

HILLCREST HIGH SCHOOL
DRAMATIC ARTS
GRADE 12
JUNE EXAM



EXAMINER: MS G GIORKO
TIME: 3 HOURS

MODERATOR: MISS S WRIGHT
TOTAL MARKS: 150

INSTRUCTIONS

- **READ ALL QUESTIONS CAREFULLY**
- **LEAVE A LINE BETWEEN ANSWERS**
- **CONSIDER THE MARK ALLOCATION BEFORE ANSWERING**

- **SECTION A-EPIC THEATRE AND CAUCASIAN CHALK GIRLCE**
- **SECTION B- SOUTH AFRICAN THEATRE PRE-1994 AND WOZA ALBERT**
- **SECTION C- THEATRE HISTORY AND PRACTICAL SKILLS**

SECTION A-EPIC THEATRE AND CAUCASIAN CHALK CIRCLE

Question 1

‘Brecht wished to provoke his audience into thinking about what it was viewing. He used various theatrical techniques, such as interrupting the flow of the story so that the audience had the opportunity to consider more carefully what it was seeing’

- 1.1 In a well-structured essay of approximately three pages, explain in detail how Brecht's techniques provoke the audience to think critically about what is presented on stage. Refer to Caucasian Chalk Circle to substantiate your thoughts. (30)
- 1.2 Explain the term ‘Historification’. (3)
- 1.3 Discuss the significance of the title of the play Caucasian chalk circle. (3)
- 1.4 Define the term ‘meta-theatre ‘and provide an example from the play to substantiate your answer. (4)
- 1.5 Imagine you are playing the Fat Prince; describe how you might physically characterise the role. (5)
- 1.6 Compare the character of Grusha to that of Natella Abashwili. (5)
- [50]

SECTION B- SOUTH AFRICAN THEATRE PRE-1994 AND WOZA ALBERT

Question 2

“The satirical genre of the play makes the piece incredibly powerful by bringing the audience to light of serious, soci-political issues through humour. The classic theatre piece has respectively been performed several times over, by multiple actors since its original performance in the 80’s”

- 2.1 The reviewer in the source above, described Woza Albert as ‘incredibly powerful’. In your opinion, what makes this play so powerful? (10)
- 2.2 Identify three socio-political issues highlighted in the play. (3)
- 2.3 List the skills that one would need to act in this play. (4)
- 2.4 Why do you think this play could be considered a piece of physical theatre? (5)

- 2.5 Explain why *Woza Albert!* is a good example of a protest play. (8)
- 2.6 Choose one scene of the play, summarise what happens in the scene. Go further by discussing the significance of the scene in terms of how it may impact the audience. (8)
- 2.7 During Apartheid, black performers faced many challenges. However, in true African style they found solutions to these challenges. In a paragraph, discuss the challenges they faced in creating black lead theatre and explain how they overcame these difficulties. (12)
- [50]

SECTION C- THEATRE HISTORY AND PRACTICAL SKILLS

Question 3

'Theatre in the 20th century moved away from realistic conventions'

- 3.1 Read the statement above and evaluate its validity by referring to TWO of the 20th century isms you have learnt about this year. (15)
- 3.2 Discuss how the principles of the theatre practitioner, Jerzy Grotowski, influenced your understanding and experience of practical work. Give examples to support your answer. (8)
- 3.3 Provide practical tips that would assist next year's Grade 12 learners to prepare for the day of their final practical examinations to ensure a successful performance. (6)
- 3.4 Identify two benefits of regular rehearsals. (2)
- 3.5 Describe how you have used mime within your practical programme to give it depth. (4)
- 3.6 Provide definitions for the following dramatic terms: (5)
- a) Milling
 - b) Blocking
 - c) Masking
 - d) Visualisation
 - e) Setting

3.7 You have been preparing for your final practical assessment since the beginning of the year. Reflect on this process and comment on the following:

- Challenges you have faced
- The reason for your choice in pieces
- Your choice of links
- Your use of stage

(10)

[50]

TOTAL MARKS: 150