



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

DRAMATIC ARTS
MARKING GUIDELINES

Time: 3 hours

150 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of learners' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

SECTION A PLAYS AND PERFORMANCE IN CONTEXT

QUESTION 1 THE CAUCASIAN CHALK CIRCLE – BERTOLT BRECHT

1.1 SOCIO-POLITICAL INFLUENCES

1.1.1 **Note: The sources have been provided to assist the candidate. They are not required to refer to them.**

The issues are: war (specifically WW 1 and WW 2); the rise of Fascism and Nazism; the Marxist ideology of equality.

Learner has identified two socio-political issues	2 marks
	2 marks

1.1.2 **The world wars** – Brecht saw war as a capitalist construct and was severely opposed to it.

The rise of Fascism and Nazism – these ideologies are in direct conflict with Brecht's view that society should work towards a system of equality. Brecht wrote the play while he was in exile in the USA.

The Marxist ideology – the notion of equality and the rights of the working class. The idea of justice for all. Moving away from a capitalist economic structure which allows for division and the establishment of the class system.

Accept alternatives to the above, such as poverty, class struggle, inequality, economic depression etcetera.

Learner has isolated an area for each issue identified in 1.1.1 that connects it to the play	2 marks
Learner has explained this connection	2 marks
	4 marks

1.1.3 **The world wars** – The prologue opens after a time of war, when rebuilding can take place in a desirable way. War characterises the story of the Chalk Circle presented thereafter and the idea of war creating corruption, immorality, inhumanity, abuse of power, a lack of justice (amongst others) is presented to us in numerous ways.

The rise of Fascism and Nazism – The despotic and tyrannical behaviour of the Fat Prince and the forces under his control (the Ironshirts). Natella's behaviour and attitude towards those socially below her.

The Marxist ideology – clarified in the prologue and underscored through the play within a play. Ownership is based on those who can justify that it will serve the good of all people.

Learner has identified how each issue is explored in the play	2 marks
Learner has explained how each issue is explored in the play	2 marks
Learner has explained clearly and specifically	2 marks
Learner has supported the explanation with relevant and accurate details from the play	2 marks
	8 marks

1.2 RELEVANCE

1.2.1 This question is based on treating each response on its individual merits and the degree of insight the candidate brings to bear when explaining and defending his/her view.

- (a) There are numerous areas open to the candidate. For example: corruption, hypocrisy, justice vs the law, poverty, disempowerment. Brecht's view on theatre are acceptable as well.

Learner has identified two areas that are relevant	2 marks
	2 marks

- (b) The quality of the reasoning and suitability of the examples will dictate the mark awarded for the response to this question.

Learner has explained why the issues are relevant	2 marks
The explanation is clear and specific	2 marks
Suitable examples from the play have been referred to	2 marks
	6 marks

1.2.2 This question invites an opinion and so the candidate may answer in the negative or the affirmative, or argue that it partially does so.

This question requires an explicit connection between the image, the play and our contemporary world to realise a top result.

The image does suggest both war and displacement, and so a connection with the context of the play and specifically Grusha is very possible. The mother and child do not seem to be related. It is also true that the context of a refugee is suggested, which Grusha is. There is a sense of sacrifice evident as well, purely in terms of the woman in the image holding a small child.

The candidate has many available options at his/her disposal, but these need to be explored very clearly and the connection between the image and the candidate's understanding of and insight into the play is critical if he/she is to achieve a top mark.

Learner has adopted a plausible view and explained it	3 marks
The explanation is both clear and supported	3 marks
Creative and knowledgeable grappling with the question plus element of evaluative assessment of relevance to our world	1 mark
	7 marks

1.3 STAGING

This is an interpretation question, reliant on the candidate's choice of staging elements, the creative exploration of how these selected elements can be adapted to connect with a contemporary South African audience, and one which simultaneously takes into account Brecht's ideas on Verfremdung/alienation.

Treat each response on its individual merits.

Possible staging elements:

- Projections
- Signs
- Set elements
- Costumes
- Props
- Music

(Allow for others, if in keeping with Brecht's use of Verfremdung/alienation.)

How the staging elements can be used to connect the audience with their contemporary South African reality:

Depending on the choices made by the candidate, these can either have a distinct contemporary South African 'flavour' (music, costumes, props, set elements) or allude to contemporary South African contexts (projections, signs, set elements).

Strictly speaking, character is not part of staging, but candidates could make the link between character and the 'South Africanising' of the play, which is acceptable. The use of a narrator is also acceptable as part of staging as it is a device.

