NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

# DRAMATIC ARTS

## MARKING GUIDELINES

Time: 3 hours 150 marks

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**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.**

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## SECTION A PLAYS AND PERFORMANCE IN CONTEXT

## QUESTION 1 *The Caucasian Chalk Circle*

### 1.1 INFLUENCES

1.1.1 **Candidates must have two valid points for the sociopolitical aspect and two valid points for the artistic movement. They may offer alternative arguments to those in the marking guidelines. Accept valid points: 1 mark per point.**

**World War II** – this was a devastating global war that took place from 1939 to 1945. The catalyst was Germany's invasion of Poland. Allied forces then took up arms against Germany and Hitler's fascist regimes. More than 6 million Jews were killed during the course of the war.

**Naziism** – a belief system held by the ruling party of Germany from 1933 until the end of World War II. It promoted a totalitarian state of governance under the supremacy of the Führer and operated under the assumption that Germanic groups were racially superior.

**Capitalism vs Communism** – Capitalism is a system of democratic governance in which property is privately owned, the economy is driven by free enterprise, wealth is distributed unevenly, there is clear class distinction and the focus is on the individual. Communism is a system of totalitarian governance in which property is owned by the state, there is no free enterprise, wealth is distributed evenly, society is classless and the focus is on the community as a whole.

**Expressionism** – a modernist movement that developed in the 20$^{th}$ century in Europe. Expressionism focuses on the deep psychological forces that lie beneath drama, that create drama. It involves presenting an inner psychological reality (a SUBJECTIVE vision) on stage, as opposed to an OBJECTIVE representation of society (the naturalist/realist tendency). The aim is to express emotional experience instead of impressions of the physical world.

**Chinese Theatre** – traditionally, this theatre makes use of many symbols: the props, sets and costumes are representational instead of exact. The actors perform without a "fourth wall" separating them from the audience. They use symbolic gestures to externalise the character's feelings, and the actors watch their own performances and are aware that they are being watched.

**Agitprop Theatre** – the word is a portmanteau of 'agitation' and 'propaganda'. It is political propaganda, especially the communist propaganda used in Soviet Russia that is spread to the general public through performance. It is highly politicised theatre and could be performed in any location and adapted to suit the audience. (4)

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1.1.2 **Candidates must have one appropriate example for the sociopolitical aspect and one appropriate example for the artistic movement.**

| | |
|---|---|
| Candidate identifies appropriate example that reveals a sociopolitical aspect. | 2 marks |
| Candidate identifies appropriate example that reveals an artistic movement. | 2 marks |

**World War II:** The Prologue is set after the German forces have retreated. There are many references to Hitler's army and the devastation it wrought on the orchards and farms. The Prologue includes characters that fought in the war.

**Naziism:** In the Prologue, a peasant woman talks about stopping three Nazi tanks, but that the orchard was then ruined. They also refer to Hitler's armies approaching during the war. "Death to the Fascists" is a quote that refers to Naziism too.

**Capitalism vs Communism:** The play promotes the ideals of Communism, namely that "what there is shall belong to those who are good for it". The decision of who shall get the valley is made in a Communist fashion. Brecht illustrates the greed of the Capitalists through the likes of Georgi Abashvilli and the Fat Prince who are interested only in their personal wealth and power.

**Expressionism:** *TCCC'*s structure is episodic, which is in line with Expressionist characteristics. The use of characters as stereotypes and representing social groups is also a feature of Expressionism and is used extensively by Brecht in *TCCC*. The language of *TCCC* is also similar to that of Expressionism: mixing prose and verse, sometimes clipped, other times poetic and lyrical.

**Chinese Theatre:** The use of The SINGER breaks the fourth wall in *TCCC* in a way that is similar to how Chinese Theatre does not use the fourth wall. Acting gestus and Brecht's wish that actors should 'demonstrate' rather than 'become' their characters, are similar to the Chinese Theatre's notion of the performers being aware that their performance is being watched.

