



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2019

## DRAMATIC ARTS

Time: 3 hours

150 marks

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### PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 7 pages. Please check that your question 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:**

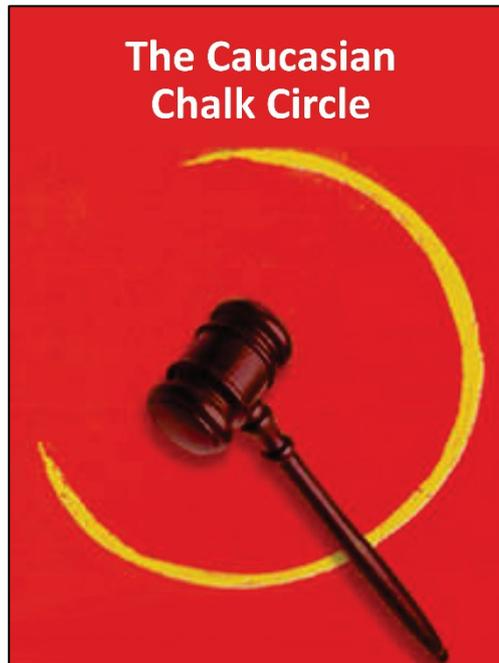
- *Sizwe Bansi Is Dead* – Fugard, Kani, Ntshona
- *The Island* – Fugard, Kani, Ntshona
- *My Life* – Fugard and Cast

**SECTION B: ESSAY**  
**Question 3**

3. Number your answers EXACTLY as the questions are numbered on the question paper.
  4. The mark allocation per question is an indication of 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 TITLE and THEMES**

Look at the following image and answer the questions below:



- 1.1.1 Suggest how the title of the play links the prologue with the play-within-the-play. (3)
- 1.1.2 Often, in productions, the prologue is not performed. Suggest why you would OR would not include the prologue in your production if you were the director. (3)
- 1.1.3 Refer to the image above. Identify TWO themes in the play to which you think the image refers. (2)
- 1.1.4 Discuss how ONE of the themes you mentioned in Question 1.1.3 is explored in the play. Provide specific examples from the text to support your answer. (6)
- 1.1.5 You have been asked to market a production of the play at your local theatre. Describe and motivate for another image you could use to portray any of the themes you mentioned in Question 1.1.3. (4)

1.2 PERFORMANCE

Read the extract below and answer the questions that follow:

<b>An extract from <i>The Caucasian Chalk Circle</i> – Scene 6: The Chalk Circle</b>		
<b>AZDAK:</b>	Plaintive and defendant! The court has listened to your case, and has come to no decisions as to who the real mother of this child is. I as Judge have the duty of choosing a mother for the child. I'll make a test. Shauva, get a piece of chalk and draw a circle on the floor. <i>(Shauva does so.)</i> Now place the child in the centre. <i>(Shauva puts Michael who smiles at Grusha, in the centre of the circle.)</i> Plaintiff and defendant, stand near the circle, both of you. The Governor's wife and Grusha step up to the circle. Now each of you take the child by a hand. The true mother is she who has the strength to pull the child out of the circle, towards herself.	1  5  10
<b>THE SECOND LAWYER:</b>	Quickly. High Court of Justice, I protest! I object that the fate of the great Abashvili estates, which are bound up with the child as the heir, should be made dependent on such a doubtful wrestling match. Moreover, my client does not command the same physical strength as this person, who is accustomed to physical work.	15
<b>AZDAK:</b>	She looks pretty well fed to me. Pull! <i>(The Governor's wife pulls the child out of the circle to her side. Grusha has let it go and stands aghast.)</i>	20
<b>THE FIRST LAWYER:</b>	<i>(Congratulating the Governor's wife.)</i> What did I say! The bonds of blood!	
<b>AZDAK:</b>	To Grusha. What's the matter with you? You didn't pull!	
<b>GRUSHA:</b>	I didn't hold on to him. <i>(She runs to Azdak.)</i> Your Worship, I take back everything I said against you. I ask your forgiveness. If I could just keep him until he can speak properly. He knows only a few words.	25
<b>AZDAK:</b>	Don't influence the Court! I bet you know only twenty yourself. All right, I'll do the test once more, to make certain. <i>(The two women take up positions again.)</i> Pull! <i>(Again Grusha lets go of the child.)</i>	30
<b>GRUSHA:</b>	<i>(In despair.)</i> I've brought him up! Am I to tear him to pieces? I can't do it!	35
<b>AZDAK:</b>	<i>(Rising)</i> And in this manner the Court has established the true mother. <i>(To Grusha.)</i> Take your child and be off with you.	

