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HIGH SCHOOL DRAMATIC ARTS

MARCH
2023 GE

TOTAL: 50 MARKS
TIME: 1 HOUR

GRADE 12

INSTRUCTIONS AND INFORMATION

1. You are allocated TEN minutes reading time before the start of the examination.
2. This question paper consists of FOUR questions and **ADDENDUM 1**.
3. Answer ALL the questions as per instructions.
4. Number the answers correctly according to the numbering system used in this question paper.
5. Pay attention to the number of marks allocated to each question.
6. While classroom knowledge can be used to answer the questions, independent and creative thinking will be to your advantage.
7. Write neatly and legibly.
8. Break a leg!

SECTION A – EPIC THEATRE AND THE CAUCASIAN CHALK CIRCLE**QUESTION 1**

“In the 20th century Realism continued to dominate theatrical thinking by provoking reaction against its ideas and rejection of its forms.”

(Dramarama Grade 12 by L Roux)

- 1.1 Name THREE (3) movements which influenced Brecht's reaction to Realism. (3)
- 1.2 Discuss TWO (2) aspects of Realism, which the practitioners of avant garde theatre were opposed to at the beginning of the 20th century. (5)
- 1.3 Write a brief style manifesto for ONE (1) of the movements mentioned in 1.1. (5)

QUESTION 2

- 2.1 Explain the following terms:
 - 2.1.1 Epic Theatre (2)
 - 2.1.2 Historification (2)
 - 2.1.3 Hegelian Dialectics (2)
 - 2.1.4 Lehrstucke (1)

QUESTION 3

- 3.1 The structure of Brecht's Epic Theatre differed from what he termed Dramatic Theatre of the 19th century. Dramatic Theatre conformed to the ideas of the Well-Made play. In three paragraphs, compare THREE (3) aspects of Brecht's Epic Theatre which differ from Dramatic Theatre. Justify your answer using the Epic and Realist plays you have studied as well as the themes or worldview the playwright wished to promote. (10)

[30]

SECTION B – PRACTICAL APPLICATION**QUESTION 4**

Read **ADDENDUM 1 SOURCE A**, an extract from Act 1, Scene 3: *The flight into the Northern Mountains* from *The Caucasian Chalk Circle* by Bertolt Brecht. Then answer the following questions:

- 4.1 Visualize that you are playing or directing the role of Grusha in the extract.
- 4.1.1 Describe the acting style used in this scene by the actor to create the character. Give examples from the text. (2)
- 4.1.2 Discuss the use of any TWO (2) possible acting or staging techniques/methods you would use to develop the action for your character when crossing the rope bridge and allow for suspended disbelief in the audience. (4)
- 4.1.3 'It is **not** possible to employ Stanislavski's method in Brechtian theatre.' Comment on the validity of this statement. Motivate your argument. (3)
- 4.2 Refer to **SOURCE B on ADDENDUM 1** when answering the following questions:
- 4.2.1 Using the extract in **ADDENDUM 1** and **SOURCE A**, discuss how the director of the production could use props, décor, special effects/sound, costumes or blocking to achieve Brechtian aims for the theatre. Provide examples from the text and the picture. (7)
- 4.2.2 The term **distancing** or **alienation** should not be taken too simplistically when approaching your work using Brechtian techniques as it may isolate your audience. Comment on your own experience of Brecht's work, how you implemented the style and whether you feel it would be of benefit to your work in Grade 12. (4)

[20]**TOTAL: 50 MARKS**

ADDENDUM 1

SOURCE A

Extract from: Act 1, Scene 3:
The flight into the Northern
Mountains

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*sees a big log of wood, seizes it in panic, and bits
THE CORPORAL over the head from behind. She quickly
picks up the child and dashes off.*

THE SINGER After her escape from the Ironshirts
After twenty-two days of wandering
At the foot of the Janga-Tau glacier
From this moment Grusha Vachnadze decided to
be the child's mother.

THE MUSICIANS The helpless girl
Became the mother of the helpless child.

GRUSHA *squats over a half-frozen stream to ladle
some water in her hand for the child.*

GRUSHA Nobody wants to take you
So I shall have to take you
There is no-one else but me, my dear
On this black day in a meagre year
Who will not forsake you.

Since I've carried you too long
And with sore feet
Since the milk was too dear
I grew fond of you.
(I wouldn't be without you any more.)

I'll throw your fine little shirt away
And wrap you in rags
I'll wash you and christen you
With glacier water.
(You'll have to bear it.)

*She has taken off the child's fine linen and wrapped
it in a rag.*

THE SINGER When Grusha Vachnadze, pursued by the
Ironshirts
Came to the narrow footbridge of the Eastern slope
She sang the song of the rotten bridge.
And risked two lives.

