

A LEVEL
Teacher Guide

DRAMA AND THEATRE

H459
For first teaching in 2016

Woza Albert! – Percy Mwta, Mbongeni Ngema and Barney Simon

Version 1



Woza Albert!

by Percy Mwta, Mbongeni Ngema and Barney Simon

Summary

Before considering a summary of this 'What if' satirical play about the Second Coming of Jesus Christ into apartheid South Africa, it is important to note from Yvette Hutchison's introduction to the text that it is constructed in what she called 'recognisable African episodic mode which is suggestive rather than realistic' and is 'evocative rather than realistic.'

Therefore it is fair to style the sections as episodes as much as scenes. In the opening one, a Brechtian style set with costumes visible for changes is established; the basic clothes actors wear (allowing their bodies to be the main expressive tool) and an elastic clown nose round their necks for playing elite white men are described.

The two actors are Mbongeni and Percy who multirole throughout and are the original creators of the piece, later worked on by Barney Simon. For a summary, it is simpler to describe what happens in each episode rather than as a display of characters in a complex plot.

They mime a jazz band, playing all the instruments between them, which leads to applause and a warm glow of 'beautiful musician' and 'beautiful audience' but at once we are brought up by a reminder of the Passbook laws that were a hallmark of the apartheid regime where any error or failure to carry it would put the person in jail.

Albert Street was the location of the government office where black people had to apply for passes and where they waited for work. There is a questioning of a black man by a white policeman in a patronising, insulting style typical of how it was in South Africa in the apartheid era.

In the second scene/episode, both actors are in prison on Robben Island (the high-security institution where the regime kept its political prisoners) singing a prison song of a woman's longing for her man followed by an example of a demeaning cell inspection which required prisoners to expose their behinds to prove they were hiding nothing.

The next section is still in prison where Percy is singing in his sleep about Morena (Jesus) watching over him. Mbongeni rejects the notion of the Saviour in their prison as 'bulls***', which is a theme that replays later.

Scene Four is still in prison at suppertime which provides an opportunity to demonstrate the kind of bullying done by one inmate (Mbongeni) to another. Percy thanks God for his food which earns the contempt of his cellmate.

In the fifth scene they are on a train where Percy reads the Bible aloud, Mbongeni a newspaper. Mbongeni plays the man who is offended by religion and mocks the notion of Jesus in South Africa again.

The next short episode sees Percy as the (white) Prime Minister announcing the arrival of Jesus Christ in their country and urging the famous people, who helped the campaign against apartheid by boycotting South African sports events, to stay away as they now have Morena.

And the next is a satirical, imaginary quote from the dictator of Cuba about the arrival of Morena thereby asking who is playing the part, 'Ronald Reagan?' The next is even briefer with Mbongeni dancing and playing bongo and asked what he would say if Morena walked through the door – 'fok off, man!'

In Scene Nine Percy is a street vendor selling meat in the open air heat; Percy a boy sent to buy. It seems as if Mbongeni wants the boy's mother for private activity and we have an imaginary TV interviewer introduced who is following the 'Morena in South Africa' story.

This image of a TV interviewer goes into the next episode where Mbongeni is an old woman scavenging for food among the garbage who claims delight at Morena in their country; 'there will be lots and lots of parties.'

In the next amusing section, Percy has become a barber cutting Mbongeni's hair. Their chatter is about the economy and education before the interview enters and Percy responds that he'd like, from Morena, a barber shop in a big city.

Next, the pair are coal vendors selling off a lorry and are also asked by the interviewer about Morena – 'you're talking s***, boy.'

Mbongeni enters Scene Thirteen as a toothless, old man sewing a button on his coat while singing an old army song. He is asked for his views on Morena there and replies by telling the true story of Piet Retief, leader of the white Afrikaners who visited Dingane (Dingaan), King of the Zulus, to make peace between the whites and the Zulus in 1838.