- 1.2.1 Define the term *moral paradox*. (2)
- 1.2.2 Suggest why Brecht makes use of a moral paradox in the play. Refer to ONE of the characters from the extract in your response. (4)
- 1.2.3 Explain Brecht's views on ensemble work. (4)
- 1.2.4 Discuss the performance skills that you would need if you were cast in a production of the play. In your answer you may refer to the extract as well as the play as a whole. (6)
- 1.2.5 Justify how you could make use of *Verfremdungseffekts* if you were to direct and stage the extract. (6)

### 1.3 PLAYWRIGHT'S INTENTIONS

Read the following quote and respond as indicated below:

Brecht was against naturalistic theatre where the audience "hang up their brains with their hats in the cloakroom".

[Source: <<http://web.mit.edu/allanmc/www/brecht.pdf>>]

In a mini-essay of approximately 1 page ( $\pm 250$  words), discuss how Brecht manipulates the audience to NOT "hang up their brains with their hats in the cloakroom".

Refer to the following when you respond to the question:

- language
- characters
- staging

(15)  
[55]

## QUESTION 2 SOUTH AFRICAN THEATRE

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

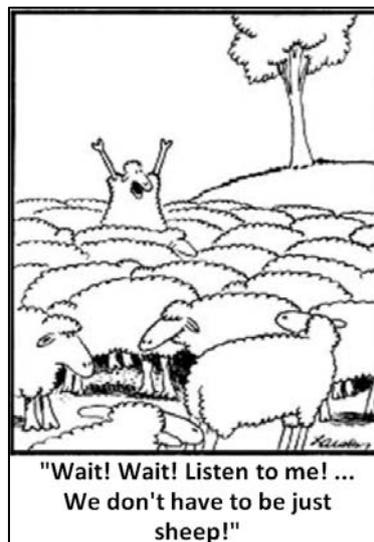
- *Sizwe Bansi Is Dead*
- *The Island*
- *My Life*

### 2.1 SOCIOPOLITICAL CONTEXT and GENRE

- 2.1.1 Explain the term *protest theatre*. (2)
- 2.1.2 Briefly describe the sociopolitical background of the play you have studied. (4)
- 2.1.3 Evaluate whether this play could be classified as a protest play. You must provide examples from the text to motivate your response. (8)
- 2.1.4 Motivate any other style of theatre that might have influenced the creators of this play. (4)

### 2.2 INFLUENCES and STAGING

Look at the image below of a sheep having an existential crisis.



- 2.2.1 Define the term *existentialism* with reference to the image above. (4)
- 2.2.2 Describe an existential moment from your selected play. (4)
- 2.2.3 Explain how a performer might highlight the existential moment, selected in Question 2.2.2, in a production of the play. Your answer must include **physical** and **vocal** choices. (8)
- 2.2.4 Motivate how you might use **lighting effects** AND/OR **sound effects** to further develop meaning in your chosen existential moment. (6)

### 2.3 RELEVANCE

Read the passage below as a stimulus for your answer:

"One of the most important aspects of live theatre is the role it can play in sensitising people to issues that need addressing, both past and present"  
– Playhouse Company Chief Executive and Artistic Director Ms Linda Bukhosini.

In a mini essay of approximately one page ( $\pm 250$  words), discuss how your selected play has the power to address issues "... both **past** and **present**".

(15)  
[55]

**110 marks**

**SECTION B          DRAMATIC ANALYSIS****QUESTION 3          ESSAY**

This section examines *The Caucasian Chalk Circle* by Bertolt Brecht

AND ONE of the following Athol Fugard texts:

- *Sizwe Bansi Is Dead* OR
- *The Island* OR
- *My Life*

Read the quote below and answer the question that follows:

"Sitting and sedition\* don't mix" – Bertolt Brecht

*\*Sedition: behaviour or speech that incites people to rebel against the authority of a state*

In an essay of approximately 3 pages (500–600 words), discuss how the two plays you have studied reflect the meaning of the quote.

Your answer should include discussion of the following points:

- structure
- performance style
- the role of the audience

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

**40 marks**

**Total: 150 marks**