**Agitprop Theatre:** Brecht saw theatre as a vehicle for political change. He is overtly didactic and clearly aims to teach audiences that Capitalism is bad; through the characters of Natella Abashvilli and the Fat Prince, who are only interested in their wealth and power. Brecht's message is a political one: one that followed Marxist ideology. By revealing the evils of a society in which there are classes (for example, the rich ladies being mean to Grusha in the caravansary), he promoted a classless society. (4)

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1.1.3 **Mark globally. Accept alternative responses that are relevant.**

| | |
|---|---|
| Candidate is able to accurately explain Brecht's overall dramatic aims. | 4 marks |
| Candidate is able to identify Brecht's aims in the examples they have provided. | 2 marks |

Brecht aimed to tell a story in as simple a manner as possible and he wanted to ensure that the spectators responded to the story in a logical and rational way. He wanted to engage them critically so that they could think intellectually about the issues being presented to them, and he employed many means to pull them back from their potential torpor. His plays were didactic; therefore, he wanted the audience to focus on the message and not be too swayed by emotion. (6)

1.2 **PERFORMANCE**

1.2.1 (a) **Candidates must mention 2 valid points. 1 mark per valid point.**

Brecht made use of generic names for many of his characters, according to their function in society or in the play. It was a means of distancing the audience from the characters and also highlighted stereotypes in society. Using generic names encouraged the audience to see the characters objectively instead of empathetically. (2)

(b) **Mark globally. Accept alternative responses that are relevant and demonstrate insight and creativity.**

| | |
|---|---|
| Candidate correctly identifies character traits. | 2 marks |
| Candidate provides evidence from the extract to justify character traits. | 2 marks |

For example:

She is miserly, as can be seen when she attempts to get more money out of Lavrenti than the original agreed-upon price. She also refuses to spend any extra money on the event, refusing to have the monk deliver the last rites; this makes her seem cold-hearted. She also comes across as manipulative when she threatens to reveal what the monk has been doing behind the tavern if he should mention the child. (4)

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(c) **Candidates may use prop/costume or acting gestus in their answer.**
**Mark globally and accept any valid points, as long as they are well motivated, linked to the character and show an understanding of gestus.**
**(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.)**

| | |
|---|---|
| Candidate describes appropriate acting/prop/ costume gestus ideas. | 2 marks |
| Candidate explains how their ideas reveal the aspects of the character. | 2 marks |
| Candidate reveals an understanding of gestus and its effect. | 2 marks |

For example:
The MOTHER-IN-LAW could wag her finger in an exaggerated manner at the MONK to indicate her threatening and manipulative demeanour. This would show her manipulative attitude rather than her feeling the emotion. She might also rub her hands together and smile cunningly to indicate her avarice at the thought of getting more money out of LAVRENTI than originally agreed upon when she says, 'Did we say seven hundred?' In this way the actress would externally reveal the character of the MOTHER-IN-LAW as opposed to emotionally becoming the character. (6)

1.2.2 **Note: the division of marks awarded to the content expressed above must be fluid.**
**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.**
**Credit answers that include staging ideas other than spass, music and ensemble elements.**

| **Structure:** | |
|---|---|
| Introduction that is focused on the question. | 1 mark |
| Use of paragraphs to sustain logic. | 1 mark |
| Conclusion that sums up the argument succinctly. | 1 mark |
| **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 spass, music and ensemble (a minimum of two of those three) to achieve his aims. | |
| Candidate provides clear and relevant staging ideas that incorporate spass, music and ensemble (a minimum of two of those three) within the extract. | |

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The use of spass would inject a sense of fun or silliness into the scene which would add an element of entertainment. While Brecht wanted his audience to be educated and think intellectually, he still wanted them to be entertained. Thus, spass could provide comedy but also engage the audience by getting them to think about an issue while laughing.

Candidates could find moments where slapstick or physical comedy could be used to break the tension of the scene.

Brecht also believed that music could be used to break tension or to work in juxtaposition to the mood of the scene. The audience would be more conscious of the music because it was not necessarily used to enhance the atmosphere, but rather to distance the audience emotionally. The effect would force the audience to question the inclusion of the music and therefore result in the audience viewing the scene in a more objective manner. Candidates could find opportune moments where the musicians could play a piece of music that did not match the mood of the scene or stood out and was incongruous. They would need to identify the mood and describe the music they would use, explaining how it would jar the audience.