Learner has identified two staging elements	2 marks
Learner has explained how these staging elements can be made relevant for a contemporary South African audience	3 marks
The explanation takes into account Brecht's idea on Verfremdung/alienation	2 marks
Creative and knowledgeable grappling with the question	1 mark
	8 marks

1.4 INTERPRETATION AND THEME

1.4.1 Treat each response on its individual merits, but the crux is that each critic brings to bear his/her unique perspective on theatre and the production. The sense that each critic has as to what lies at the core of what they have seen is filtered through this lens.

Learner has adopted a view	1 mark
Learner has justified this view	2 marks
	3 marks

- 1.4.2 **The marking of this essay will be guided by each candidate's choice of headline, which must be used to guide the discussion. All three headlines are thematically connected to the play and so the discussion is theme-based.**

A theme is a message and a list of words does not constitute an adequate response. The candidate must explain the message and how the play conveys it, linked to the selected headline.

Structure:	
Introduction that is focused on the question	1 mark
Use of paragraphs to sustain logic	1 mark
Conclusion that distils the essence of the discussion within the body of the essay	1 mark
Content:	
Learner demonstrates a clear understanding of the applicability of the headline to the play in terms of its themes	4 marks
Learner has explored this understanding with clear, specific explanation	4 marks
Learner substantiates with clear and relevant references to the text	4 marks
	15 marks

Note: the division of marks awarded to the content expressed above is a guide only. The essay should be marked holistically on its quality, and the ability of the candidate to grapple successfully with the question in terms of erudite explanation and support.

[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*

Note: Learners must select ONE of the above texts only and all answers for this question must be based on their selected text.

2.1 INFLUENCES

2.1.1 There are numerous ways in which each Fugard play reflects the idea of living in a hostile world, articulated either through the milieu of each play or through the individual and/or shared experiences of the characters. The candidate is required to state two of these, either broadly or specifically.

The following examples from each play are suggestions, but are by no means exhaustive:

Hello and Goodbye

- The characters' disempowerment as a consequence of their upbringing and poverty.

People are Living There

- Milly's age; Don's pessimism and existential angst; Shorty's treatment by Sissy.

The Road to Mecca

- The hostility of the local residents towards Helen.
- Helen's growing disability.
- Elsa's damaging relationship.

Victory

- Vicky's and Freddie's disempowerment as people living in poverty with few, if any, prospects.
- Lionel's depression after his wife's death.

Learner has identified and stated two ways in which the Fugard play studied reflects the idea of a hostile world	2 marks
	2 marks

2.1.2 This question is an extrapolation of the previous question into the specifics. The candidate is required to explore how both of the areas identified are explored specifically in the Fugard play studied.

Learner has explained how each area is explored in the Fugard play studied	2 marks
The explanation is accurate, clear and specific	2 marks
	4 marks

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

The idea behind the statement is that the individual has the capacity to endure his/her situation with courageousness, despite the fact that his/her existence is difficult.

- (a) This question invites an opinion from the candidate as to which character most embodies the candidate's understanding of the final statement of the quotation and so the candidate is entitled to offer up a view that might not be an accurate reflection of what the statement suggests.

This means that the marking of this response should be both open and lenient, particularly because it will guide the candidate's discussion in the essay that follows.

Learner has explained why the selected character most embodies his/her understanding of the final statement of the quotation	2 marks
Learner has explained clearly and specifically	2 marks
	4 marks

- (b) **As stated previously, the essay moves out of the candidate's response to Question 2.1.3 (a).** The candidate's selection of a specific moment and explanation should be framed in terms of the above and should be specific to the Fugard play studied.

Structure:	
Introduction that is focused on the question	1 mark
Use of paragraphs to sustain logic	1 mark
Conclusion that distils the essence of the discussion within the body of the essay	1 mark
Content:	
Learner has described the selected moment clearly and accurately	2 marks
Learner has identified TWO interpretation choices	2 marks
Learner has explained each interpretation choice	4 marks
The explanation is accurate, clear and specific	4 marks
	15 marks

Note: the division of marks awarded to the content expressed above is a guide only. The essay should be marked holistically on its quality, and the ability of the candidate to grapple successfully with the question in terms of erudite explanation and support.

The moment selected, must appear in the script itself and not be alluded to in the script (e.g. Elsa's abortion) as this is an event that occurs outside of the dramatic action of the play. The candidate may offer up any ways in which the character could be interpreted in performance, i.e. practical, psychological or intellectual.

