



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: South African Theatre – ONE of the following plays must be selected:

- *Sizwe Banzi is Dead* – Fugard, Kani, Ntshona
- *The Island* – Fugard, Kani, Ntshona
- *My Life* – Fugard and Cast.

SECTION B: ESSAY
Question 3

3. Number your answers EXACTLY as the questions are numbered on the question paper.
 4. Use the mark allocation per question as a guide 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**

Read the following extract from *The Caucasian Chalk Circle*, and then answer Question 1.1 and Question 1.2.

THE MONK: Dear wedding guests and mourners. We stand deeply moved and in front of a bed and death and marriage, because the bride gets into bed and the groom into the grave. The groom is already washed and the bride is already hot. For in the marriage bed lies the last will, and that makes people randy. Oh, my children, how varied is the fate of man! The one dies to get a roof over his head and the other marries so that the flesh may be turned to dust, from which it was made. Amen.

THE MOTHER IN LAW: He's got his own back. I shouldn't have hired such a cheap one. That's what you'd expect. An expensive one knows how to behave. In Sura there's one who is even in the odour of sanctity; but of course he charges a fortune. A fifty piastre priest like this here has no dignity. And as for piety, he has precisely fifty piastres worth, and no more. And when I fetched him from the tavern he was just finishing a speech and shouting: "The war is over, beware of the peace!" We must go in.

GRUSHA: *(giving Michael a cake)* Eat this cake and be a good boy, Michael. We are respectable now.

The two women carry the trays of cakes to the guests. The dying man is sitting up in bed; he puts his head out from under the mosquito-net and watches the two women. Then he sinks back again. The monk takes two bottles from his cassock and offers them to the peasants beside him. Enter three musicians, to whom the monk waves with a grin.

THE MOTHER-IN-LAW: *(to the musicians)* What have you got our instruments for?

MUSICIAN: Brother Anastasius here *(pointing at the monk)* told us there was a wedding going on.

THE MOTHER-IN-LAW: What! You brought them! Three more on my neck! Don't you know there's a dying man next door!

THE MONK: That's tempting for an artist. They could play a hushed Wedding March or a gay Funeral Dance.

THE MOTHER-IN-LAW: Well, you might as well play. I can't stop you eating, in any case.

THE PEASANT: *beside The Monk, singing:*
 When pretty Miss Plushbottom wed
 A rich man with no teeth in his head
 They enquired, "Is it fun?"
 She replied, "No it's none
 Still there's candles and soon he'll be dead."

The mother-in-law throws the drunken man out. The music stops. The guests are embarrassed. Pause.

[Source adapted: Scene 4: "In The Northern Mountains", The Caucasian Chalk Circle (Metheun Student Edition) (page 31). Translated from the German by James and Tania Stern]

1.1 SCENE ANALYSIS and TERMINOLOGY

1.1.1 Provide brief definitions of THREE of the following terms:

- epic theatre
 - Gestus
 - Spass
 - historification
- (9)

1.1.2 Explain why Grusha is preparing to marry Jussup. (2)

1.1.3 Grusha has faced many challenges concerning Michael before this scene.

Describe TWO of these challenges. (4)

1.1.4 Discuss your understanding as to why Brecht included the scene from which the extract was taken, in his play. (4)

1.1.5 Identify ONE aspect of society that Brecht is criticising in the extract and explain why he feels this issue is important. (4)

1.1.6 Define the term *Verfremdungseffekt*. (3)

1.1.7 Select an example of *Verfremdungseffekt* evident in the extract.

Explain how it supports Brecht's intentions as a playwright. (5)

1.2 STAGING

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

The producer wants you to leave out the prologue as he feels it is boring and irrelevant.

You disagree.

Explain why you feel it is essential to include the prologue in your production in terms of your understanding of Brecht's intentions. (5)

1.2.2 Study the picture below and explain how it could be seen as typical of the Brechtian style of staging.



[Source: <<https://mumbletheatre.net/2015/02/23/the-caucasian-chalk-circle/>>]

(4)

1.3 AUDIENCE RESPONSE

Consider the extract below:

"It's our job to entertain. Your job to draw conclusions"

(The Singer in the Prologue of *The Caucasian Chalk Circle*)

The extract reflects Brecht's core intention as a playwright.

Write a one-page mini-essay (approximately 300 words) in which you explain why Brecht felt it was important for the audience to make personal choices and decisions when watching his plays.

Use specific scenes where the audience is required to draw conclusions to support your answer.

(15)
[55]

QUESTION 2 SOUTH AFRICAN THEATRE

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

- *Sizwe Banzi is Dead*
- *The Island*
- *My Life*

Write down the title of the play you have studied before you answer Question 2.

