NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2021

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.

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SECTION A PLAYS AND PERFORMANCE IN CONTEXT

QUESTION 1 *THE CAUCASIAN CHALK CIRCLE* – BERTOLT BRECHT

1.1 SCENE ANALYSIS AND TERMINOLOGY

1.1.1 ***Epic Theatre*** is a form of didactic drama presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation. Epic theatre is episodic and didactic in nature and does not persuade the audience in a certain direction but encourages individual critical opinion.

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

Spass literally translates as 'fun'. Brecht wanted to make his audience think. He realised that while we are laughing we are also thinking. Even if the message itself is serious, Brecht realised that comedy could be an excellent way of engaging the audience and encouraging them to think about issues.

Spass was also an excellent way of breaking the tension. Brecht needed to break rising tension to stop the audience from following characters on their emotional journey. It might be used in the form of a comic song, slapstick, physical comedy or even a stand-up routine. It is 'silliness' in effect, but often makes strong social comment in the way it is used in the treatment of a serious subject.

Historification is an essential element of *alienation*. Brecht uses the technique of *historification* to further estrange his audience. The 'play within a play' means that TCCC is set in both the Soviet Union and medieval Georgia in the town of Grusinia. The audience cannot relate to the time period and that is how Brecht creates the distance necessary for critical analysis of the on-stage action.

Brecht combines this setting with the anachronistic, communist, Marxist approach and message of the play, and these are the concepts Brecht wanted his audience to think about. He distances the audience by making the setting unfamiliar.

Learner has given clear explanations of THREE Brechtian terms.	

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1.1.2 Grusha is going to marry Jussup so that she can be "respectable" and provide Michael with a father.

The learner has explained clearly why Grusha intends to marry Jussup.	

1.1.3 Grusha has faced many challenges; she risked her life by taking Michael after Natella had abandoned him, she pretended to be a lady to try and get them a lift on a carriage with some upper-class women, she abandoned him to a farmer and his wife thinking they would be able to care for him better than her, she hit the ironshirt over the head so he did not abduct Michael, she risked the two-thousand-foot deep abyss to escape the soldiers, and finally she managed to reach her brother only to be treated badly and sold off as a "wife" so she was more respectable.

Learner has explained two other challenges Grusha has faced before this scene.	
The examples suggested are appropriate and clearly explained	

1.1.4 The learner must explain how this scene brings entertaining comic relief and satire to the play, ridiculing the behaviour of the drunk monk, the cowardly husband, the greedy and deceitful mother-in-law and the paradox of having a wedding and a funeral simultaneously in a scene. The scene reinforces the simple and honest values of characters like Grusha in comparison with this society. The exaggerated acting style is also part of the comic skill of the scene. Brecht wanted to highlight the corruption and deception that exists in capitalist society. Mention can be made of *Spass* in the answer.

Learner has explained why this scene was included by Brecht.	
The explanation given is accurate and clear.	

1.1.5 Religious hypocrisy; cowardice in Jussup avoiding going to war; greed; deceit; society's sexist attitude to women in demanding they are married to be accepted. Brecht rejected any behaviour that created inequality.

Learner has identified examples of Brecht's criticism of different constructs in society.	
Learner has explained why these issues are important to Brecht.	

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1.1.6 **ALIENATION/VERFREMDUNGSEFFEKT**

The term *alienation* is a translation of Brecht's *Verfremdungseffekt* which we understand as to 'make strange'. The destruction of illusion. The audience knows it is a play and that they are watching a particular story for a particular reason. Brecht used this technique to make the audience think. Brecht aimed to make extremely mundane concepts appear strange and unfamiliar on stage so that the audience has to think about them, to be engaged in the performance and feel passionately about the issues being presented and question the conventions they hold about those concepts. For example, Brecht wants us to question motherhood and ownership. Motherhood is such a familiar concept to us that when the child is presented by a doll on stage we are immediately distanced emotionally, and thus able to think critically about the issues surrounding the child. Alienation distances the audience from the stage action and prevents them from identifying with or becoming so emotionally enraptured by the characters that they do not criticise or question the characters and their actions.

Learner has given a clear and concise definition of the term *Verfremdungseffekt*.	