Allow up to 4 marks maximum for an accurate description of a relevant situation.

The link between that moment, and the interpretation of that moment in relation to courage and dignity must be made in order to realise a top result.

2.2 CHARACTER AND INTERPRETATION

This question is an attempt to differentiate between the four Fugard texts and so move to a less generic set of questions. It is particularly critical that the candidate works with the absolute specifics of both the relevant extract and the Fugard play studied.

2.2.1 The candidate is asked to describe the extract that is linked to the Fugard play studied. The specific context of each extract is as follows:

EXTRACT 1 – <i>Hello and Goodbye</i>
This extract is very near the end of the play. Hester has confronted both Johnnie and her own demons, yet seems destined to continue her life as a prostitute in Johannesburg.
EXTRACT 2 – <i>People are Living There</i>
At the party. Don has confronted Milly with some uncomfortable truths. Milly explodes with an intensity that is frightening. Everything has come to a head for her.
EXTRACT 3 – <i>The Road to Mecca</i>
Helen confronts Elsa with the real reason she (Helen) wrote Elsa a letter. She is expressing her despair at being unable to create in this extract.
EXTRACT 4 – <i>Victory</i>
At Freddie's insistence, Vicky is explaining to Lionel why their (Freddie's and hers) lives are ones of despair and futility.

Learner has described the context	2 marks
The description is both accurate and specific	2 marks
	4 marks

2.2.2 Treat each response on its individual merits.

The existential nature of each extract is very clear as each of them is expressing a sense of existential angst, rooted in her individual context. The question requires a close reading of the extract (guided by an overall understanding of the character and her situation) and a clear indication of how and where this angst is expressed. It is hoped that the superior candidate will engage in a rigorous exploration of subtext, while the average candidate is likely to present a fairly superficial exploration.

Learner has identified the existential mood of the extract	1 mark
Learner has explained how the extract reflects an existential mood	2 marks
The explanation is clear and specific	2 marks
Suitable referencing has been made to both the extract and the play as whole	2 marks
Knowledgeable and creative grappling with the question	1 mark
	8 marks

2.3.3 This question requires the candidate to engage in active interpretation. Treat each response on its individual merits, but be guided by the candidate's understanding of techniques and strategies for performance that are linked to Fugard's style, which is Realism.

Clear justification and specific examples linked to the Fugard play studied are required to validate each response.

- (a) This process involves strategies linked to looking at the entire text initially to access the character's overall psychological truth in order to pinpoint the character's state of mind in the particular extract. Strategies such as making sure the entire play has been read and understood, exploring the given circumstances, determining objective and super-objective, hot seating, creating a character biography (amongst others), all apply here.

Accept responses that:

- provide an overall biography of the character.
- Magic if and emotional memory linked to character's psychological truth, as long as this is not repeated in (b)

Learner has identified suitable/appropriate strategies	2 marks
Learner has explained these strategies accurately, with examples	2 marks
	4 marks

- (b) The strategies identified by the candidate must be linked to the idea of the actor internalising the overall psychological truth of the character, as well as specifically connecting to the emotions portrayed in the specific extract. All strategies must be geared towards expressing the psychological complexity of the character in a highly believable/plausible manner. These include, amongst others, the magic if and emotional memory, connecting breath with emotion, layering subtext, and the like.

Learner has identified suitable/appropriate strategies	2 marks
Learner has explained these strategies accurately	2 marks
Learner has supported the explanation with suitable examples from the extract	2 marks
	6 marks

- (c) Vocal interpretation requires an understanding of how the vocal elements (pitch, pace pause, tone, intonation, volume, vocal stress) and possibly accent can be used to underscore the character's emotional state in a highly plausible manner. Listing of vocal concepts and exercises are not awarded a mark, unless they are clearly linked to the character and the extract.

Learner has identified suitable/appropriate strategies for vocal interpretation	2 marks
Learner has explained these strategies accurately, with examples	2 marks
	4 marks

- (d) Physical interpretation requires an understanding of how the physical elements (posture, gesture, facial expression, movement) can be used to underscore the character's emotional state in a highly plausible manner. The character's appearance is not part of physical interpretation (i.e. costume, hair, make up, props) and will receive no marks.

