



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

DRAMATIC ARTS

Time: 3 hours

150 marks

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.
 4. The mark allocation per question is a guide as to the degree of detail and rigour required in your answer.
 5. Independent, creative thinking and the application of knowledge will be to your advantage.
 6. It is in your own interest to write legibly and to present your work neatly.
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SECTION A PLAYS AND PERFORMANCE IN CONTEXT

QUESTION 1 THE CAUCASIAN CHALK CIRCLE – BERTOLT BRECHT

1.1 INFLUENCES

1.1.1 Choose ONE sociopolitical aspect and ONE artistic movement from the following table and provide a brief description of each.

SOCIOPOLITICAL ASPECT	ARTISTIC MOVEMENT
World War II	Expressionism
Naziism	Chinese Theatre
Capitalism vs Communism	Agitprop Theatre

(4)

1.1.2 Identify examples from *The Caucasian Chalk Circle* that reveal ONE sociopolitical aspect and ONE artistic movement that you chose in Question 1.1.1.

(4)

1.1.3 Evaluate how the use of each of these examples achieves Brecht's overall dramatic aims.

(6)

1.2 PERFORMANCE

Read the extract below and over the page and answer the questions that follow. The extract is taken from **Scene 4: "In the Northern Mountains"**.

<p>THE MONK: Are you prepared to be a faithful, obedient, and good wife to this man and to cleave to him until death you do part?</p>	1
<p>GRUSHA: <i>(Looking at the child)</i> Yes.</p>	
<p>THE MONK: <i>(To the dying man)</i> And are you prepared to be a good husband and provider to this woman until death you do part? <i>(When the dying man does not answer, the monk repeats his question and looks around)</i></p>	5
<p>THE MOTHER-IN-LAW: Of course he is. Didn't you hear him say yes?</p>	
<p>THE MONK: All right, we declare the marriage concluded. But how about extreme unction?</p>	10
<p>THE MOTHER-IN-LAW: Nothing doing. The marriage cost enough. Now I've got to attend to the mourners. <i>(To Lavrenti)</i> Did we say seven hundred?</p>	

<p>LAVRENTI: Six hundred. <i>(He gives her the money)</i> I won't sit down with the guests. I might make friends with somebody. So good-bye, Grusha, and if my widowed sister comes to see me one of these days, my wife will bid her welcome, or she'll hear from me. <i>(He goes. The mourners look after him indifferently as he passes through.)</i></p>	15
<p>THE MONK: And may one ask who this child is?</p>	
<p>THE MOTHER-IN-LAW: A child? I don't see any child. And you don't see one either. Understand? Or maybe I'll have seen certain goings-on behind the tavern. Come along now. <i>(They go into the other room, after Grusha has set the child on the floor and told him to keep quiet. She is introduced to the neighbours.)</i></p>	20 25
<p>THE MOTHER-IN-LAW: This is my daughter-in-law. She was just in time to find our dear Yussup alive.</p>	

1.2.1 Imagine you are directing this scene. The actress playing THE MOTHER-IN-LAW requires notes on how to play her character.

- (a) Explain why the character is called "THE MOTHER-IN-LAW". (2)
- (b) Describe the nature of the character and justify your points by referring to the text. (4)
- (c) Advise the actress playing THE MOTHER-IN-LAW how she could employ gestus to convey her character. (6)

1.2.2 Discuss, in a mini essay of approximately ONE page (±250 words), how you would stage the extract in order to enhance Brecht's Epic Theatre aims. Your discussion must include TWO or more of the following points:

- the use of spass
- the use of music
- the use of the ensemble (the CHORUS and the MOURNERS) (15)

1.3 SETTING

Look at the image below and answer the questions that follow:



The Caucasian Chalk Circle takes place in multiple locations. Explain how you would adapt the above stage space to represent the following places:

- outside the church on Easter Sunday
- SIMON returning from the war to find GRUSHA on the other side of the river

(8)

1.4 LANGUAGE

Read the quotation below and answer the question that follows:

"Art is not a mirror held up to reality
but a hammer with which to shape it."
– Bertolt Brecht

Evaluate how Brecht uses language as "a hammer with which to shape" reality.

(6)
[55]

QUESTION 2 SOUTH AFRICAN THEATRE

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

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

2.1 RELEVANCE, THEMES, MARKETING AND PREPARATION

2.1.1 You are planning to direct a performance of the play as part of a Day of Reconciliation celebration at your school. Write your response to the following questions.

- (a) Explain why a production of your selected play IS APPROPRIATE for such a celebration. Refer to the themes in the text to support your argument. (8)
- (b) Comment on the language of your selected play, according to the following bullet points:
- A discussion of the style of the language
 - Whether the language should be updated for a 21st century audience (6)
- (c) Advise where in the school you think will be the most appropriate space to perform the play. In your answer, refer to the following:
- A description of the space
 - TWO moments from your selected play that would work particularly well in the space you have chosen (8)
- (d) Create a relevant strapline (a caption or subheading for the title of the play) for a flyer that would capture the essence of the play and attract audiences. (2)
- (e) Justify why your strapline is effective. You must support your answer with reference to the play's message. (2)
- (f) Motivate what TWO OTHER details you would include on the flyer. (4)

2.1.2 You plan to use pupils from your school as performers. Compare the creative process of the original collaborators to the one you and the cast at your school might experience. (10)

2.2 SOCIOPOLITICAL CONTEXT

Read the following quotation.

"If you are truly telling a South African story then it will be political — because you are dealing with people who lead political lives in an environment which is highly politically charged."

– Zakes Mda

In a mini essay of approximately 250 words (± 1 page), discuss the validity of the above quotation in relation to the play you have studied. Your essay must cover the following points:

- sociopolitical context
- characters

(15)

[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:

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

Refer to the quotation below and answer the question that follows:

"It is on the stage where the dreams of playwrights become reality. Ideals are portrayed in the lighting; messages are communicated in the set; and change is encouraged through the interpretation of the characters on stage."

In an essay of approximately 2–3 pages (±500–600 words), discuss how the playwrights' intentions of the plays you have studied are effectively realised in performance.

Your essay must focus on the following aspects:

- playwrights' intentions
- acting style
- staging

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

40 marks

Total: 150 marks