1.1.7 Examples of *Verfremdungseffekt*:

- the monk's ramble about death and marriage
- the rhyming verse of the peasant's song
- the behaviour of the 'dying' Jussup
- the mother wanting her son to die so she doesn't have to bake more cakes

Learner has identified a moment of *Verfremdungseffekt* in the scene.	
The learner has explained how it enhances Brecht's intention as a playwright to 'make strange' and break the theatrical illusion.	

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1.2 STAGING

1.2.1 The prologue is important because it introduces:

- Brecht's Marxist beliefs
- the theme of ownership and who is more deserving of owning the land
- the role of the collective must outweigh that of the individual
- the play within the play which is part of the *Verfremdungseffekt*
- the arrogance and ignorance of the ruling party in understanding the working class
- the important theme of "things belong to those who treasure them" or "who deserve them" which relates to the farmers in the prologue and to Grusha and Michael

Learner has, as director of the play, explained the importance of the prologue.	
The learner understands why it is a significant point in terms of Brecht's intentions as a playwright.	

1.2.2 Brechtian staging:

- placards or signs
- song
- musicians on stage
- costume
- fragmented set design
- masks
- lighting is bright and house lights up
- stereotypical, exaggerated characterisation

The learner has suggested clear examples from the picture.	
The learner has provided a clear motivation for the examples provided.	

1.3 AUDIENCE RESPONSE

Brecht believed that theatre was a type of social engineering. He wanted his audiences to think and judge critically before they became emotionally engaged. He did not want his actors to lead his audience to a predetermined way of responding, but for them to make their own decisions and come to their own conclusions.

Rather than sit as passive observers, Brecht encouraged his audiences to self-reflect and consider their own societies and lifestyles. For example, the behaviour of the rich ruling class is arrogant and obscene – one can draw the conclusion that capitalism encourages greed and corruption. So, even though we may laugh and be entertained by the exaggerated behaviour of the ruling class, we also realise how inhumane and brutal they are because of the system they live in.

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Learners must RELATE the question to both GRUSHA AND AZDAK to demonstrate how Brecht both entertains and encourages his audiences to draw conclusions through critically judging their behaviour. Ideas must be substantiated with examples from the text.

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 demonstrates a clear understanding of Brecht's intention to make his audience make personal choices and decisions.	
Learner has explained how GRUSHA and AZDAK are used to demonstrate Brecht's intention of both entertaining and allowing us to draw conclusions.	
Learner substantiates with clear and relevant references to the text.	

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

QUESTION 2 SOUTH AFRICAN THEATRE

2.1 POOR THEATRE

2.1.1 Grotowski coined the term *poor theatre*, defining a performance style that rids itself of the excesses of theatre, such as lavish costumes and detailed sets (hence 'poor'). *Poor theatre* pieces centre on the skill of the actor and are often performed with only a handful of props and minimal sets.

Acting in the style of *poor theatre* places emphasis on the physical and vocal skill of the performer and uses props for transformation into other objects, sometimes of great significance. Grotowski's work involved an intense exploration of the relationship between actor and spectator – his aim was to eliminate the division between actor and audience, creating a communion between the two.

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Each of the South African plays studied in this section reflect *poor theatre* principles.

- simple and minimal set
- costumes are functional and not ornate
- performances are actor-based
- strong storytelling techniques are used
- direct communication with audience
- space is non-traditional
- physical and vocal skills of the actor are demonstrated in various ways

Learner has provided a clear explanation of the term *poor theatre.* The explanation is detailed.	

2.1.2 (a) Grotowski was against the lavish theatrical sets of his time and wanted the actor to be seen as *holy* and unadorned. The actor was seen as spiritual and created a special communion with the audience and was able, through his use of vocal and physical skills, to create his own *environment*. The actor can be used as a *prop*. Grotowski's definition of the theatre is "what takes place between spectator and actor". He writes that theatre "cannot exist without the actor-spectator relationship of perceptual, direct, 'live' communion". To focus on this horizontal relationship between the actor and the spectator, Grotowski calls for a *poor theatre*, a theatre stripped of all superfluous elements, such as set, costumes, props, and make-up. He calls his way of proceeding a "via negativa – not a collection of skills but an eradication of blocks" to full expression of the spirit through the body, leading to a *trans-lumination* in performance in which "the body vanishes, burns, and the spectator sees only a series of visible impulses".