Learner has identified suitable/appropriate strategies for physical interpretation	2 marks
Learner has explained these strategies accurately, with examples	2 marks
	4 marks

[55]

110 marks

SECTION B DRAMATIC ANALYSIS**QUESTION 3**

This question interrogates the candidate's insight into how the two texts are realised in performance, based on their knowledge and understanding of each playwright's intention and the styles of Epic Theatre (Brecht) and Realism (Fugard). Candidates are asked to engage with Staging and Acting in terms of this understanding.

As a point of departure, the essay is reliant on an understanding of how the play is taken from the page to the stage. How, in other words, is the play brought to life when this occurs? The focus is on the theatricality, actor-audience relationship, audience engagement and entertainment value (does it enthrall the audience and how is this achieved?)

The essay must be marked holistically on its merits and a division of the bulleted areas into 10 marks each in terms of content is not required.

INTENTION*The Caucasian Chalk Circle*

Brecht was a Marxist who believed in the idea of equality between the classes. His plays focus on presenting a socio-political situation [in this case, capitalism] that is unequal and undesirable because it causes class division, oppression and corruption. Power is used by those who have wealth [the upper class] to oppress and cause harm to those who do not [the lower class]. He encourages the audience to engage critically with the notion that such situations need to be altered.

Paradox is deliberately used by Brecht to point out the corrupt and evil nature of the society presented at the beginning of the play, wherein the notion of doing good deeds is seen as dangerous and subversive. Brecht wishes this situation to change, in order that a society can be constructed where doing good can be both something wonderful and desirable.

He uses his play to forward his belief that a communist system is preferable to a capitalist ideology as it allows for equality and fairness and a dissolution of the class system.

His intention is to present plays as simply as possible, so that they are both accessible and entertaining to the man on the street – the very audience he is attempting to connect with. He wishes to focus his audiences in on the moral and social implications of the issues he presents and he does so by encouraging a critical engagement with these issues. He ultimately wishes his audiences to go out and act for desirable social and political reform.

Brecht defines human beings in terms of their socio-economic identity and creates a new purpose for theatre – a political ethic based on Marxism. His plays reflect on the social conditions of man to be viewed with critical remove by the spectator. Alienation reinforces the Marxist doctrine; it is the estrangement felt by the worker in a capitalist society, who can sell his labour, but cannot participate directly in the economic control of the society.

Brecht wants to present society and human nature as changeable. He sees scepticism as the essence of science and this refusal to take anything for granted is what needs to be applied to our social surroundings, if we are ever to learn to control them.

Nothing must be taken for granted, in order that nothing may seem unalterable. He is concerned with man's conduct and shows that it is hard for any man to behave decently when they have not been seen to.

Brecht's Epic Theatre encompasses the idea of the audience watching a story that is being told for a reason. Specific moments in the narrative are focused on which initially establish and then reinforce the message of the play.

FUGARD'S CENTRAL INTENTIONS [OVER-ARCHING]

Fugard has long acknowledged his debt to Albert Camus and Samuel Beckett. In Camus, he found a kindred spirit for his world view and his role as an artist; in Beckett, he found a dramaturgy of maximum import with minimum theatrical outlay. Confined to one room or space, two or three characters recollect, recriminate, role-play, and resign themselves to their existence in a world without meaning and with little hope for change. They delude themselves with false hopes and dreams, amuse themselves with games to pass the time; such nobility as they possess comes in the fleeting, lucid moments when they acknowledge their condition—and their dependence on each other.

As does Camus, Fugard opts for a 'courageous pessimism' born of the clear-sighted recognition of modern human beings' plight.

In 1976, Fugard wrote: 'The only truth any man can tell is his own.' Through the plays, Fugard externalises his own inner truths. For decades, his theatre of defiance consistently aroused the national conscience. His audiences accepting moral responsibility for the deplorable conditions he defined. With every performance, Fugard sowed a seed that germinated amid the depravity of a moral wasteland created by apartheid. Yet woven into the poetic imagery of his plays were observations and truths for all men. As the quintessential actor/director/playwright, the stage is his arena for life's battles, where conflicts are resolved and philosophical perspectives established.

[Source: <<http://www.enotes.com/topics/athol-fugard/critical-essays>>]

"My real territory as a dramatist is the world of secrets with their powerful effect on human behaviour and the trauma of their revelation. Whether it is the radiant secret in Miss Helen's heart or the withering one in Boesman's or the dark and destructive one in Gladys', they are the dynamos that generate all the significant action in my plays". (Fugard, 1994).