The use of ensemble enabled Brecht to create tableaux as a form of gestus. They could be used to exemplify stereotypes and oversimplified characters. The CHORUS and MOURNERS could be grouped together; some jubilant because of the wedding and others in attitudes of mourning. Candidates could include ideas such as getting the MOURNERS to sing funeral hymns during the wedding. (15)

1.3 **SETTING**

**Markers must view responses globally. What follows is a guide only. Max 6 marks if candidates discuss only one of the two scenes. Creative and justified ideas must be rewarded.**

| | |
|---|---|
| Candidate makes appropriate choices with regard to the use of the stage space. | 3 marks |
| Candidate's choices uphold Brecht's intentions in their justifications. | 3 marks |
| Candidate demonstrates an understanding of each scene. | 2 marks |

Candidate must show an understanding of how Brecht preferred to suggest location rather than to depict it realistically. Award marks for the use of placards, projections, posters and the like. For example, they may want the performers playing the peasants and the petitioners to hold placards that reveal their plight in the downstage apron area, while a projection of an ostentatious-looking church building is projected on the back wall, highlighting the contrast between rich and poor. Candidate might suggest symbolic items to represent the setting, for example a blue cloth down the centre of the stage, beginning upstage and extending down the middle to the downstage area, thereby separating Simon from Grusha, highlighting the emotional gulf between them. (8)

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## 1.4 LANGUAGE

**Markers must view responses globally and should accept any valid, justified answer. Some guidelines are given below.**

| | |
|---|---|
| Candidate identifies elements of Brecht's language usage. | 3 marks |
| Candidate evaluates Brecht's use of language in achieving his intentions. | 3 marks |

- Brecht used language to highlight the messages he wished the audience to understand, for example the problems associated with a class-divided society.
- He targeted his use of language at the working class (the proletarian audience) and thus it needed to be clear and simple.
- Brecht used language to express the gestus of a character – for example, he made a distinction between the language of the upper class that was stilted and clipped, the language of the soldiers that was lewd and vulgar and the language of the lower class that was simpler but also made use of proverbs and idiomatic phrases. By making the distinctions overt, he emphasised just how divided society was.
- This juxtaposition of language styles (from the poetic to the prosaic or the comic) also brought into sharp focus the fact that society was divided along class lines.
- Brecht also made use of the third person in his plays. This served to reduce the amount of empathy an audience would feel, thus enabling them to remain objective and to think intellectually about the issues.
- The combination of song, narration and dialogue also served to lift the audience from their torpor and be reminded that it was indeed simply a play that they were watching. (6)

**[55]**

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## QUESTION 2 SOUTH AFRICAN THEATRE

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

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

**Note: You must select only ONE of the above texts and all answers for this question must be based on the text you selected.**

### 2.1 RELEVANCE, THEMES, MARKETING AND PREPARATION

2.1.1 (a) **Note: the division of marks awarded to the content must be fluid. The allocation merely serves to guide you. Some candidates may explain the relevance in greater detail or the themes in greater detail. Max 6 marks may be awarded for either aspect.**

| | |
|---|---|
| Candidate is able to identify the themes found within their selected play. | 4 marks |
| Candidate successfully explains why these themes are relevant to a Reconciliation Day celebration by linking the themes to contemporary South Africa. | 4 marks |

- *MY LIFE* – themes centre around teenage issues such as identity, freedom, longing to be accepted, to belong, the large distances between different cultures and generations and a demand for a better life for young people in South Africa.

- *SIZWE BANSI IS DEAD* – themes centre around 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* – themes centre around inhumane prison conditions on Robben Island, cruelty of prison wardens, racism, the hopelessness of prison life, and the apartheid regime. (8)

(b) **Accept any 3 valid points on style and any 3 valid points or 2 well-developed points on updating the language.**

STYLE:
- Colloquial language is used
- It is multi-lingual
- The play contains strong language
- It is narrative at times
- There are moments that allow for improvisation

UPDATING THE LANGUAGE:
Some suggestions for updating the language could be:
- An update would make the language more relatable with regard to current colloquial language.
- Depending on the target audience at the pupils' school, reducing or increasing the use of a vernacular would result in greater accessibility.
- Because the performance is taking place in a school environment, removing blasphemy and swear words would be a good thing.

