



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 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**

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

An extract from *The Caucasian Chalk Circle*

Beggars and petitioners stream from a palace gateway, holding up thin children, crutches, and petitions. They are followed by two Ironshirts and then by the Governor's family, elaborately dressed. 1

THE BEGGARS AND PETITIONERS: Mercy, Your Grace, the taxes are beyond our means ... I lost my leg in the Persian war, where can I get ... My brother is innocent, Your Grace, a misunderstanding ... my child is starving in my arms ... We plead for our son's discharge from the army, our one remaining son ... Please, Your Grace, the water inspector is corrupt. 5

A servant collects the petitions; another distributes coins from a purse. Soldiers push back the crowd, lashing it with thick leather whips.

THE SINGER: For the first time on this Easter Sunday, the people see the heir. 10
Two doctors never leave the child, the noble child,
Apple of the Governor's eye.

Cries from the crowd "The child! ..." "I can't see it, stop pushing!" ... "God bless the child, Your Grace!" *Soldiers push back the crowd, lashing it with thick leather whips.*

THE FAT PRINCE: What a magnificent day! ... Happy Easter, little Michael, tititi! 15

THE GOVERNOR'S WIFE: What do you think of this, Arsen? Georgi has finally decided to start building the new wing on the east side. All these miserable slum houses are to be torn down to make room for a garden. It's quite impossible to live in this slum. But Georgi, of course, builds only for his little Michael. Never for me, Michael is everything, everything for Michael! 20

THE FAT PRINCE: That's good news after so much bad. What's the latest about the war, Brother Georgi? *The governor shows his lack of interest.* A strategic retreat, I hear? Well, minor reverses invariably occur. Sometimes things go well, sometimes not so well. Such are the fortunes of war. Doesn't mean much, eh?

THE GOVERNOR'S WIFE: He's coughing! Georgi, did you hear? *Sharply to the two doctors, dignified men, who stand close to the pram:* He's coughing! 25

FIRST DOCTOR: *to the second:* May I remind you, Niko Mikadze, that I was against the lukewarm bath? A minor oversight in warming the bath water, Your Grace.

SECOND DOCTOR: *equally polite:* I can't possibly agree with you, Mikha Loladze. The temperature of the bath water was the one prescribed by our great and beloved Mishiko Oboladze. More likely a slight draught in the night, Your Grace. 30

THE GOVERNOR'S WIFE: But do take better care of him, he looks feverish, Georgi!

THE FAT PRINCE: Well, well, well! I always say: one pain in my liver and the doctor gets fifty strokes on the soles of his feet. And that's only because we live in such a decadent age. In the old days, it would have been: Off with his head! 35

THE GOVERNOR'S WIFE: Let's go into the church. Very likely it's the draught here.

THE SINGER: The city lies still ...

When the houses of the great collapse

Many little people are slain.

Those who had no share in the fortunes of the mighty 40

Often have a share in their misfortunes. The plunging

Wain

drags the sweating beasts into the abyss.

[*The Caucasian Chalk Circle: Bloomsbury; translation by Alistair Beaton, Act 1, page 8*]

1.1 PLAYWRIGHT'S INTENTIONS AND SOCIO-POLITICAL RELEVANCE

- 1.1.1 Brecht presents powerful social commentary in the above extract. Identify **TWO** social issues evident in the extract. (2)
- 1.1.2 Explain why Brecht believed EACH of the two social issues you identified in Question 1.1.1 above are important. (6)
- 1.1.3 Identify TWO alienation devices/"*verfremdungseffekt*" that are apparent in this extract. (2)
- 1.1.4 Explain how the alienation devices you identified in Question 1.1.3 effectively enhance Brecht's intentions. (4)

1.2 PERFORMANCE

- 1.2.1 Briefly explain your understanding of the term, "**gestus**". (2)
- 1.2.2 Suggest where *gestus* could be used in this extract and explain **HOW** and **WHY** it could be used effectively. (5)
- 1.2.3 Describe how Brecht's ideas for creating "**SPASS**", or fun, are apparent in this extract. (4)
- 1.2.4 Imagine you are directing the extract, with the specific intention of creating a **SOUTH AFRICAN** context.