He was asked to leave his guns outside while he ate with the King. On a signal from Dingane, Retief and his white men were massacred. Mbongeni says this is what will happen to Morena, 'leave your angels outside and the power of your father outside and come inside and enjoy the fruits of apartheid.'

Scene Fourteen is the airport announcer and photographer responding to the Lord Morena arrival by air from Jerusalem, followed by the scene where Percy (as a white man) is interviewed in a parody of journalistic style before we learn that the man is not Morena, but 'Patrick Alexander Smith'.

Episode Sixteen starts with Percy on a search for the missing Morena, urging him to come to Albert Street, 'the most terrible street in Johannesburg' to see black men waiting to get work permits for jobs from white people. It is a political moment revealing how black people had to be happy, grateful and willing with quite small morsels of success from the white tables.

It continues with them believing they have seen Morena in the audience and keen to show him their passbooks and permits with the news that Morena says 'throw away your passbooks' as they are not pieces of paper or numbers, they are men.

Scene Seventeen begins at a station where the duo imagine people going to church in Soweto, a time of plenty, available work and thanking Morena for their blessings. Then reality kicks in as they realise the police and army will 'take courage again' and come with dogs in the night, people will be arrested and the church will be 'full of tear-gas smoke.' Life as it was before.

The brickyard is the setting for the next section, where the men – Mbongeni as 'Zuluboy' – are trying to start a machine, especially when the white man, Boss Kom, is watching them. They employ extensive dance, mime and physicality. Zuluboy tells Percy that they don't have to work so hard as Morena has come, he'd seen him at the airport swamped by people demanding favours. He says he'll help them at the brickyard.

Percy as the boss tells workers that anybody 'waiting for Morena will be fired' and orders huge numbers of bricks to be made and they set off on hard manual work pushing a heavy cart. Mbongeni eventually asks for more money for the workers who get free food, board and lodging, but the boss is told it's not enough as they have too many children.

The reply to that is they should have two or three children and no more, 'too many black kaffir babies.' Mbongeni protests and is fired, 'my children must starve' and threatens strike action. The scene builds towards violence when Mbongeni sees Morena who has come to the brickyard.

They chatter to the Lord and Mbongeni wants bricks made 'like you make bread and wine long ago' and bricks should fall 'like manna from heaven.' The political point is made that all the bricks go to make big houses for the white men before they offer the Lord a packet of chips and Coca-Cola.

The boss takes exception to this and phones the police to report an agitator, 'a terrorist' before paying Percy to go to the police station with a message as the phone doesn't work properly. Mbongeni is horrified, as if Percy is betraying Morena.

The Lord seems to get angry about the situation and wrestles a stick, but is urged to turn the other cheek, paraphrasing Bible teaching and 'forgive them, they do not know what they are doing.'

Scene Nineteen sees them playing white military men on parade. The soldiers report they have captured Morena, are congratulated and when Percy is noticed with a bloody bandage on his head, we are informed he was hit by a stick (a knobkerrie) from 'one mad Zulu.' Morena escapes from their custody, 'floating' alongside the Angel Gabriel.

We're back on a train in Scene Twenty, where Mbongeni is explaining how the government will now try to 'please Morena' by offering him all sorts of benefits of city life, which parallels the temptations of Christ in the Bible.

They conclude Morena will reject temptation and point out society's blatant inequalities instead, asking 'how has this been permitted?' They lead into a march as on a demonstration before they are tear-gassed.

In Scene Twenty One Percy is the Prime Minister telling people that their enemies have sent a 'cheap communist magician to pose as Morena' who is safely under lock and key.



The next scene is back in prison on Robben Island where Morena is in another cell. Mbongeni asks Morena about his family and his thoughts and wants miracles. 'How long must we wait for you to do something?' The prisoners have become celebrities in the pestering media as Morena's cellmates.

A helicopter overhead leads into the next episode as the men on board report that Morena is below them, walking on water across the bay in an easy escape from the Robben Island prison. They are ordered to bomb him, which they do.