People are Living There

The play is another South African *Godot*, filled with the same humour that Beckett gave his play. Fugard's Characters are trapped in meaningless repetitions and hopes, but, instead of waiting for Godot, they are waiting for a laugh. In his *Notebooks*, Fugard says of Beckett's humour, 'Smile and then wipe the blood off your mouth.' Fugard's humour has a bittersweet quality that shows the repetitive maze in which his characters wander with little hope of escape.

Hello and Goodbye

Fugard invests much of his own identity into this play and there are strong autobiographical elements. Just like the fictional Johnnie's father, Fugard's own father used crutches. Fugard also adored his mother, just as Johnnie and Hester adored theirs. Fugard's mother was also a hoarder and there were numerous boxes for Fugard and his siblings to rummage through when no one was looking. The memories Johnnie has of his father crying out at night are Fugard's own memories. Like Johnnie, Fugard called his father 'chum'. The railroad theme is another parallel as Fugard had direct experience working on the railways.

Fugard initially decided to include the father as an onstage character, but later changed his mind: 'Even if not see[n], his 'presence' must be felt – a hate, bigotry, resentment, meanness – as twisted and blind as the physical reality.' [Notebooks]

The play is firmly rooted in the context of apartheid South Africa. Hester and Johnnie use their racism in such a way as to allow them to cope with their own misery; it allows them to feel superior to others less fortunate than they are. Apartheid is something they accept.

The Road to Mecca

Fugard in his walks around the village of Nieu Bethesda had once or twice glimpsed the bird-like

figure of Miss Helen Martins. After her suicide, Fugard wrote *The Road to Mecca*, once again infusing his own meanings into the external structure suggested by her life. For many years, Mecca came closest to laying bare his secret fear of the sterility that could potentially stifle creativity, the nemesis of writer's block so dreaded by all writers. Fugard's career had been a painful exploration of milestones along his route to a personal Mecca, and through the play and the confrontations at its core, he and we achieve self-knowledge and move forward to a greater understanding of concepts such as mutual trust and acceptance.

Victory

'I'm no longer blinkered by my obsession with the apartheid years, and I have a feeling that one of the consequences of that might be that I address myself to a broader canvas.'

Fugard wrote: "'What does this play say if anything, about the state of the country today?'" Even a superficial acquaintance with the new coming out of South Africa must however make you realise that your answer would depend on whether you were an embattled white living in a maximum security enclave in one of our cities, or a destitute black trying to survive the squalor of one of our many slums ... our euphemistically called 'informal settlements'. Speaking for myself, I only want to say that I did not write this play, or any of the others that lie behind my fifty years of playwriting, in order to make a 'political statement'. I am a storyteller and the particular story of Victory has its origins in personal experience.'

STAGING

The Caucasian Chalk Circle

Brecht worked with the idea/principle of Verfremdung/Alienation – the notion of 'making strange' or defamiliarising the familiar in order to connect audiences critically with the play. Brecht never denied the idea of emotional attachment on the part of the audience, but worked actively to move them towards a more intellectual, considered response to his plays.

The staging was completely anti-illusionistic. Brecht wished to remind his audience constantly that they were watching a play and not a 'slice of life'. This is because he wanted his audiences to engage critically with the action in order to realise the social and moral implications of what they were watching and apply this realisation by leaving the theatre and acting for desirable social and political reform.

Your objective is to provoke examination of the social issues and raise questions for the audience. You must frequently increase the spectators' awareness of being in the theatre by revealing your total consciousness in performing your role. In theory your audience will concentrate on ideas and action rather than on emotion and character. Brecht and Epic Style: Page 307.

Set – The set is anti-realistic and does not attempt a totality of realism, although realism was used selectively in certain instances. It is multifunctional, allowing the performance to occur in various localities, as dictated by the many settings of the play. There is a use of projections, the half curtain, the revolve, various acting levels, a space for the musicians to perform in, a use of placards/signs, amongst others. If sets were changed, this was done in full view of the audience.