The pinnacle of performance is the *total act*, the moment during the actor's performance *score* in which he completely reveals himself to the spectator. Grotowski writes, "In the most important moment in your role, reveal your most personal and closely guarded experience". The total act is "the act of laying oneself bare, of tearing off the mask of daily life, of exteriorizing oneself … It is a serious and solemn act of revelation." "If the actor performs in such a way, he becomes a kind of provocation for the spectator." "The spectator understands, consciously or unconsciously, that such an act is an invitation to him to do the same thing." As Grotowski continues, "This act could be compared to an act of the most deeply rooted, genuine love between two human beings … it is all a question of giving oneself. One must give oneself totally, in one's deepest intimacy, with confidence, as when one gives oneself in love." This is both a biological and a spiritual act. "This 'self-sacrifice' of the actor's entire being through the medium of his body in performance is," Grotowski writes, "the essence of the actor's vocation." (*Towards a Poor Theatre*)

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The total act is the source of the actor's holiness.

Learner understands the term *holy actor* clearly.	
Learner explained what the term means.	

2.1.2 (b) Learner must choose and describe the specific moment from their chosen text that demonstrates the principles of the *holy actor* for example:

The Island
- the telephone call using tin mugs, the blankets, the bucket, etc.
- the opening sequence working in the quarry

Sizwe Banzi is Dead
- the creation of the photo studio and the family photograph
- the Ford Motor Company visit
- creation of multiple characters by Styles

My Life
- the stories are entirely actor-based with no use of props, costume, set, etc.

Learner has selected an appropriate scene that demonstrates the *holy actor* principles as stated in Question 2.1.2 (a).	
Learner has explained and described clearly HOW and WHY this moment demonstrates the *holy actor* principles.	

2.2 **STAGING**

2.2.1 Learner has selected appropriate skills for a performance in a *poor theatre* production, e.g.:

- vocal skills – verbal dynamics, accents, multiple characters, etc.
- physical skills – use of physical characterisation to create character
- strong dramatic and comic skills
- able to work in a team and collaborate
- understanding of the socio-political context of the play
- energy, focus and concentration
- song and dance

Learner has explained what type of acting skills are needed for their production.	
The learner has used the text to illustrate how these skills are used in specific moments.	

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2.2.2 Treat each response on its individual merits.

These plays require a close and confrontational relationship with its audience and deliberately eliminate the fourth wall to do this. The plays involve an intense exploration of the relationship between participant and spectator; their aim was to eliminate the division between actor and audience, creating a communion between the two. They believed the spectator was not a passive participant but an essential part of the theatrical experience. This means the audience has to bear witness and respond to the action on stage. In South African political theatre, it was a *call to arms* and a demand for action against the tyrannical apartheid regime.

Learner has explained what type of actor/audience relationship would be appropriate in their production.	
The learner has justified their explanation.	

2.2.3 This is a personal response to a stimulus but there must be evidence that the learner has an understanding of how themes are reflected in the picture and whether or not the poster is appropriate for that particular play. For example: belonging, identity, joy and freedom in *My Life*.

Learner has explained whether or not the poster highlights core themes of the play.	
The explanation is supported with clear explanations and relevant examples from the text.	

2.3 Treat each response on its individual merits.

Each quote is spoken at a climactic moment in the play when there is a shift in emotion as the conclusion is imminent.

- Riana's words illustrate that she will not allow her life to be held ransom to her present circumstances and that she will survive and make something more of her future. The racist names she has been called, and the desperate conditions she lives in at home have made her even more determined to become a survivor rather than a victim.
- Buntu is trying to convince Sizwe that he must give up his identity and live as Robert or suffer the consequences of being in the city without permission to work. Unless Sizwe is willing to take this pass book, he will become another statistic in jail. Trouble (the police) will catch up with him eventually – he has no choice. Buntu is far more streetwise than Sizwe and even though Robert feels he lacks compassion and empathy for the dead man, he is teaching him to survive.
- Winston is coming to terms with the fact that John is leaving soon and that he will have to survive on his own – the only way he can manage this emotionally is to start to forget John or else it will destroy him. He can only count to "1" because if he tries to count the long years ahead of him on Robben Island, he will lose all hope and become like Harry in the quarry. He is treading the fine line of "the hell of hope and the hell of despair".