Scene Twenty Five is a TV report about the United Nations' response to the explosion which was like a nuclear one.

The final scene is in a graveyard; Mbongeni is a gardener. Percy is woken from his slumber and asks help to find a tombstone beginning with the letter 'L'. After some banter, it turns out that Percy is now Morena come back after three days, bombs or not.

It dawns on Mbongeni that Morena is here to raise Lazarus from the dead and is urged instead to raise Albert Luthuli – the Father of the South African nation - and so finally 'Woza Albert', 'rise up, Albert' is explained.

Mbongeni suggests other black heroes and Morena raises each before the play ends in a triumphant restoration of the dead and of a long dreamed of justice.





The authors and their influences

Percy Mtwa was a dancer, singer and musician who got into theatre through nightclubs and then a small role in a touring show. There he met Mbongeni Ngema who had worked as a guitarist among many other jobs before being cast in plays. He also wrote some of his own. He is a man unafraid of controversy over his views and some of his more political songs.

Barney Simon was the founding Artistic Director of the Market Theatre, Johannesburg after experiencing working backstage for Joan Littlewood and working with Athol Fugard. He became an accomplished director right up to his death in 1995 and it was his collaboration with Percy and Mbongeni that enabled the ideas for 'Woza Albert!' to be realised on stage.

Simon was a 'workshopper' who valued developing work over time, researching, devising/improvising and gradually building up performable material by collaborative writing. He was also the subject of some hostility from the authorities for staging multi-race productions and tackling issues they were uncomfortable with.

In their 1983 preface to the published play text, the three acknowledged a number of influences upon them that help to inform understanding of this play. One that they didn't state was arguably the most significant – Brecht.

Like so many practitioners before and since, they are influenced by Brecht's theory of epic theatre, of alienation (actors demonstrating roles rather than becoming totally involved in the characterisation) and with a strong message.

It should be remembered that Brecht himself was influenced by other elements in his own work and thinking, including the writings of Shakespeare, American gangster movies, Chinese/Japanese/Indian performance, German/Bavarian folk plays, clown entertainment and the Greek ideas of chorus.

Percy and Mbongeni are reported as having read Grotowski's seminal work, 'Towards a Poor Theatre' (1968) which taught them to experiment with the physical, ritualistic and spiritual aspects of live theatre.

This included changing the relationship between audience and performers. In bare spaces without the excesses and conventions of theatre, his works were staged in rooms with audience around or among the performers and action without lavish costumes and props – in fact, ‘poor theatre.’

His theory argued that the physical skills of the performers were paramount in conveying the message; hence in this play the pair is bare-chested with tracksuit bottoms and running shoes. Props are small but often significant, such as the pink clown noses; frequently actors are themselves the props.

They also studied Peter Brook’s ‘The Empty Space’ (1968) from which they learned that any open space can be called a stage and if a person walks across it and is watched, then an act of theatre has been created.

The narrative simplicity of ‘Woza Albert!’ with its episodic structure, fleeting views of the story, parody, humour and message are the hallmarks of the influences the creators experienced. The play awakens in the audience understanding of the human condition that they were unaware of before.

So, undoubtedly it is fair to argue that theatrical influences are extremely strong. But there are others. Apartheid and the politics of South Africa stand out as an influence that drives the entire concept. It is about the racial divide, about inequality of races and about the right to protest in a society that tolerated little or no dissent.

Religion influenced them profoundly and it is somewhat ironic that a country professing at that time to be a largely Christian one endorsed segregation as it did. Some South African people felt that Christianity was a European imposed belief system, although it had a deep cultural heart within many communities across the country.



Exploring the play

There are several key angles that help to approach and explore the play, bearing in mind the influences described above. The words, places and people glossary at the end of the text should be studied before first reading of the script.

In particular, basic factual information will be needed by students on apartheid. Some grasp of colonisation, the British and other European input (especially from Germany and Netherlands) into southern Africa would be useful.

A study of the life of Nelson Mandela (1918 – 2013) would be informative.