Some suggestions for NOT updating the language could be:
- The play is part of the Protest Theatre canon and it would be disrespectful to change it.
- Audiences need to appreciate the play in its original form.
- The impact of the play would be reduced if changes were made. (6)

(c) **Treat each response on its personal merits. This question is creative and requires personal interpretation and must be marked accordingly. What follows below is merely a guide.**

| | |
|---|---|
| The candidate describes the space in detail. | 2 marks |
| The candidate accurately references TWO moments in the selected text and makes specific links to the requirements of the moments and how they could be met within their chosen space. | 6 marks |

(8)

(d) **Treat each response on its personal merits. This question is creative and requires personal interpretation and must be marked accordingly. What follows below is merely a guide.**

| | |
|---|---|
| Candidate provides a strapline that is interesting and attention-grabbing. | 1 mark |
| Candidate provides a relevant strapline that reveals the essence of their selected play. | 1 mark |

(2)

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(e) **Treat each response on its merits. This question is creative and requires personal interpretation and must be marked accordingly. What follows below is merely a guideline.**

| | |
|---|---|
| Candidate effectively explains why the strapline will attract attention. | 1 mark |
| Candidate effectively explains how the strapline reveals the essence of their selected play. | 1 mark |

(2)

(f) **Treat each response on its merits. This question is creative and requires personal interpretation and must be marked accordingly. What follows below is merely a guideline.**

| | |
|---|---|
| Candidate provides TWO appropriate details (an image/quote/blurb). | 2 marks |
| Candidate motivates for the inclusion of their additional details by linking their relevance to their selected play OR to the demographics of their target audience. | 2 marks |

(4)

2.1.2 **Treat each response on its merits. What follows below is merely a guideline.**

| | |
|---|---|
| Candidate explains the original creative process of their selected play. | 5 marks |
| Candidate explains the contemporary creative process of their selected play. | 5 marks |

The original creative process for each of the selected plays made use of the Workshop creation process. The collaborators were part of the creation of the script and the rehearsal process included the creation and fine-tuning of the script. The Workshop Theatre process does not confine the participants to specialised roles (director, actor or playwright). All participants have a voice in the process and decisions are made through consensus. The process will differ, depending on the nature of the content, the specific aims of the project and the particular people involved but there are certain phases that are recognisable, namely: The Idea/Intention phase, the Observation and Research phase, the Improvisation phase, the Selection phase and the Recording phase. The process is just as important as the end product in this case.

In 2020, the rehearsal process of the selected play that uses school pupils as performers with a director who is in charge will look very different to the original creative process. Having a director implies a hierarchical structure in that the director will have a particular vision for the final production. The director will use the rehearsal process to direct the pupils in such a way that his or her vision will be achieved. It is a less democratic process. Also, the reasons for performing the

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play will be different to that of the original. Each play was originally created to effect a change in society. A contemporary performance of the plays for a Reconciliation Day celebration would have a different slant that the director would need to bear in mind. The rehearsal process of the contemporary production would focus on using the already-printed script, making slight adaptations to make it more accessible for a contemporary audience, blocking it and polishing the performance. The pupils would have to understand the original intent and do some research, but it would not be for the purpose of creating new material; it would rather be for them to understand the style and the sociopolitical context of the time in which it was written. The focus would be more on the end product than the process. (10)

## 2.2 SOCIOPOLITICAL CONTEXT

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

**Each response should be treated on its own 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 in the body of the essay. | 1 mark |
| **Content:** | |
| Candidate understands the idea that their selected play is political through an explanation of the particular sociopolitical context. | |
| Candidate explains how the characters in their selected text experience the sociopolitical context in which they find themselves and how they are used to convey the political intentions of the playwright. | |
| Candidate justifies the explanation with relevant and appropriate examples from their South African text. | |

*The Island*

- set in South Africa during the 1970s
- during the Apartheid regime when 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

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*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 to 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 when 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 they dominated 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 in a certain area
- the passbook was also known as a *dompas* (15)

**[55]**

**110 marks**

## SECTION B DRAMATIC ANALYSIS

## QUESTION 3 ESSAY

**This question interrogates how the play is taken from page to stage, based on the playwrights' intentions. A solid understanding of the styles of each play is required and candidates must show their understanding of the staging and acting requirements of each play and how they work together to achieve the playwrights' intentions.**

**The essay must be marked globally on its merits, but candidates must address all three bullet points. It is quite likely that the playwrights' intentions will be integrated in the candidates' discussions of staging and acting style.**

