable social and political reform.

Brecht defines human beings in terms of their socio-economic identity and creates a new purpose for theatre – a political ethic based on Marxism. His plays reflect on the social conditions of man to be viewed with critical remove by the spectator. Alienation reinforces the Marxist doctrine; it is the estrangement felt by the worker in a Capitalist society, who can sell his labour, but cannot participate directly in the economic control of the society.

Brecht wants to present society and human nature as changeable. He sees scepticism as the essence of science and this refusal to take anything for granted is what needs to be applied to our social surroundings, if we are ever to learn to control them.

Nothing must be taken for granted, in order that nothing may seem unalterable. He is concerned with man's conduct and shows that it is hard for any man to behave decently when they have not been seen to.

Brecht's Epic Theatre encompasses the idea of the audience watching a story that is being told for a reason. Specific moments in the narrative are focused on which initially establish and then reinforce the message of the play.

FUGARD'S CENTRAL INTENTIONS [OVER-ARCHING]

Fugard structures his plays according to the 3 unities and to reflect the existential quality of existence.

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

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

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

[Source: <http://www.enotes.com/topics/athol-fugard/critical-essays>]

"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 realize 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 Caucasian Chalk Circle
Brecht's Epic Theatre encompasses the idea of the audience watching a story that is being told for a reason. Specific moments in the narrative are focused on which initially establish and then reinforce the message of the play. The STYLE of Epic Theatre was NARRATIVE in concept. Because the playwrights of this genre were aiming for emotional detachment, they sought out new ways of attempting to create this detachment. They employed two main methods: A. **HISTORIFICATION** – Setting the play in 'past' time and an undefined distant place. The idea was that the audience, when detached from their own context and focusing on the THERE AND THEN as opposed to the HERE AND NOW, could view the events objectively and FOCUS ON THE MORAL AND SOCIAL ISSUES EXPLORED IN THE PLAY. B. **DISTANCING** [to remind the audience that they are watching a play and not a 'slice of life'.] ["*Verfremdungseffekt*"/"V-effect"] – The "making strange" of familiar occurrences and issues. Brecht worked with the idea/principle of *Verfremdung*/Alienation – the notion of 'making strange' or defamiliarising the familiar in order to connect audiences critically with the play. Brecht never denied the idea of emotional attachment on the part of the audience, but worked actively to move them towards a more intellectual, considered response to his plays.

FUGARD

The style of Realism applies to all four plays. The underpinning principle is the idea of unity of time, place and action (dramatic action) so as not to disrupt the believability of the play.

Place – a single locality that could plausibly exist in reality. It reflects the socio-economic status of some or all of the characters.

Time – is presented as unfolding chronologically and there is no disruption of the plausibility of the play through the use of a narrator or flashbacks. Reference can be made in the dialogue to memories of past events, which remains plausible.

Dramatic Action – the plot unfolds logically and plausibly through cause and effect. The events that take place on stage through the world of the play could plausibly take place in the 'real world'.

IEB Copyright © 2018

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

IEB Copyright © 2018

STRUCTURE RUBRIC

CRITERIA	10–9	8–7	6–5	4–3	2–0
• **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.

40 marks

Total: 150 marks

IEB Copyright © 2018