There are a number of ways the work can be described as Brechtian, and a study of the OCR resource on Brecht <http://www.ocr.org.uk/Images/233363-brecht-topic-exploration-pack.pdf> will benefit both teachers and students.

A comparison with some of the work of South African playwright, Athol Fugard can be found in the OCR resource: <http://www.ocr.org.uk/Images/260980-athol-fugard-topic-exploration-pack.pdf>



Multi-roling

Both men change roles frequently; often several times mid-scene. The device has come to be associated with the Brechtian distancing (alienation) of full engagement with characters on stage. The scenes are generally too short to allow deep development of personalities and complex plots anyway.

The characters are generally cameos – many appear only a few times, while Morena speaks only in the final scene.

It is a two-hander for dozens of parts. This is a technique employed in companies who cannot afford many actors, but it is a deliberate strategy here to enact a story and convey a message through the versatile physicalities of the performers.

This technique is not generally done for comic effect, though in Scene Eighteen (p38) in the brickyard situation, the white boss decides to call for help in dealing with Morena who has arrived in his workplace. He calls him a 'terrorist' and is plainly meant to be scared of him.

The humour would certainly arise in the fact that it is offstage and Percy is acting as both Baas Kom and as Bobbejaan, alternating phrases – in effect, multi-roling with himself.

White man/black man

When they are to play white men, the stage directions clearly indicate the wearing of comic noses. Each of these is 'half a squash ball painted pink, a clown's nose.' We might quibble and argue a clown's nose should be red, but the point is made that the white man is a figure of mockery, a buffoon who has been placed in high authority.

This is seen, for example, in the black men waiting for permits to work and then for white men in cars to roll up and offer them work on a daily basis.

Even under the apartheid system, not all black people were in low subservient positions, but many were and the point about the play is that it is protesting against the situation in which, for dramatic purposes, white man/black man are stereotypes.

Songs

Another Brechtian ingredient is the frequent use of songs, some of Africa, some religious.

They are used for more than simple opening of scenes or transitions between episodes. They advance the story.

They are in fact as much part of the dramatic process and message as the duologue and monologues are.

Languages

The play is written in English with parts of songs and some lines in Zulu; only some Zulu is translated into English.

This was not a device to appeal to one language speaker or another, it was to locate the story firmly in the cultural, social and historical contexts of South Africa during the period and with apartheid still having another decade or more to run before its official renunciation in 1992.

Morena

Morena means Lord, Master or Saviour. In this play it is used to name Jesus Christ whose Second Coming is one of the central tenets of the Christian faith and who is the subject of the 'what if he came to South Africa' premise of the whole play.

A cool modern air passenger in sun glasses is mistaken for him at the airport. People ask him for permits and work, for bricks in the brickyard and for things that are more like asking a genie who has given three wishes than the Son of God who, the Bible says, came to earth to stand in place of God's wrath for mankind's sin.

The point is that the authors suggest that if he really did come to South Africa, then people would be quite small-minded in their reactions, including the boss man suggesting he's a terrorist and the authorities bombing him with a nuclear weapon.

Audience response

We know from the opening of the play that it was very easy for a black person to be imprisoned, although serious crimes were also punished by jail terms. When the two don prison blankets, if the audience is sitting very close or among them (see the points about Grotowski above) then the relationship between audience and actors is non-traditional. The audience feel what it is like to be incarcerated momentarily.

The intention of the writers and actors is for the audience to be amused in places, struck by the tragedy in others. It may well have been done deliberately to provoke a predictably hostile reaction from the authorities, but a sense of unfairness should certainly grip white and black audiences alike.

Key themes

Apartheid

Racial segregation and discrimination was not new to South Africa but the regime that developed was unique to that country and lasted for almost 50 years.

In 1948 the National Party in government began enforcing policies which declared that non-whites (the majority) would live separately from whites, use separate public facilities and contact between the groups would be extremely limited. Mixed marriages were banned outright two years later.