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THE CAUCASIAN CHALK CIRCLE

*A wind has risen. The bridge on the glacier is visible
in the semi-darkness. One rope is broken, and half the
bridge is hanging down the precipice. Merchants, two
men and a woman, stand undecided before the
bridge as GRUSHA and the child arrive. One man is
trying to retrieve a hanging rope with a stick.*

THE FIRST MAN Take your time, young woman. You won't get over
that pass anyway.

GRUSHA But I simply have to get my child over to the east
side. To my brother.

THE MERCHANT WOMAN Have to? What d'you mean by have to? I have to get
there, too - because I have to buy two carpets in Atum
- carpets a woman had to sell because her husband had
to die. But can I do what I have to; can she? Andrei has
been fishing for two hours for that rope. And I ask you,
how are we to fasten it, even if he gets it?

THE FIRST MAN (*listening*) Shush, I think I hear something.

GRUSHA The bridge is not quite rotten. I think I'll try and cross it.

THE MERCHANT WOMAN I wouldn't try that even if the devil himself were after
me. It's suicide.

THE FIRST MAN (*shouting*) Hi!

GRUSHA Don't shout! (*To THE MERCHANT WOMAN.*) Tell him not to
shout.

THE FIRST MAN But someone down there's calling. Perhaps they've
lost their way.

THE MERCHANT WOMAN And why shouldn't he shout? Is there something
wrong with you? Are they after you?

GRUSHA Well, I'll have to tell you. Ironshirts are after me. I
knocked one down.

THE SECOND MAN Hide our merchandise!

The woman hides a sack behind a rock.

THE FIRST MAN Why didn't you tell us that at once? (*To the other*) If
they catch her they'll make mincemeat out of her!

GRUSHA Get out of my way. I've got to cross that bridge.

THE SECOND MAN You can't. There's a precipice of two thousand feet.



SCENE THREE

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THE FIRST MAN Even if we could get the rope it wouldn't make sense. We could hold it with our hands, but then the Ironshirts could get across in the same way.

GRUSHA Out of my way.
Shouts from a distance: 'Let's get up there!'

THE MERCHANT WOMAN They're getting near. But you can't take the child across that bridge. It's sure to break. Just look down!
GRUSHA looks down the precipice. The Ironshirts are heard shouting below.

THE SECOND MAN Two thousand feet!

GRUSHA But those men are worse.

THE FIRST MAN Anyway you can't do it with the child. Risk your own life if they are after you, but not the child's.

THE SECOND MAN She's even heavier with the child.

THE MERCHANT WOMAN Perhaps she's really got to go. Give it to me. I'll hide it and you cross the bridge alone.

GRUSHA I won't. We belong together. *(To the child)* Live together, die together. *(She sings)*

If the gulf is deep
And the rotten bridge sways
It is not for us, son
To choose our ways.

The way that I know
Is the one for your feet
The bread that I find
Is all you will eat.

Of every four morsels
You shall have three.
I would that I knew
How big they will be!
I'll try it.

THE MERCHANT WOMAN That's tempting God.
Shouts from beneath.

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THE CAUCASIAN CHALK CIRCLE

GRUSHA I beg you, throw that stick away, or they'll get the rope and follow me.
She starts off on to the swinging bridge. THE MERCHANT WOMAN screams when the bridge looks like breaking. But GRUSHA walks on and reaches the far side.

THE FIRST MAN She's done it!

THE MERCHANT WOMAN *(who has fallen on her knees and begun to pray, angrily)* But I still think it was a sin.
The Ironshirts appear, the Corporal's head bandaged.

THE CORPORAL Have you seen a woman with a child?

THE FIRST MAN *(while the second throws away his stick)* Yes, there she is! But the bridge won't carry you!

THE CORPORAL Blockhead, you'll suffer for this!
GRUSHA, from the far bank, laughs and shows the child to the Ironshirts. She walks on. The bridge is left behind. Wind.

