



ENGLISH A1

**HIGHER LEVEL
PAPER TWO**

Candidate A

14 November 2005 (morning)

INVIGILATOR ONLY:

Candidate absent

INSTRUCTIONS TO CANDIDATES:

- Before the examination, check the details in the box above. If any detail is incorrect, inform the invigilator of the examination.
- At the end of the examination, complete the candidate box below with the section(s)/questions(s) answered. If all questions have been answered, state ALL.
- Write down your candidate session number on the front of each answer sheet you have used.
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CANDIDATE		EXAMINER	TEAM LEADER	IBCA
SECTION OR OPTION	QUESTION			
	5 (A)			
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Example

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ANSWER SHEET
FEUILLE DE RÉPONSES
HOJA DE RESPUESTAS

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AB02

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Question
Question
Pregunta

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Gore Vidal once said "a talent for drama is not a talent for writing, but is an ability to articulate human relationships". In this way all dramatic works can be said to be universal and timeless, in that the thread common to all humanity is our involvement in and fascination with such ~~human~~ relationships. The shared experience which is witnessing drama in performance lends itself to ^{an} appreciation of this fact. However, by nature, dramatic works must also be specific to a place and/or a time. Two playwrights that have explored the range of possibilities ~~and~~ of specificity and universality are Ariel Dorfman and Athol Fugard, in their plays Death And The Maiden and Sizwe Bansi Is Dead. While both plays demonstrate an obviously specific



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Setting and situation, further examination of the ideas and meaning behind them both uncovers ~~universe~~ a universal message for humanity.

~~Analysis~~ Dorfman's stage directions indicate that the setting of Death And The Maiden is "probably Chile". The central conflict revolves around the three characters, Paulina, Gerardo and Roberto. Over the course of the play we come to learn of ~~the~~ Paulina's experience under the dictatorial regime of the time ~~fifteen years ago~~ she was subjected to brutal rape and torture at the hands of a doctor who enjoyed performing such acts to the sound of the Schubert quartet "Death and the Maiden." Fifteen years later her ~~husband~~ idealistic lawyer husband Gerardo has been named to the ^{"truth and reconciliation"} commission that will investigate the acts that ended in "death or presumption of death". ~~The~~ ~~is~~ ~~set~~ ~~Paulina's~~ Paulina's world is irrevocably altered when her husband brings to their marital home the man Paulina





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believes was her torturer all those years ago. The arrival of Roberto forces Paulina to confront the lingering ^{effects} ~~scars~~ of her incarceration, ~~and to choose a path that would lead her to a life of pain and suffering.~~ She chooses the path of retribution, seeking validation ^{for} ~~of~~ her years of agony, and proceeds to try Roberto while holding ~~her~~ ^{him} against his will. The three characters can be likened to a microcosm of Chilean society; Paulina representing the disenfranchised victims, Roberto the perpetrators of injustices, and Gerardo ~~the~~ those who would leave the past behind and look to the future: "We'll die from so much past, so much pain and resentment!"



~~Minna~~ Sizwe Bansi Is Dead considers a similarly specific and limited group of characters dealing with the effects of systematic repression ~~by~~ by the ruling government. From Styles' opening monologue, audience members gain awareness of the challenges of daily life for a black man under Apartheid. Apartheid was racism made law: a system which dictated down to the very last detail how black people were to live, work and die. Their "dompas", or dumb-passes as they became known, became the method through which such control was enforced. ~~There~~ We meet the protagonist, Sizwe, as he enters Styles' photographic studio. Hesitant and ill-at-ease, ~~we~~ we initially come to know him as Robert Zwelinzima of 58 Mapija Street. However, as ^{Styles takes} the "movie" picture ~~is taken~~ of Robert/Sizwe, and the camera flash illuminates him with a single spot, Robert/Sizwe begins to narrate a letter to his wife, Nowehu, and the ~~entire~~ picaresque journey that preceded this moment ~~is~~ is revealed to the audience.





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Sizwe Bansi has come to Port Elizabeth from Ciskei Bantustan seeking work; however with his pass-book not in order he has been ordered back home. Sent to Buntu, ~~where he meets~~ a man ~~well known~~ ^{well known} for helping people, so much so that ^{he is described as thus:} "if he was white they'd call him a liberal", Sizwe's plight seems impossible, ~~however~~ ^{until} with the discovery of the body and pass-book of Robert Zwelinzima, ^{and} a temporary alleviation of his problem becomes a reality. ~~By assuming the identity of~~ ^{the} ~~temporal~~ ^{temporal} nature of his solution is painfully clear to the tragically ~~wise~~ ^{wise} Sizwe, as he talks to Buntu "Stay out of trouble? Impossible, Buntu. Our skin is trouble."

Despite these highly specific situations, settings and characters, both playwrights have ~~given their works a universal~~ intentionally broadened the scope of each works' application. Dorfman's stage



directions state that although the country is probably Chile, it could be any country that has "given itself a democratic government after a long period of dictatorship." Death And The Maiden arose as part of Dorfman's attempt to put into words the entire struggle of a nation, ~~and~~ the ~~struggle~~ "conflicts that were hidden just below the surface of a nation".

Fugard's play gains universality through the allegorical connotations of ~~the~~ the characters' names. In Xhosa, "Sizwe Bansi" can be roughly translated to mean "the people are strong" and "Buntu" to mean "humankind". These ideas are mirrored in ~~the~~ Fugard's portrayal of his characters as simple people, dreaming only of living a life of dignity. The immense pleasure of small victories is expressed by styles when describing his studio. "Do you know what it is? To stand straight in a place of your own? To be your own."



giant mirror descends, and Mozart's quartet is heard. "selected slowly moving spots flicker over the audience.", picking out two or three people at a time, moving up and down rows. The mirror forces audience members to undergo literal reflection, with the aim of encouraging both the metaphorical ~~use~~^{form} also.

Dorfman subtly encourages audience members to consider themselves and their actions in light of the ~~bottom~~^{message} of his play.

Neither Dorfman nor Fugard present neatly packaged conclusions for audience members to passively receive. Rather, both employ the Brechtian technique of alienation, whereby each playwright presents the familiar world in an unfamiliar way. In doing so, they provide a vehicle through which audience members may form new judgements about themselves and the world in which they live, ~~and~~ judgements upon which they will hopefully act outside the theatre.





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The ultimate universality of these two plays ~~is derived from their subject matter - they~~ ^{is derived from their subject matter - they} illustrate the depths to which ~~humanity~~ ^{humanity} can sink in ~~the~~ their treatment of fellow human beings. This is a theme that has recurred throughout almost every place and time, ^{thus,} despite ~~being~~ ^{being} highly specific ~~in nature~~ in nature, ~~as~~ Death And The Maiden and Sizwe Bansi Is Dead transcend their respective settings through their ^{on theatre-goers.} impact. Both plays invite understanding, - even compassion, - and encourage the constructive process of critical appraisal, both of self and society, ~~thus incorporating~~ ~~specifics~~

