



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2017

## DRAMATIC ARTS

Time: 3 hours

150 marks

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### PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 6 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 HISTORIFICATION, VERFREMUNG/ALIENATION AND STAGING**

- 1.1.1 Define the terms, 'historification' and 'verfremdung/alienation' which are two of the core techniques used by Brecht in his Epic Theatre. (4)
- 1.1.2 Explain Brecht's reasons for using these two techniques when writing and directing his plays. (6)
- 1.1.3 Explain how historification is made evident in *The Caucasian Chalk Circle* in both the Prologue and the Parable of the Chalk Circle. (4)
- 1.1.4 Consider the image below, which is a set design for a production of *The Caucasian Chalk Circle*:



[Source: <<http://garycbenson.blogspot.co.za/2012/04/caucasian-chalk-circle-scene-and.html>>]

- (a) Identify and state TWO ways in which verfremdung/alienation is achieved in this set design. (2)
- (b) Explain clearly why the TWO ways you identified in (a) above create verfremdung/alienation. (4)

1.1.5 Imagine you are directing a production of ***The Caucasian Chalk Circle***.

- (a) You wish to make use of multiple levels in your production in order to assist the audience's understanding of character dynamics and status (the power relations between characters).

Select ONE example, in the form of a specific moment from ***The Caucasian Chalk Circle***, and explain how you would direct this moment, using multiple levels to reflect character dynamics and status.

(6)

- (b) Music plays an important part in creating *verfremdung*/alienation. Bearing this in mind, you are meeting with the musical director to discuss the types of music you would like to use in your production.

Explain what you would tell your musical director about the following:

- The role of music in ***The Caucasian Chalk Circle***.
- The types of music you would like to use and why.

Provide specific examples from ***The Caucasian Chalk Circle*** to support your explanations of the above.

(10)

## 1.2 INTERPRETATION

Consider the following statement:

**Azdak is used by Brecht to explore the relationship between justice and the law in *The Caucasian Chalk Circle*.**

- 1.2.1 Briefly explain your understanding of how Brecht uses Azdak to explore this relationship.

(4)

1.2.2 **Imagine you are performing the character of Azdak.**

In an essay of 300 words (approximately 1 page), discuss how you would use the Brechtian acting style to reinforce the audience's understanding of Azdak and his function in ***The Caucasian Chalk Circle***.

Support your discussion with specific explanations and relevant 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      STRUCTURE AND STYLE**

Consider the following statement:

***A play's structure is fundamental (essential) to its meaning.***

2.1.1 Define the structure of the Fugard play you have studied. (2)

2.1.2 Explain how the structure you defined in Question 2.1.1 reflects the style of the Fugard play you have studied in terms of the following:

- Time
- Dramatic action

Provide specific examples to support your explanation. (8)

2.1.3 **One of the clear characteristics of Fugard's structure is that his plays are open-ended (they do not end with a definitive resolution).**

Respond to the following:

- Describe specifically the closing moments of the Fugard play you have studied.
- Explain why these closing moments create an open ending.
- Explain your understanding as to why Fugard ends your selected play in this way. (12)

## 2.2 INTERPRETATION

Consider the following:

***Conflict in a play can either be INTERNAL (in the sense that a character is experiencing a feeling of being emotionally torn between choices) or EXTERNAL (in a sense that an outside force in the form of another character or a situation is creating this conflict).***

Select ONE moment from the Fugard play you have studied that reflects either internal or external conflict, in terms of the above explanation.

2.2.1 Describe your selected moment clearly and accurately, and explain what type of conflict it reflects and why. (6)

2.2.2 **Imagine you are directing the moment you described in Question 2.2.1.**

Explain how you would direct this moment to make the conflict clear.

Explain your directing strategies clearly and discuss why you believe these will make the conflict of your selected moment clear. (12)

## 2.3 FUGARD'S WOMEN

Consider the following:

***My mother has been my icon (representation) of strong women.***

**– Athol Fugard –**

Fugard has often spoken fondly of his mother.

He regarded her as a resilient (mentally strong) woman and acknowledged her influence on his writing and, in particular, on his portrayal of the women in his plays.

In an essay of 300 words (approximately 1 page), discuss whether or not you believe the Fugard play you have studied presents women as resilient.

Justify your opinion with clear reasons and 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*

A play's relevance rests in its ability to connect its audience members to issues and ideas that they recognise as being important to them in their own lives, their immediate communities, their country and the world.

Using the above statement as a guide, in an essay of 2–3 pages (approximately 650 words), discuss to what extent the two plays you have studied are relevant to you.

Use the following areas to guide your discussion:

- Playwrights' Intentions
- Themes
- Characters

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**