Not presenting an illusion of reality on stage: *Objects on stage are not arranged naturalistically but rather all the workings of the stage can be seen and any changes to scenery are made in full view of the audience. Brecht used fragments of scenery and single pieces of furniture to suggest whole locations.*

[Source: http://artsonline2.tki.org.nz/resources/units/drama_units/brecht/appx_c.php]

- *Sets were sometimes nonexistent or fragmentary (either partial sets or one object representing many of the same).*

- *At other times sets were industrial e.g. ramps, treadmills (influence of Meyerhold's constructivist set design).*
- *Signs/placards used to show audience a range of information.*
- *Screen projection used to reinforce play's theme/s (to garner an intellectual response, not emotional).*

[Source: 2/21/2016 Epic Theatre Conventions | The Drama Teacher
<http://www.thedramateacher.com/epictheatreconventions/4/11>]

Lighting – Brecht wanted critical engagement; he did not wish the audience to be swayed unnecessarily by their emotions. Coloured gels used to evoke mood and, in fact, any lighting effects that did so, were completely unacceptable – Brecht wanted the stage lights to be bright and unhidden. In addition, he often left the auditorium lights on to diminish the notion of illusion.

The stage was flooded with bright white light the entire time regardless of whether the scene was summer day or winter evening.

[Source: http://artsonline2.tki.org.nz/resources/units/drama_units/brecht/appx_c.php]

If the house lights were left on during a performance, open white light also allowed for the spectators and performers to share a single samelit space.

[Source: 2/21/2016 Epic Theatre Conventions | The Drama Teacher
<http://www.thedramateacher.com/epictheatreconventions/4/11>]

Props – these were suitable to the character and realistic in that sense, but Brecht worked with minimalistic props, using them principally to achieve the gest/gestus of the performance.

Costumes – were realistic and suited to the social class/position of the character in the society he presents on stage. Consideration was given to texture and qualities of the material used for the costuming, another means to contribute to the gest/gestus of the performance.

- *Costume was not individually identifiable, e.g. the farmer's costume represented "a (typical) farmer".*
- *Costume was sometimes incomplete and fragmentary, e.g. tie and briefcase for the businessman.*
- *Costume often denoted the character's role or function in society (plus wealth/class).*
- *Some make-up and mask use, but nonrealistic and 'theatrical', e.g. grotesque and/or caricatured makeup and costume used to depict a character's social role in the play, not that of his/her everyday appearance.*

[Source: 2/21/2016 Epic Theatre Conventions | The Drama Teacher
<http://www.thedramateacher.com/epictheatreconventions/4/11>]

Often a single item of clothing or prop was all that was used. An actor would frequently change character or costume in front of the audience reinforcing the idea of alienation.

[Source: http://artsonline2.tki.org.nz/resources/units/drama_units/brecht/appx_c.php]

Music

- *Music and song used to express the play's themes independent of the main spoken text in the play (in parable scenes).*
- *Music was used to neutralise emotion, rather than intensify it (opposite to a modern-day musical).*

[Source: 2/21/2016 Epic Theatre Conventions | The Drama Teacher
<http://www.thedramateacher.com/epictheatreconventions/4/11>]

FUGARD

SET – reflects the setting and replicates a believable space that could exist in the 'real world'. It adds to the illusion of a 'slice of life' on stage. Use is made of the box set concept (even if deconstructed) which creates the illusion of watching through the invisible 4th wall and looking into the lives of people playing out in a space which visually is highly believable.

SET ELEMENTS/DEVICES – these are part of the set and are all appropriate for the setting. Items of furniture, additional elements to add detail and context [such as carpets, pictures, photographs, knick-knacks etc.]

PROPS – these are items used by the characters to add authenticity and detail.

COSTUME – these reflect the personality, identity and status of each character.

LIGHTING – lighting is used to reflect and convey a slice of life visually. Lighting can be used atmospherically.

SOUND – needs to be authentically used.

PERFORMANCE SPACE – it is not necessary to perform in a proscenium space (very few theatre spaces these days are based on the proscenium arch stage) as the idea of a slice of life can be sustained using a more flexible space.

ACTING*The Caucasian Chalk Circle***ACTING STYLE – Non-naturalistic and presentational.**

Why?

Brecht's characters are constructed as types – they represent the characters' social and political function in society. The relationships between characters serve to highlight their social and political positions and also the differences.

Explanation

The actor demonstrates the social function of the character. The actor builds his/her role from a social perspective, asking what am I, not who am I (the latter would encourage an emotional engagement with character).

The Actor: Brecht required his actors to demonstrate what happened, what words were said, and demonstrate the actions of the character. They must not try and become any of the characters they betray. At no time should the actor or the audience identify with the character. Brecht encourages his actors to show their characters rather than being wholly transformed into their parts.

Voice: Brecht made enormous vocal demands on his actors: they were required to sing, chant, use mechanical and strange sounding voices, produce disconnected and non-human sounds and speak in a range of dialects and class accents. These techniques are used to produce alienation.

