



DRAMATIC ARTS

Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 8 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: DRAMATIC ANALYSIS
Question 3: Essay

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 SOCIO-POLITICAL INFLUENCES

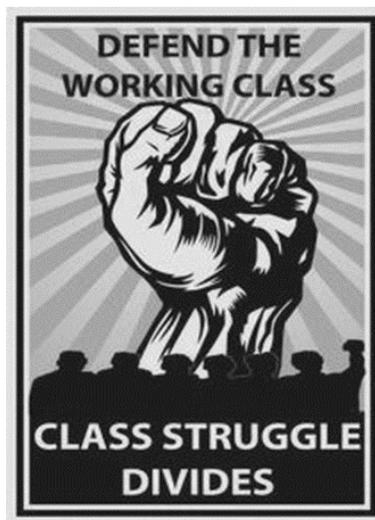
Consider the images below and use them to assist you in responding to the questions that follow:



[Source: <<http://static1.businessinsider.com/image/52a1f97c6da811f201a704c6/many-college-professors-started-using-grade-inflation-to-protect-bad-students-from-being-drafted-into-the-vietnam-war.jpg>>]



[Source (adapted): <<https://fuhrerious88blog.files.wordpress.com/2015/0/image1046.jpg?w=500>>]



[Source: <https://historyofeconomicthought.wikispaces.com/file/view/Class_struggle_divides_by_GloomyFaerie.jpg/281937652/214x294/>]

- 1.1.1 Identify TWO socio-political issues that have a direct bearing on the writing and content of *The Caucasian Chalk Circle*. (2)
- 1.1.2 Briefly explain why the socio-political issues you identified in Question 1.1.1 influenced the writing and content of *The Caucasian Chalk Circle*. (4)

1.1.3 Discuss how these issues are explored in *The Caucasian Chalk Circle*.

Provide clear reasons and examples to support your discussion. (8)

1.2 RELEVANCE

1.2.1 **'There are lots of things in the world today that resonate with Brecht's views and arguments.'**

Dr Laura Bradley

[Source: <<https://www.unicorntheatre.com/files/2-Unicorn%20Theatre%20THE%20CAUCASIAN%20CHALK%20CIRCLE%20Teacher%20Resource%20pack.pdf>>]

(a) Identify TWO issues in terms of Brecht's views and arguments in *The Caucasian Chalk Circle* that you feel are directly relevant to the world today. (2)

(b) Discuss, with clear reasons and suitable examples from the play, how and why the issues you identified in (a) above are directly relevant to the world today. (6)

1.2.2 Consider the image below, which was used for the poster design for a 2015 production of *The Caucasian Chalk Circle*.

Discuss whether or not you feel the image used has captured the connection between the play and our contemporary world.

Justify your discussion clearly and support it with suitable examples from the play. (7)



[Source: <<https://img.youtube.com/vi/MoSEFUzhVTw/hqdefault.jpg>>]

1.3 STAGING

Imagine you are directing a production of *The Caucasian Chalk Circle* for a contemporary South African audience.

Bearing in mind Brecht's use of *verfremdung*/alienation, explain and justify TWO staging choices you would make to connect the audience to their contemporary South African reality. (8)

1.4 INTERPRETATION AND THEME

Consider the following, all of which are the main headlines of various critics' responses to watching the same production of *The Caucasian Chalk Circle*:

HEADLINE 1

Brecht's "The Caucasian Chalk Circle" is an entertaining, ironic commentary on greed and corruption

[Source (adapted): <<http://www.nytheatre-wire.com/lk13054t.htm>>]

HEADLINE 2

"The Caucasian Chalk Circle" Teaches Valuable Lessons

[Source: <<http://www.nytheatre-wire.com/lk13054t.htm>>]

HEADLINE 3

Liars, Killers, Cheaters, and Self Servers with a Happy Ending

[Source: <<http://www.nytheatre-wire.com/lk13054t.htm>>]

1.4.1 Although these headlines are in response to the same production, the critics differ on the issues or ideas they believe are at the heart of *The Caucasian Chalk Circle*.

Explain your understanding of the reason/s for this. (3)

1.4.2 Identify ONE headline that you feel captures the essence of *The Caucasian Chalk Circle* and write it down.

In a short essay of one page (approximately 250 words), discuss why you feel your selected headline best reflects the core themes of the play.