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Structure:	
Introduction that is focused on the question.	
Use of paragraphs to sustain logic.	
Conclusion that distils the essence of the discussion within the body of the essay.	
Content:	
Learner has explained why the quoted words were spoken and in what context.	
Learner has understood how they reflect the core message of the play.	
The learner has understood how these words create a better understanding of the playwright's intentions.	

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.

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SECTION B DRAMATIC ANALYSIS

QUESTION 3 ESSAY

The essay demands the learner considers carefully the concept of *protest theatre*.

The essay asks candidates to examine whether or not the two plays they have studied could be regarded as examples of *protest theatre*.

They are required to focus on STYLE, THEMES AND specifically SOCIO-POLITICAL ISSUES and CHARACTERS.

All the chosen texts criticise the status quo and use satire, comedy and drama to protest about issues in their society, i.e. apartheid and its legacy in the South African texts and capitalism in *The Caucasian Chalk Circle*.

The act of *workshopping* in the creative process in *The Island* and *Sizwe Banzi is Dead* is also an act of protest as it was a collaborative and democratic effort between people of colour.

PROTEST THEATRE

In 1976, at the height of apartheid, the Market Theatre opened in Johannesburg. During this time, productions focused on *protest theatre*. Plays about the struggle of the people under the apartheid laws were aimed at the awareness of the mainly white audiences. Laws stipulated that black people were now allowed in theatres, cinemas or any other public place in white areas.

Plays from the pens of Athol Fugard, Pieter Dirk Uys, Gibson Kente, Mbongeni Ngema and Percy Mtwa featured regularly on the stages of the Market Theatre. **White South Africans, suddenly, became more aware of the unfair practices towards black South Africans**. Theatre was being used to change politics.

Protest theatre, specifically in South Africa, was used as a voice for the voiceless and to protest political, social and economic inequalities. By making people aware, you can advocate for change – theatre for liberation and resistance.

Human rights are the universal rights held to belong to individuals by virtue of their being human; encompassing civil, political, economic, social and cultural rights and freedoms, and are based on the notion of personal human dignity and worth.

These dramas and theatre productions were created to give voice to injustice.

They aided in giving visual and oral expression in assimilating negative feelings.

They were aimed at evoking awareness of the issues in the public and in all who saw the performance.

Laws and events that were covered in *protest theatre* in South Africa included – the Pass Laws, the Group Areas Act, Bantu Education laws, homeland policy, the Sharpeville Massacre and forced removals.

"*Every African outside the Bantustan areas who is over the age of 16 must carry a pass book, a booklet containing a set of documents. Pass books immediately identify their holders to any official; they show at a glance whether they have a right to be in a particular*

area; whether or where they are employed; whether they had paid their taxes. A list of what the pass book contains indicates its scope and power as an instrument of control."

This observation was made by the International Defence and Aid Fund for Southern Africa.

Blacks were not free to move about the white man's towns since they were presumed to be criminals unless they had a pass to prove the contrary. But even if they did, they were not allowed to be out on the streets after a certain hour of the night without a piece of paper signed by a white person showing they were not vagrants.

This pass law was one of the chief themes of *protest theatre* during apartheid South Africa.

STYLE

The style of *protest theatre* is confrontational and demanding on the audience. The 4th wall is often down so direct communication can occur between actor and his audience. This reminds the audience that they are watching a play, and encourages them to consider their own worlds and highlights issues that the playwrights want us to be aware of in society.

In ***My Life*** the characters directly address the audience, sharing their stories, and by creating this intimate relationship, we are drawn into their worlds and they challenge our preconceptions about teenagers in the new South Africa.

Likewise, in ***Sizwe Banzi is Dead***, Styles shares his stories with us as if we are his friends, and when Buntu enters, we have already established a strong rapport with Styles and understand his resentment of the system.

During the performance of Antigone in ***The Island***, both Creon and Antigone address us directly. John and Winston are both in prison for having protested, and they continue in their protest by producing Antigone which mirrors their own feelings of frustration and injustice, living in a dictatorship of a government.

In ***The Caucasian Chalk Circle***, the *epic style of theatre* that breaks the theatrical illusion is part of the protest style, reminding the audience that they are watching a play and that they need to think critically and not just be entertained.