2.1 POOR THEATRE

2.1.1 Provide a concise explanation of the term, *poor theatre*. (5)

2.1.2 Grotowski used the term, *holy actor*.

(a) Explain your understanding of this term. (5)

(b) Choose a moment from the play that you studied that you believe stands out as an appropriate example to support your explanation in (a) above and include the following:

- an accurate description of your selected moment
- an explanation of HOW and WHY your choice supports your explanation in (a) above (8)

2.2 STAGING

Imagine you are directing the play you studied this year.

2.2.1 You need to advertise for actors in the local paper. Create the advertisement and include the vocal and physical skills the actors would need to demonstrate at the audition. Justify your choice of skills with specific examples from the play you studied. (8)

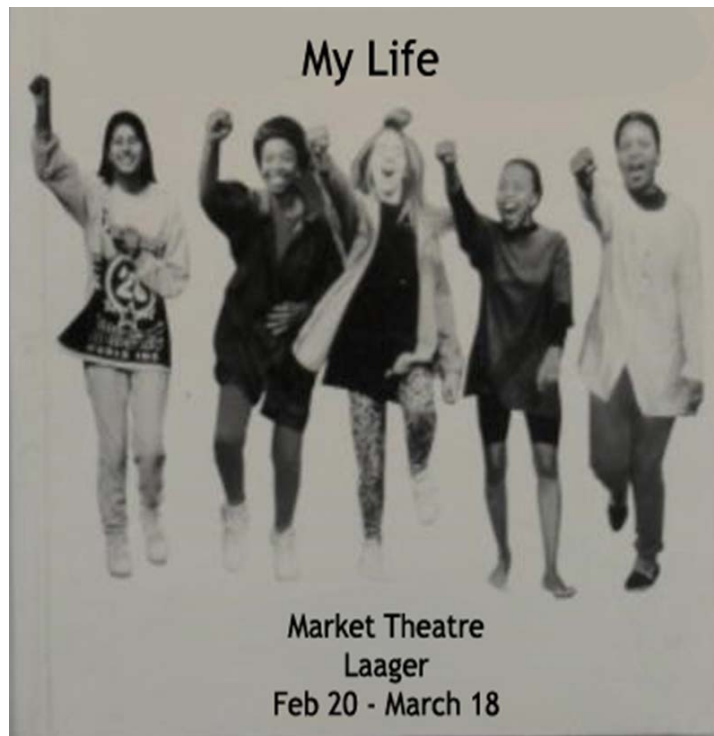
2.2.2 Explain and justify what type of actor/audience relationship you would like to create for your production. (6)

2.2.3 Consider the poster on the next page that applies to the play you studied this year.

Discuss whether or not you believe the poster highlights and connects us to the core themes of the play.

Support your discussion with a clear explanation and relevant examples. (8)

SOURCE A



[Source: <www.google.co.za/search?q=posters+of+my+life+by+athol+fugard&safe>]

SOURCE B



[Source: <https://www.gauteng.net/blog/sizwe_banzi_is_alive_and_well_and_living_at_the_market_theatre>]

SOURCE C



[Source: <<http://kairosschool.co.za/the-island-a-school-fundraiser/>>]

2.3 Read the relevant extract below that comes from the play you studied.**Riana in *My Life***

"I'm a survivor. I've survived living in Eldorado Park, eating pap, being labelled a Bushie, a Hotnot, a Kapie, and I will survive it. All of it."

Buntu in *Sizwe Banzi is Dead*

"How long? For as long as you can stay out of trouble. Trouble will mean police station, then fingerprints off to Pretoria to check on previous convictions ... and when they do that ... Sizwe Banzi will live again and you will have had it."

Winston in *The Island*

*"Nyana we Sizwe.
Nyana we Sizwe ... it's all over now ... All over.
Forgive me.
No John, forget me because I'm going to forget you. Yes, I will forget you."*

In a mini-essay of one page (approximately 300 words), explain and discuss the following:

- Why were these words spoken and in what context?
- How powerfully do they reflect the core message of your play?
- Do they create a better understanding of the playwrights' intentions or not?

(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 South African Theatre texts below:

- *Sizwe Banzi is Dead*
- *The Island*
- *My Life*

Consider the following:

"PROTEST THEATRE ... is normally used interchangeably with terms such as *agit-prop*, *political theatre*, *theatre of defiance*, *theatre of determination*, *theatre for resistance*, *theatre of testimony (testimonial theatre)*, *theatre as weapon*, *alternative theatre* and it refers to all kinds of theatre utilised to protest political and economic inequities* and social ills and can be seen to incite* revolt and action."

[Source: <http://esat.sun.ac.za/index.php/Protest_theatre>]

* inequities – unfairness, prejudice, injustice

* incite – to encourage, stir up or awaken

In a well-structured essay of 2–3 pages (approximately 600–650 words), discuss whether or not the two plays you studied can be seen as examples of *protest theatre*.

Use the following aspects to guide you:

- style
- socio-political themes
- characters

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

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

40 marks

Total: 150 marks