It had started years earlier with laws making black people live on reserves and was driven by a belief that white people were superior to other races. Neither economic woes nor the second world war – nor indeed, international pressure – would persuade the government to abandon or soften its stance.

Black people were divided on old tribal lines to weaken their political power. Society was divided into classes – Bantu (Black Africans), coloured (mixed race) and white. They later added another class - Asian (Indian and Pakistani).

By the late 1950s, they were setting up 'separate developments' of Bantu homelands, forcibly removing many from their own homes into these areas and selling their land cheaply to whites.

Over the years peaceful protest gave way to violent opposition to the laws and gradually the system became unsustainable. Many brave people opposed the government across the world and Nelson Mandela, imprisoned from 1963 to 1990, became a figurehead of the opposition and eventually the first black South African president.

The laws were gradually dismantled; there were peace and reconciliation hearings and a new constitution to build a new nation. This was the background to the play – before the end of apartheid and before it seemed possible that it would end soon.

Few opportunities are lost to comment on, ridicule or criticise the political doctrine of discrimination.

Politics

It is a political play. In Europe the term agit-prop was coined in the 1960s to describe performance that stirred up feelings against (or occasionally for) something political. The performance agitated against it, which was a form of propaganda. 'Woza Albert!' is in many ways a piece of agit-prop.

The creators very much wanted to give a voice to those who have none, a view often expressed by Barney Simon. People were downtrodden and impoverished by the regime – this play and others sought to address that.

Protest theatre

Equally it is 'protest theatre' in the manner of a piece which sets up a dramatic framework, an imaginary but believable world where the sympathies of the protagonists are revealed to the audience in the hope that the tide of opinion against the regime will be overpowering.

Class

In effect, apartheid had the same impact as the class system we recognise from other parts of the world – a minority elite running the world in which the lower classes were allowed to live and work up to a point and only to keep society functioning.

This system was based on skin colour rather than class birth and breeding, but the outcome was similar.

Religion

The knowledge and understanding of the Christian faith is essential in this play. The very idea of Christ coming to South Africa in a contemporary world (it was first written in 1981) is both funny and plausible. If Christ is to return, where will it be?

The authors are saying that he is as likely to turn up in an unjust society built on prejudice and ignorance as anywhere.



Performance characteristics and staging requirements of the text

This is a Brechtian-style play, lasting about 90 minutes and with no interval, with short episodes (though Scene Eighteen is very long), requiring an open stage or space of no specified or particular shape. It does not have to be in a conventional theatre but would sit comfortably in a room, hall, chamber or outside.

The convention of audience suspension of disbelief is well established when actors multirole and with minimal, often symbolic, props and clothes (such as blanket or a gown) different characters in entirely different settings are easily achieved.

Set-based and situational movement, such as the two scenes where a train is demanded, are met by actor physicality and in staging this play in production, the movement of the performer needs to be considered part of the author requirements.

The half balls made into clown noses are to be worn round the neck on a stretch of elastic to make the switch from black man to white man very quickly effected.

In some scenes there is a sense of one actor addressing the audience, almost sharing what he is saying with them as much as the other character. This is often a Brechtian acting feature – a character might wink to the audience as if to say, 'look, I'm not believing this, I am demonstrating it.'

The invisible TV interviewer could be imagined within the audience, too.

There is a discussion from cast members in a Market Theatre production on YouTube: <https://www.youtube.com/watch?v=qqN0zMEqq5w>, answering questions from young people about how far they get involved in the characters when performing.

There is an informative extract from the production: <https://www.youtube.com/watch?v=Meu4UnkBSuo>, (the Woza Albert scene at the end as Morena raises the dead) which is helpful on style and staging. It also shows how they draw humour from the text, the characters, the physicality and their relationship with their young audience.



Common misconceptions or difficulties students may have

1. The play is easy to categorise?

As seen above, the play owes much to Brecht in its structure; its presentation as described in the play text follows Grotowski's ideas. However, it also has elements of song, comedy, parody, protest, agit-prop, shock, tragedy and black cultural heritage.