Gesture: Brecht was influenced by Japanese and Chinese Theatre. He admired the way they used movement to tell a story in a stylised unemotional way. He encouraged his actors to learn the formal gestures of Chinese Theatre and to use them in a completely detached way as though they were doing exercises or watching themselves in a mirror. In Chinese theatre a gesture that shows that character is crying is moving the finger up and down in front of the eyes. Brecht encouraged his actors to use this gesture instead of actually weeping tears.

[Source: http://artsonline2.tki.org.nz/resources/units/drama_units/brecht/appx_c.php]

Acting and Characterisation

- Actor was never to fully become the character, as in the realistic/naturalistic theatre.
- Actor was asked to demonstrate the character at arm's length with a sense of detachment.
- Often characters tended to be somewhat oversimplified and stereotyped yet other characters were sometimes complex historical, real life characters in some Brecht plays.
- Some (but not all) character names were generic, e.g. the worker, the peasant, the teacher.
- Mix of presentational and representational acting modes.

[Source: *Epic Theatre Conventions* – Justin Cash]

GESTUS

From Wikipedia, The Free Encyclopedia

Gestus is an acting technique developed by the German theatre practitioner Bertolt Brecht. It carries the sense of a combination of physical gesture and 'gist' or attitude. It is a means by which 'an attitude or single aspect of an attitude' is revealed, insofar as it is 'expressible in words or actions'.^[1]

Gestus as the embodiment of an attitude carries at least two distinct valences in Brecht's theatre: firstly, the uncovering or revealing of the motivations and transactions that subtend a dramatic exchange between the characters; secondly, the 'epic' narration of that character by the actor (whether explicitly or implicitly).

In the first sense, the anatomizing of character, a Gestus reveals a specific aspect of a character: rather than their metaphysical, subconscious or other psychological dimensions, a Gestus makes visible a character's social relations and the causality of their behaviour, as interpreted from an historical materialist perspective. 'Every emotion' when treated under the rubric of Gestus, Elizabeth Wright explains, 'manifests itself as a set of social relations'.^[2] 'For it is what happens between people,' Brecht insists, 'that provides them with all the material that they can discuss, criticize, alter'.^[3]

In the second sense, the actor's attitude as embodied in acting as an act of epic narration (the 'showing' that is 'shown' in the 'showing', in Brecht's turn of phrase), Brecht refers to the 'political' basis from which an actor goes about the interpretation of their role and its place within the storytelling scheme of the production as a whole. '[T]he choice of viewpoint is also a major element of the actor's art, and it has to be decided outside the theatre' Brecht explains in his 'A Short Organum'.^[4] In this sense of the clarification and embodiment of a particular interpretative perspective, Gestus is related to Brecht's other important practical tool, the Fabel.

A Gestus is not a cliché or 'rubber stamp'; the actor develops a character's Gestus through a process of exploration of concrete physical behaviour and according to a principle of selective realism. The post-Brechtian German theatre practitioner Heiner Müller (who ran Brecht's Berliner Ensemble for a short while) argues that '[r]eflecting the actions through the figures, mentally as well as emotionally, also has the character of citation. The citation geste (Gestus) must not diminish the intensity and spontaneity of reactions. Identification in the details with estrangement of the whole'.^[5]

FUGARD

ACTING STYLE – The acting style for all 4 plays is naturalistic and representational.

Why?

Characters are fully rounded and 'three-dimensional'; they are presented as complex and unique and are highly believable. There is a clear backstory and subtext to each character. The audience's sense of each character evolves as the plot unfolds.

Explanation

As the style of the 4 plays is Realism, the acting style must be in line with the notion of creating a 'slice of life' on stage. Realistic plays are character-driven and so the emphasis is on engaging the audience with the psychological complexity of characters and their relationships and connecting them to this complexity. Actors need to work with the psychological truth of each character and ensure that they have fully internalised this truth. Their performances should reflect the felt, lived experience of the characters they are interpreting and should always sustain the illusion of complete credibility and believability.