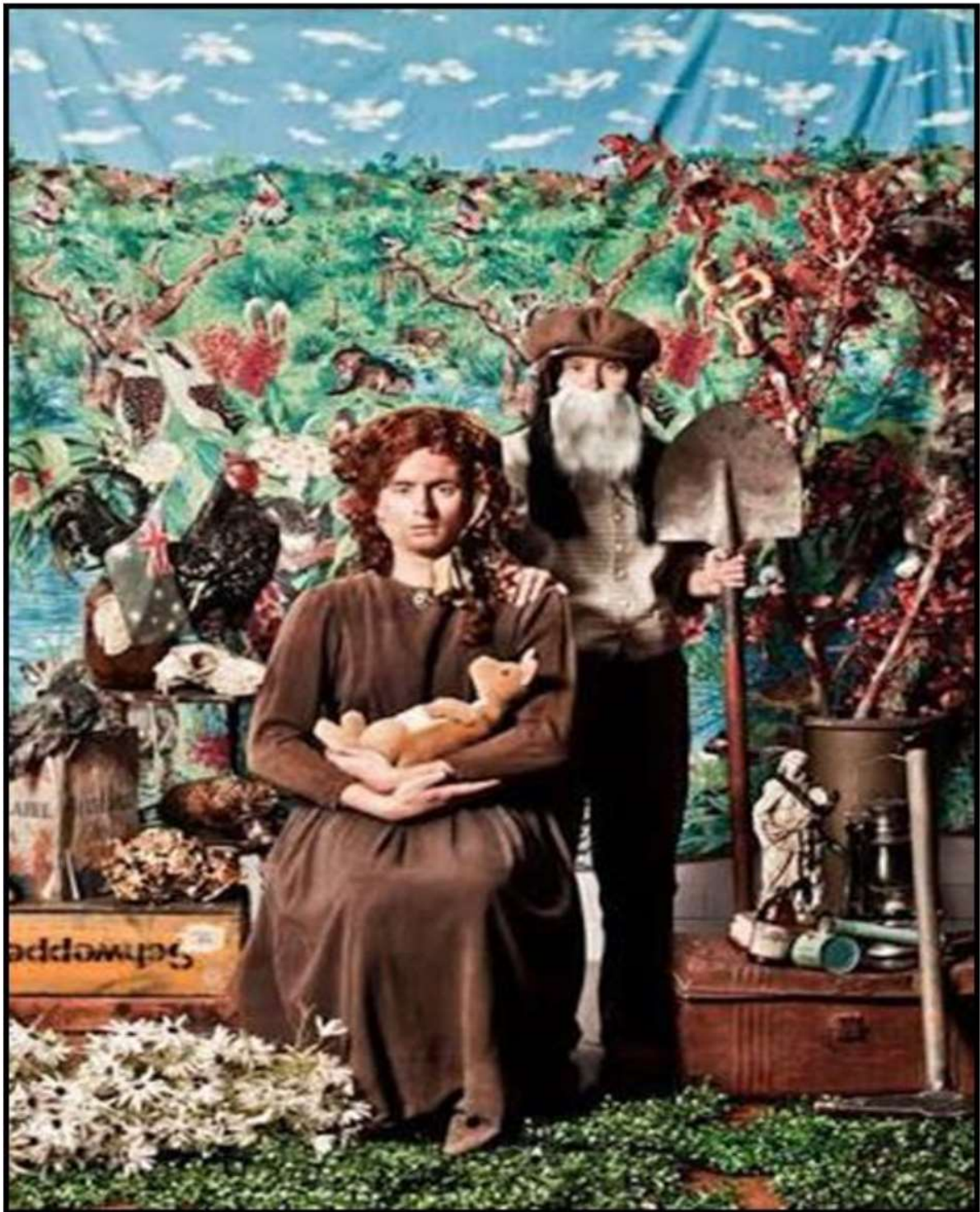
GRUSHA *(to the child)* You mustn't mind the wind. It's only a poor wretch, too. It has to push the clouds, and it feels the cold more than any of us. *(Snow starts falling.)* And the snow isn't the worst, Michael. It covers the little fir trees, so that they won't die in winter. And now I'll sing you a little song. Listen! *(She sings)*

Your father's a thief
Your mother's a whore:
All the nice people
Will love you therefore.

The son of the tiger
Brings the foals their feed
The snake-child milk
To mothers in need.



SOURCE B



Grade 12 Dramatic Arts – Cognitive Levels
MARCH 2023

QUESTION	LEVEL	MARKS
1.1.	L	3
1.2	L	5
1.3	H	5
2.1		
2.1.1	L	2
2.1.2	L	2
2.1.3	L	2
2.1.4	L	1
3.1	H/M/L	2/5/3
		TOTAL: L=17 M=5 H=8 (30)
4.1		
4.1.1	M	2
4.1.2	M/H	2+2
4.1.3	L/M/H	1+1+1
4.2		
4.2.1	M/H	4+3
4.2.2	M/H	2+2
		TOTAL: L=1 M=15 H=6 (20)
LOW	18	36% (30%)
MEDIUM	20	36% (40%)
HIGH	12	28% (30%)
TOTAL	50	100%