Whether it could be transformed as it is into another setting, such as a white, working class one in Europe or the USA, is a discussion point. Students need to beware of applying easy-to-use labels to this work.

2. The language

Use of words and phrases by people who are not familiar with the South African society described in the play, may find it challenging, yet acting can cover much uncertainty and the play could be played 'colour-blind' with mixed races.

The use of the Zulu tongue, partly translated into English, might present difficulties in performance, but a directorial decision would probably be to make the best of it as the native language is important in building the framework of the play as written.

3. Multi-roling

We are familiar with the technique, but it would be possible given a large cast to have separate actors filling every (small) part in the play. To do that would change the nature and style of the piece but may be acceptable for some amateur or school directors. In the commercial theatre, it would be unviable.

However, the main point of multi-roling, especially of the cross-over of black/white men, is that it adds to and supports the central idea of protesting about apartheid, making fun of aspects of it and inviting the audience to form a political view, even today when (South African) apartheid as such is long gone.

4. Songs

Students should not treat the songs as mere entertaining add-ons or opportunity for the performers to show off their musical/singing abilities. The songs are as integral as dialogue and move the story forward, making commentary and reflection rather like a chorus and/or narrator(s) would.

5. Staging

Note the points above about styles of staging – from traditional theatre to a room or outside. With an open stage, a few representational props and costumes used and discarded in full view on stage, the style and shape of the performance are not a major issue.

If there is a question on staging asked, then students will recognise the range of possibilities in directing this play.

6. Religion

It is not a religious play and does not promote Christianity over other faiths in any way. But it is centred on the idea of Jesus coming back to their part of South Africa (not just the nation but their very tiny, local community) so references to and understanding of some of the basic Christian teachings will open the text up for students.

How to approach essay questions in the exam

The exam paper will ask questions about directorial decisions for staging this text. They will be asked to annotate an extract from the play, so they need to show how they would move the performers on stage (unless they are given total freedom, in which case, the answer should suggest appropriate moves to go with the lines of text).

Students will be assessed through their knowledge and understanding of how theatre is created on stage. Having studied the text in lessons and tried out various interpretations of acting styles, then to see it through the eyes of a director is the next step with focus on whether the extract is comic or creates an alternative mood.

A question perhaps on how particular technology or staging techniques could be integrated into a contemporary performance could be asked. The main point is that students need to think how this play would be staged for a contemporary audience – much has changed since it was written and first performed.

Students will need specific and accurate applications of technical/specialist vocabulary together with well justified directorial realisations of the play in performance.

They will need in-depth knowledge of the complete text and be able to provide directorial suggestions for set design, costume, visual aspects as well as performance skills.

Activities

Activity 1: Understanding 'What if ...':

In small groups:

- a) Devise scene where news breaks that Jesus Christ has appeared in person in your school, neighbourhood, community or country. How would you respond?
- b) Now develop your characters so you have a definite reaction to the news and carry the 'what if' further a week later but with stronger, more polarised reactions from you as characters.

Extension: In pairs improvise a scene of strangers meeting (in a shop, a hospital, a prison, a station, on social media) and one realises that the other may actually be Jesus, come back to earth.

Activity 2: Exploring the characters

In pairs:

- a) In pairs create seven tableaux that show Percy and Mbongeni in their respective roles in short scenes Six, Seven, Eight, Nine, Ten, Eleven and Twelve showing their attitudes to the story, to what they are seeing and to the audience.
- b) Create captions without using lines from the play.
- c) Create captions using lines from the play and share with class.

Extension: Take it in turns to play both parts and hotseat each other to reveal what each character feels about Morena at several different points.

