



NATIONAL SENIOR CERTIFICATE EXAMINATION
SUPPLEMENTARY EXAMINATION – MARCH 2018

DRAMATIC ARTS

Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY:

1. This question paper consists of 7 pages. Please check that your paper is complete.
2. This paper is divided into two sections. You have to answer **BOTH** sections:

SECTION A: PLAYS AND PERFORMANCE IN CONTEXT
Question 1: *The Caucasian Chalk Circle* – Bertolt Brecht
Question 2: Athol Fugard

SECTION B: ESSAY
Question 3

3. Number your answers **EXACTLY** as the questions are numbered on the question paper.
 4. The mark allocation per question is a guide as to the degree of detail and rigour required for the answer.
 5. Independent, creative thinking and the application of knowledge will be to your advantage.
 6. It is in your own interests to write legibly and to work neatly.
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SECTION A PLAYS AND PERFORMANCE IN CONTEXT**QUESTION 1 THE CAUCASIAN CHALK CIRCLE – BERTOLT BRECHT****1.1 ALIENATION EFFECT/VERFREMDUNGSEFFEKT**

Consider the following carefully:

The alienation effect (*verfremdungseffekt*) in German Epic Theatre is achieved not only through the acting style, but also through the sets.

Bertolt Brecht

[Source (adapted): <http://www.azquotes.com/quote/1231200>]

1.1.1 Explain your understanding of the term, 'alienation effect' and Brecht's reasons for using this technique. (6)

1.1.2 Brecht states that the acting style partly creates the alienation effect.

(a) State the acting style Brecht used for Epic Theatre and explain clearly his reasons for using it. (6)

(b) Imagine you are an actor performing a character in a moment from *The Caucasian Chalk Circle* where gestus could be used effectively.

Respond to the following:

- Define the term, 'gestus'.
- Identify and explain a moment from the play that you believe allows gestus to be used to good effect.
- Explain how you would use gestus to assist you in your performance of this moment. (10)

1.1.3 Brecht states that the alienation effect is also shown through the **sets**.

Discuss how this might be achieved, using specific examples from *The Caucasian Chalk Circle* to support your discussion. (8)

1.2 INFLUENCES

Brecht has acknowledged a number of artistic influences that shaped his Epic Theatre. Consider the sources below and use them to assist you in responding to the questions that follow:

SOURCE 1



[Source: https://za.pinterest.com/pin188025353163221876/]

SOURCE 2



[Source: <https://s-media-cache-ak0.pinimg.com/originals/e3/1d/4e/e31d4eeb6ca9ce70d b586e60603 0e307.jpg>]

SOURCE 3



[Source: <https://s-media-cache-ak0.pinimg.com/originals/56/32/a0/5632a0d710139655515dd9de59933ca5.jpg>]

1.2.1 Identify and state ONE of these artistic influences. (1)

1.2.2 Explain how the influence you identified in Question 1.2.1 above is demonstrated in *The Caucasian Chalk Circle*.

Your explanation must show a clear understanding of the following:

- The artistic influence and its associated characteristics.

and

- How Brecht has used all or some of these in the writing, rehearsal and performance of *The Caucasian Chalk Circle* to suit his specific needs and purposes.

(9)

1.3 CHARACTER

Consider the following:

Grusha is a character used by Brecht as a device to explore the need for society to change.

In an essay of 300 words (approximately 1 page), discuss whether you agree or disagree with the above statement.

Support your view with clear explanations and appropriate examples from the play.

(15)
[55]

QUESTION 2 ATHOL FUGARD

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

- *People are Living There*
- *Hello and Goodbye*
- *The Road to Mecca*
- *Victory*

2.1 SETTING AND STAGING

2.1.1 State the setting of the Fugard play you have studied. (2)

2.1.2 Explain how the setting you identified in Question 2.1.1 assists the audience in understanding the characters and their specific circumstances in the play you have studied.

Provide TWO suitable examples to support your explanation. (6)

2.1.3 **Fugard creates unity of place through the set design of his plays.**

Use the Fugard play you have studied to explain your understanding of the above statement. (4)

2.1.4 **The set designer is responsible for making sure that the set does not just contain the necessary set elements stated in the play, but to add additional set elements.**

(a) Bearing in mind the style of the Fugard play you have studied, why would it be particularly important to add additional set elements?

Explain clearly. (4)

(b) Imagine you are the set designer for the Fugard play you have studied.

Identify ONE set element you would add to the set, in addition to the set elements that are specified, and explain why it would be appropriate to do so. (4)

2.2 CHARACTER AND INTERPRETATION

Consider the following:

In the majority of his plays, Fugard focuses upon two or three characters caught within a relationship of shifting power and dependency that simultaneously embodies (expresses) the tensions, fears and hopes of their society.

Denis Walder

2.2.1 Select a moment from the Fugard play you have studied that you believe reflects the above statement and do the following:

- Describe this selected moment fully.
- Explain clearly why you believe it reflects the statement. (10)

2.2.2 You have decided to direct the selected moment described by you in Question 2.2.1.

- (a) You want to source the necessary costumes and props for the performance.
- State the name of ONE character from your selected moment.
 - Explain the costume and prop requirements for this ONE character only.
 - Explain why these would be appropriate for this particular character. (6)
- (b) Explain what you would tell the actor/s about the acting style to ensure that the moment was performed in the correct way. (4)
- (c) Your actor/s require/s advice as to how to work with the acting style you described to them in (b) above.

In an essay of 300 words (approximately 1 page), discuss what advice you would give the actor/s to assist with the following and why:

- Connecting with the character/s
- Physical and vocal interpretation

Explain clearly and justify your explanation with suitable examples.

(15)
[55]

110 marks

SECTION B ESSAY**QUESTION 3**

This section examines TWO of the following set texts:

- *The Caucasian Chalk Circle* – Bertolt Brecht

AND

ONE of the Athol Fugard texts below:

- *People are Living There*; OR
- *Hello and Goodbye*; OR
- *The Road to Mecca*; OR
- *Victory*

In an essay of 2–3 pages (approximately 650 words), discuss how the playwrights of the two plays you have studied use the structure of their plays to reflect their respective intentions and styles.

Use the following areas to guide your discussion:

- Structure
- Playwrights' Intentions
- Style

Support your discussion fully with clear, focused explanation and relevant examples from each play.

[10 marks: structure of essay + 30 marks: content of essay]

40 marks

Total: 150 marks