Provide specific examples to support your discussion. (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 INFLUENCES

Fugard has acknowledged the influence of Albert Camus, the existentialist philosopher, on his writing. He states as follows:

The concept that comes to mind immediately is 'courageous pessimism'. The fact that the condition is ultimately pessimistic – the one that we face as human beings in a hostile world, in a hostile universe – but that we need courage. Given courage, there are certain things we can do which gives us dignity.

[Source (adapted): <<http://chrisboyd.blogspot.com/2006/02/athol-fugard-on-tsotsi-truth-and.html>>]

2.1.1 Identify TWO ways in which the Fugard play you have studied reflects the idea of existing in a hostile world. (2)

2.1.2 Briefly explain how Fugard explores the areas you have identified in Question 2.1.1 above in the play you have studied.

Provide ONE suitable example for EACH area to support your explanation. (4)

2.1.3 Consider the final statement of the quotation above:

Given courage, there are certain things we can do which gives us dignity.

(a) Select a character from the Fugard play you have studied whom you believe most embodies this statement and write down his/her name.

Explain why he/she does so. (4)

(b) Imagine you are an actor performing this character. Choose a specific moment from the Fugard play you have studied that you feel best conveys the idea of 'courageous pessimism' expressed in the above statement.

In a short essay of one page (approximately 250 words), describe this moment and explain TWO ways in which you would interpret your selected character when performing this extract in order to emphasise the character's courage and dignity, despite his/her pessimistic circumstances. (15)

2.2 CHARACTER AND INTERPRETATION

Carefully consider the extracts below.

EXTRACT 1 – *Hello and Goodbye*

HESTER: It's strange, you know. I can see it – see it happening. All of this. I'll walk out that door, through the streets to the station; sit in the waiting-room. Then the train at ten and all the way back. It's hard. Things are too clear. This, there, Jo'burg tomorrow when I get there. The rooms – the dark rooms, the many faces – and one of them me, Hester Smit. I'm too far away from my life.

EXTRACT 2 – *People are Living There*

MILLY: Then somebody's a bloody liar. Because there were promises. The agreement was that it would be worth it. Well, it isn't. I've been cheated. The whole thing was just a trick to get me to go on. Otherwise who would? Who wants to get up tomorrow if this is it? If this is all? Fifty years! That's a lot of patience. Nobody's so well off that fifty years doesn't leave him hard up for what's left. I am. I'm broke. So I want what I'm owed. Pay up or be damned.

EXTRACT 3 – *The Road to Mecca*

HELEN: Darkness, Elsa! Darkness! The Darkness that nearly smothered my life in here one night fifteen years ago. The same Darkness that used to come pouring down the chimney and into the room at night when I was a little girl and frighten me. If you still don't know what I'm talking about, blow out the candles! But those were easy Darknesses to deal with. The one I'm talking about is much worse. It's inside me, Elsa ... it's got inside me at last and I can't light candles there.

EXTRACT 4 – *Victory*

VICKY: There's no hope for us there, Lionel. When *you* wake up in the morning you look out of your big window you see your flowers and the fruit trees and you feel happy. When we wake up in the morning and look out of our dirty little windows we see hungry dogs and another day with no hope. When we go to sleep at night ... nothing has changed. There's no place for hope in a matchbox, Lionel.

Write down the number of the extract that refers to the specific Fugard play you have studied and examine your extract carefully.

2.2.1 Describe the context (the specific situation) of your selected extract. (4)

2.2.2 Consider the existential nature of your selected extract.

Discuss how it reflects a clear existential mood.

Provide specific reasons and refer to examples from the extract to support your discussion. (8)

2.2.3 Imagine you are asked to direct an actor performing your selected extract.

Explain, with clear reasons and examples, what you would tell the actor to assist with the following:

- (a) Accessing an overall understanding of the character. (4)
 - (b) Strategies for internalising the specific emotional state of the character in this extract. (6)
 - (c) Vocal interpretation. (4)
 - (d) Physical interpretation. (4)
- [55]**

110 marks

SECTION B DRAMATIC ANALYSIS**QUESTION 3 ESSAY**

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*

The stage allows a play text to live and breathe – it is in the act of giving life to the text through performance that the full impact of a play is felt.

In an essay of 2–3 pages (approximately 600 words), discuss how the two plays you have studied are fully realised in performance.

Use the following areas to guide your discussion:

- Playwrights' Intentions
- Staging
- Acting

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

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

40 marks

Total: 150 marks