SOCIO-POLITICAL THEMES

- In ***The Caucasian Chalk Circle,*** Brecht protests about many social constructs of the capitalist system; law and justice, ownership, religious hypocrisy, dehumanising of soldiers in war, class distinction, courage and loyalty, politics, greed, etc. He uses Azdak as a satirical theatrical device to show the perverse nature of the law and how it can be manipulated. Through the use of his *Verfremdungseffekt* he forces the audience to think critically and re-evaluate their own worlds so that change can occur. The theme of *things belonging to those who treasure and deserve them* applies not only to the peasants and their land in the prologue but also to Grusha and Michael.
- ***My Life*** consists of protests about teenage issues such as identity, freedom, longing to be accepted, to belong, etc. The play asks the audience to be non-judgemental. There is protest about the large distances between different cultures and generations. It ultimately demands a better life for young people in South Africa.

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- ***Sizwe Banzi is Dead*** protests about labour laws, pass laws, racism, the brutality of apartheid laws, the dehumanising effect of being identified as a number and having to give up your name to guarantee employment, the need to belong and support a family. Styles have found ways of making his life more bearable by creating illusion in his studio.

Styles' description of his relationship with his clients and the way he handles them symbolises democracy. In his business, Styles' clients have freedom of expression and choice. He recognises the existence of his clients and observes their right to pursue and achieve their dreams. This is in sharp contrast to what the apartheid system is doing just outside his studio door, where blacks are not recognised as human enough to be treated as equal to whites. In the streets, the system dictates to them how they should live their lives – this highlights the protest elements of the play.

[<https://openaccess.leidenuniv.nl/bitstream/handle/1887/18077/z-Totaal-klein.pdf;sequence=1>]

- ***The Island*** protests against inhumane prison conditions on Robben Island, cruelty of prison wardens, racism, the hopelessness of prison life, etc.
- The issues that each play deals with are relevant today because they deal with universal issues and remind us never to forget our past if we are to forge a better future.
- The themes of the individual's right to freedom and identity and to survive against the odds are fundamental to each text. All three demand the audience to reflect on their own lives and consider change.

CHARACTERS

- All five characters in ***My Life*** – Heather, Busi, Riana, Gamy and Shoki are representative of the youth of the New South Africa – each character has a specific approach to their future in SA, and their background and culture influence their attitude. They are young and impressionable.
- Styles plays many characters in his stories in ***Sizwe Banzi is Dead*** – examples are his description of the incident in the Ford Motor Company, and the family who come to have their photograph taken in his studio. Buntu is still naïve and doesn't realise that by taking the pass book, he creates a new life and identity which is more important than his name. The changing of the pass book photograph is an act of defiance and protest in apartheid South Africa.
- John and Winston are much like Vladimir and Estragon in Godot – co-dependent and brothers in every sense of the word. Their friendship is tested but remains strong to the end. The character of Hdoshe, although not seen, is a dark apartheid force that is constantly present. Antigone and Creon allow John and Winston to "escape" through the joy of performance. The similarities between Antigone and Winston's plight create the power in the play. This friendship is actually a form of "protest" in itself, it is constantly under threat by the dehumanising treatment of Hdoshe but the deep loyalty and bond of the men is unbreakable.
- The characters in ***The Caucasian Chalk Circle*** all represent types of social class – the upper classes represent the ruling class who is ignorant, brutal and arrogant and the play is a protest against this type of leadership/government. For example, Natella, Fat Prince, Grand Duke, and the doctors and lawyers – their use of costume and *Gestus* will highlight their social attitude and status. Both Grusha and Azdak are part of Brecht's protest in his play – Azdak is constantly protesting about war, greed, the corruption of law. His delivery of justice to the poor is done through rather devious and innovative means. This is a form of Brecht's protest against the capitalist corruption of state institutes. In the final scene, Grusha has transformed into a much stronger and resilient woman who is willing to fight and protest against the injustice of giving up Michael.

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[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**	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+	**8**	**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+	**4**	**3**	Worse than FF. Little knowledge, no argument. Expression poor, no structure. No attempt to answer the question.
H 0+	**0**	**0**	Answer does not relate to the question. No or very little attempt to answer the question.

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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 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.

Total: 150 marks

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