[30 MARKS: CONTENT OF ESSAY + 10 MARKS: STRUCTURE OF ESSAY]**CONTENT RUBRIC**

MARK	/40	/30	
A+ 90%+	36	27	Brilliant, shows clear insight. Uses appropriate academic register. Argument/discussion leads to a conclusion (not loose/unrelated statements). Justifies answer with appropriate reference to the text with examples from the play/s (relations among the dramatic principles are recognised). Relates answer to the given argument (answer is purpose-driven and not regurgitation). Clear understanding of the work.
A 80%+	32	24	Excellent but not brilliant. Uses appropriate academic register. Argument/discussion leads to a conclusion but not as tightly structured as an A+. Justifies answer with appropriate reference to the text with examples from the plays. Relates answer to the given argument/discussion (answer is purpose-driven and not regurgitation). Clear understanding of the work.
B 70%+	28	21	A good essay. Uses appropriate academic register. Relates answer to the given argument/discussion (answer is purpose-driven and not regurgitation). Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with appropriate reference to the text with examples from the plays. Understands the work.
C 60%+	24	18	An average essay. Relates answer to the given argument/discussion, but does not develop this. Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot. Understands the work.
D 50%+	20	15	Relates answer to the given argument/discussion, but is flawed and/or unsubstantiated. Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot. Fairly good knowledge of the work.
E 40+	16	12	Understands and attempts the topic, but argument/discussion is flawed and/or unsubstantiated. Waffle, generalisations and regurgitation of knowledge without relating it to the question. Justifies answer with reference to the plot.
F 30+	12	9	Focus only on one play or one aspect of the question. Discussion of elements is very thin. Expression poor, little structure. Knowledge weak.
FF 20+	8	6	Weak. Poor understanding of plays and content. Focus only on one play or one aspect of the question. Expression poor, little structure.
G 10+	4	3	Worse than FF. Little knowledge, no argument. Expression poor, no structure. No attempt to answer the question.
H 0+	0	0	Hopeless. Answer does not relate to the question. No or very little attempt to answer the question.

STRUCTURE RUBRIC

CRITERIA	10–9	8–7	6–5	4–3	2–0
<ul style="list-style-type: none"> Introduction and Conclusion 	<p>Erudite introduction that shows the learner understands the topic/question, focuses on the topic/question, sets up the argument/discussion clearly and specifically, and adopts a clear stance/position relative to the topic/question. The conclusion is excellent, reflecting a clear distillation of the argument/discussion within the body of the essay.</p>	<p>A competent introduction. There is evidence that the topic/question is understood and an argument/discussion focused on the topic/question has been stated. The conclusion is clearly stated and shows a good understanding of the central argument/discussion within the body of the essay.</p>	<p>The introduction attempts to focus on the topic/question and set up an argument/discussion. The conclusion attempts to distil the argument/discussion within the body of the essay, but is fairly woolly and vague.</p>	<p>The introduction is simply a repetition of the topic/question. There is no attempt to establish the focus of the argument/discussion. The conclusion does not really accurately distil the argument/discussion within the body of the essay.</p>	<p>The introduction is absent or vague, unfocused and/or inaccurate. The conclusion is absent or vague, unfocused and/or inaccurate OR it is simply a repetition of the introduction.</p> <p>THE CANDIDATE HAS FAILED TO WRITE AN ESSAY.</p>
<ul style="list-style-type: none"> Development of argument and/or discussion 	<p>Linking is solid. The argument/discussion is developed fully.</p>	<p>The argument/discussion is well-developed and there is an attempt at linking.</p>	<p>No linking evident. The argument/discussion is fairly well-developed.</p>	<p>No linking. There is a fragmented argument/discussion presented.</p>	<p>The arrangement of the essay is not cohesive and there is thus very little to no development of an argument/discussion.</p>
<ul style="list-style-type: none"> Paragraphing 	<p>Paragraphing is outstanding. A clear analytical statement, linked to the topic/question, is followed by solid analysis and support.</p>	<p>Paragraphing is pleasing. Most paragraphs are initiated with an analytical statement, which is explained and supported quite well.</p>	<p>Paragraphing is adequate only. Opening statements are not always clear and focused on one idea. There is an attempt to explain and support, but it is often quite vague.</p>	<p>Paragraphing is poor. Often, statements are made that are either vague/unfocused. There is very little analysis and clear, pertinent explanation and support.</p>	<p>Paragraphing is very weak. Inability to focus on a single idea and explain and support it. Jumbled statements are presented with little or no explanation.</p>
<ul style="list-style-type: none"> Referencing of the two plays 	<p>Excellent referencing – pertinent and accurate.</p>	<p>Referencing is competent, but not always present.</p>	<p>Referencing is fairly sporadic.</p>	<p>Referencing is sporadic and is not always accurate or relevant.</p>	<p>Very little referencing to the two plays. Inaccuracies.</p>

40 marks

Total: 150 marks