Activity 3: Solo

- a) Take the solo by Mboneni in Scene Thirteen (p17) and audition for it. Let the class decide who is best to play the role, at least in that scene and explain why.
- b) In groups stage an imaginary conversation among ordinary citizens to convey the message in that solo speech.
- c) Take Scene Twenty Two – how would you perform it? How would you direct another actor in it? How would you stage it? What is the message of the scene?
- d) Take Scene Twenty Five – is the Percy TV news report meant to be comical or deadly serious? Try making it either and see which style better fits the whole play.

Extension: Devise a scene with different characters responding to the news that Morena is in their region.

Activity 4: Staging the play

Stage designs

- a) In pairs make a list of the staging requirements in a venue you are familiar with and sketch out a rough design for a set.
- b) Consider the entrance/exit requirements, props and music of any scene of your choice and block it showing how it fits the action, paying attention to groupings, proxemics and relationships and status between the various characters.

Extension: Make a list of the transitions between each scene and note what lights, effects, props movements and actors are needed to effect each one in turn.

Activity 5: Directorial decisions

- a) Whole class decide a range of roles and then improvise in contemporary language with no script used the brickyard scene (Eighteen) covering the main points of the relationship between boss and workers and between boss/workers and the invisible Morena.
- b) One of the class is not part of the improvisation, but once it is polished, he or she acts as director and shapes it into a performance.

Extension: Keep the same director, and replace the work with the actual script. Has the director started to think as a director with the intention to convey meaning to the audience?

Take it in turns to be the director; experiment with paired directing.

Activity 6: Focussed moments

In small groups, work on Scene Twenty Six and try to make it as a joyous triumph of resurrection hope for them as citizens and them as a nation.

Which are the main focussed moments when the audience should clearly understand and receive the message?

How are they best portrayed by the performers?

What are the proxemics between audience and actors?

Activity 7: The politics

- a)** In small groups take Scene Eighteen and devise round it with a sense of the injustice of what was often expected of black workers in this manual/industrial setting. See if the message can be conveyed.

Add Brechtian effects, such as narrator(s) or chorus, slides or banners showing average wages, costs of living, injuries in the workplace, the advantages to the whites and disadvantages to the blacks.

- b)** Repeat idea in pairs in Scene One with the police interrogation of a black person over his/her passbook.
- c)** Repeat treatment in Scenes Two and Three and Four in the prison.

Extension: After research and practical exercises compare a Brechtian approach to the scenes with the devised ones and with how you would work them out in a realistic, non-symbolic way.

There are some ideas on Brechtian interpretations at Teach It <http://www.teachit.co.uk/armoore/drama/brecht.htm>





We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

If you do not currently offer this OCR qualification but would like to do so, please complete the Expression of Interest Form which can be found here: www.ocr.org.uk/expression-of-interest

OCR Resources: *the small print*

OCR's resources are provided to support the teaching of OCR specifications, but in no way constitute an endorsed teaching method that is required by the Board and the decision to use them lies with the individual teacher. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

© OCR 2016 – This resource may be freely copied and distributed, as long as the OCR logo and this message remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content:

Square down and Square up: alexwhite/Shutterstock.com, African sunset: pwolinga/Fotolia.com, Township train: Linnard/iStock-photo.com, Robben Island: dpellicola/iStock-photo.com, electric guitar: Africa Studio/Shutterstock.com, South African flag and man: bluefern/iStock-photo.com, Township: stevenallan/iStock-photo.com, Christian cross: Enterline Design Services LLC/iStock-photo.com, Broken brick wall: sibadanpics/iStock-photo.com, Industrial plant: Cliff Parnell/iStock-photo.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: resources.feedback@ocr.org.uk

We will inform centres about any changes to the specification. We will also publish changes on our website. The latest version of our specification will always be the one on our website (www.ocr.org.uk) and this may differ from printed versions.

Copyright © OCR 2016. All rights reserved.

Copyright

OCR retains the copyright on all its publications, including the specifications. However, registered centres for OCR are permitted to copy material from this specification booklet for their own internal use.

ocr.org.uk/alevelreform

OCR customer contact centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk

OCR is part of Cambridge Assessment, a department of the University of Cambridge. For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2016 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.