### PLAYWRIGHTS' INTENTIONS

| ***THE CAUCASIAN CHALK CIRCLE*** |
|---|
| • Brecht criticised conventional theatre, namely *realism*, and eschewed its principles and conventions as he believed it encouraged passivity in the audience.<br>• He wanted to effect social reform with his theatre and focused on theatre as a vehicle for political change.<br>• He was a Marxist and saw theatre as a political tool. Thus, he used his plays to highlight his Marxist ideologies by showing the evils of a Capitalist society in which there were great class divides.<br>• Through his plays, he wanted to reveal the devastating effects of war, how corrupt governments led to the suffering of the masses and he wished to promote the goodness in humanity.<br>• He believed his plays should be didactic and he intended to teach moral lessons through them.<br>• He wanted to tell a story in as simple a manner as possible so that audiences would easily understand the lesson being taught through the story.<br>• 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.<br>• Brecht wanted his audiences to respond intellectually to his plays and to think critically about the issues he presented in his plays. |
| **SA PLAYS** |
| • All three plays can be seen as protest plays and therefore the aims of Protest Theatre apply.<br>• The plays aim to create an awareness of sociopolitical problems.<br>• They highlight topical issues.<br>• They educate audiences on problems in society.<br>• They aim to affect some kind of social reform.<br>• The protest element does not have to be overt and violent: simply portraying the absurd actions of individuals on stage can elicit a strong emotional response from an audience that will bring about change.<br>• The playwrights intended for the audience to be emotionally connected to the characters so that they would be moved by what they witnessed and effect change.<br>• Relevant examples must be given from the specific text studied. |

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## ACTING STYLE

| ***THE CAUCASIAN CHALK CIRCLE*** |
|---|
| • Brecht's characters are constructed as types and are representative of their social and political function in society. Therefore, a specific style of performance is required to demonstrate this and achieve Brecht's aims.<br>• Brechtian actors demonstrate the role rather than become the character.<br>• Actors must have a sense of detachment between themselves and their characters.<br>• They use both presentational and representational acting.<br>• Brecht was influenced by both Chinese and Japanese Theatre and thus encouraged his actors to make use of stylised gestures.<br>• A Brechtian actor breaks the fourth wall (in the case of The SINGER) and addresses the audience.<br>• They may be required to play an oversimplified or stereotyped character with a generic name (for example The COOK or The FUGITIVE).<br>• They employ the technique of gestus to provide an external show of their character's attitude or emotion.<br>• Brechtian acting incorporates mask work as many of his characters use half masks.<br>• Actors are required to play multiple roles.<br>• Brechtian actors need to be vocally versatile as he made use of song in his plays. |
| **SA PLAYS** |
| • The plays have elements of oral tradition in that storytelling is evident.<br>• There are elements of Poor Theatre.<br>• The plays are actor-centred – very reliant on the physical and vocal skills of the performers.<br>• A broad physical theatre acting style is required.<br>• Close and intimate spaces are used and therefore proximity encourages an intimate relationship.<br>• Raw and energetic.<br>• Minimal resources: functional costumes and multifunctional props.<br>• Fast-paced and hard-hitting.<br>• Loud, physically energetic and presentational.<br>• Direct contact with the audience.<br>• Absolute physical and vocal control is required so that total transformation of characters is possible.<br>• There is a focus on the skills of the actor to create the environment of the play.<br>• Relevant examples must be given from the specific text studied. |

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## STAGING

| ***THE CAUCASIAN CHALK CIRCLE*** |
|---|
| • The staging was completely anti-illusionistic. Brecht wished to remind his audience constantly that they were watching a play and not a 'slice of life'.<br>• 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.<br>• He was influenced by constructivism and thus scaffolding or industrial-looking sets were constructed.<br>• He used placards, posters, and projections on screens to impart information to the audience or to add emphasis to the themes portrayed on stage.<br>• 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 characters' social status in relation to the others very clearly.<br>• 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.<br>• Brecht made use of props by using them to indicate characters' social status, i.e. prop gestus.<br>• Costume would indicate characters' social function and their class. |
| **SA PLAYS** |
| • Symbolic staging style.<br>• Simple (not simplistic) staging style.<br>• Minimalist (with regard to set, props and costumes).<br>• The plays demand a simple, even stark approach to staging.<br>• There are elements of Poor Theatre: use of non-traditional space, close actor/ audience relationship to create a confrontational debate with audience and not allow them to be passive.<br>• Basic lighting would be used as the focus is on the actors.<br>• Costume and make-up might be realistic to emphasise the sociopolitical context of the characters.<br>• Relevant examples must be given from the specific text studied. |

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## CONTENT RUBRIC

| MARK | | /30 | |
|---|---|---|---|
| **A+ 90%+** | | **27** | Brilliant, shows clear insight into 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. |

**[Content: 30]**

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**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 sets 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.<br><br>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. |

**[Structure: 10]**

**40 marks**

**Total: 150 marks**

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