Explain how you would make your performed extract both relevant and exciting for your South African audience.

Your response must show knowledge and understanding of Brecht's staging techniques and innovations in stage craft. (8)

1.2.5 As their director, your actors have asked you how to approach acting their characters in this extract.

State the name of one character in the extract and then discuss how the actor needs to approach and perform this character in the true Brechtian acting style.

(7)

1.3 **THEME**

Consider the following image and the extract from *The Caucasian Chalk Circle* below it.



[Source: <<http://www.challoners.com/c/news/january-2015/caucasian-chalk-circle>>]

Scene 2 – The Singer: Terrible is the temptation to do good!

In a mini-essay of one page (approximately 300 words), discuss how **Grusha** AND **Azdak** demonstrate the significance of the statement above in the play.

Provide specific reasons and examples to justify your discussion.

(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 begin to answer Question 2.

2.1 STRUCTURE, CREATIVE PROCESS AND INTERPRETATION

- 2.1.1 State the process that was used to create the play you have studied. (1)
- 2.1.2 Provide a detailed explanation of the process you stated in Question 2.1.1 with specific reference to the play you have studied. (8)
- 2.1.3 Explain how the structure of the play you have studied reflects this creative process. (4)
- 2.1.4 Read the extract below by Jerzy Grotowski from *Towards a Poor Theatre* and then answer the question that follows:

*... one must ask oneself what is indispensable to theatre. Let's see.
Can the theatre exist without costumes and sets? Yes, it can.
Can it exist without music to accompany the plot? Yes.
Can it exist without lighting effects? Of course.
And without a text? Yes.*

- Discuss, with examples, how elements of Grotowski's Poor Theatre are reflected in the play you have studied. (9)
- 2.1.5 You have been asked to **direct** the South African text you have studied this year.
- You do not have access to a traditional/conventional theatrical space.
- Considering the type of actor/audience relationship you would like to create, suggest the type of space you believe would be appropriate for your production and give reasons for your answer. (5)
- 2.1.6 Imagine you are **performing** in the play you studied this year.
- (a) State the name of the character you will be performing and then write actor's notes for yourself in which you:
- provide a detailed description of the emotional journey of your character.
 - reflect on the appropriate style of acting. (8)

(b) Select a moment from the play in which you are performing and respond to the following:

- describe the moment accurately and identify the mood.
- explain how you would use your voice to enhance the mood of your selected moment.

(5)

2.2 SOCIO-POLITICAL BACKGROUND AND PLAYWRIGHTS' INTENTION

Read the quotation below and then answer the question that follows:

"... Artists take risks, tell stories people aren't always ready to hear, and hold up a mirror to reflect the realities, both good and bad, of our society ... they are actively shaping the culture around us, as theatre raises the antenna of people's social and political consciousness."

- Tara Bracco -

In a mini-essay of one page (approximately 300 words), discuss how the play you have studied "raises the antenna of people's social and political consciousness".

Provide specific reasons and examples to justify your discussion.

(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 texts below:

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

Grotowski conceived of theatre as "a place of provocation" in which the "holy actor" could provoke the spectator to undertake a similar process of self-reflection. This act of either **communion*** and/or **confrontation*** between the actor and his audience would permit deeper knowledge and change.*

[Source: "Towards a Poor Theatre" by Jerzy Grotowski]

****provoke** – to incite or arouse an emotion or feeling*

****communion** – to engage with, connect and entertain*

****confrontation** – to provoke, challenge and debate*

In a well-structured essay of 600–650 words (approximately 2–3 pages), discuss how the two plays you have studied reflect Grotowski's theory of **COMMUNION AND/OR CONFRONTATION**.

Use the following headings to guide your discussion:

- Style
- Theme
- Characters

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