



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

FEBRUARY/MARCH 2014

MARKS: 150

TIME: 3 hours

This question paper consists of 18 pages.



★ D R A M D M ★



INSTRUCTIONS AND INFORMATION

1. ANSWER ONLY THE QUESTIONS ON THE DRAMATIC TEXTS YOU HAVE STUDIED.
2. You have been allocated FIFTEEN minutes' reading time before the start of the examination.
3. This question paper consists of THREE sections:
SECTION A (30 marks)
SECTION B (60 marks)
SECTION C (60 marks)
4. SECTION A consists of TWO questions:
QUESTION 1: Epic Theatre
 - *Caucasian Chalk Circle* OR
 - *Mother Courage* OR
 - *Kanna Hy Kô Hystoe*QUESTION 2: Theatre of the Absurd
 - *Waiting for Godot* OR
 - *The Bald Soprano* OR
 - *Bagasie*

Answer only ONE question from SECTION A.
5. SECTION B consists of EIGHT questions:
 - QUESTION 3: *Boesman and Lena*
 - QUESTION 4: *uNosilimela*
 - QUESTION 5: *Woza Albert!*
 - QUESTION 6: *Sophiatown*
 - QUESTION 7: *Nothing but the Truth*
 - QUESTION 8: *Groundswell*
 - QUESTION 9: *Siener in die Suburbs*
 - QUESTION 10: *Missing*

Answer only TWO questions from SECTION B.
6. SECTION C consists of THREE questions.
QUESTION 11 and QUESTION 12 are COMPULSORY.
Answer any ONE of the three questions in QUESTION 13:
 - QUESTION 13.1 OR
 - QUESTION 13.2 OR
 - QUESTION 13.3
7. Number the answers correctly according to the numbering system used in this question paper.
8. Pay attention to the number of marks allocated to each question.
9. Use your classroom knowledge, as well as independent and creative thinking, to answer the questions.
10. Write neatly and legibly.



SECTION A: UNDERSTAND AND ANALYSE

Answer EITHER QUESTION 1: EPIC THEATRE OR QUESTION 2: THEATRE OF THE ABSURD.

QUESTION 1: EPIC THEATRE

Answer this question if you have studied *Caucasian Chalk Circle* OR *Mother Courage* OR *Kanna Hy Kô Hystoe*.

Epic theatre turns the spectator into an observer, but arouses his capacity for action, forces him to take decisions ... the spectator stands outside, studies.
– Brecht on Theatre

Discuss in an essay how Brecht's philosophy moves the spectator from the observer to arousing his capacity for social action. Motivate your answer by referring to specific examples from the play you have studied this year.

You may consider the following in your essay:

- Brecht's philosophy
- Epic techniques
- Actor-audience relationship

[30]**OR****QUESTION 2: THEATRE OF THE ABSURD**

Answer this question if you have studied *Waiting for Godot* OR *The Bald Soprano* OR *Bagasie*.

The word 'absurd' has been variously (in different ways) defined as irrational, meaningless, incongruous, inconsistent with reason, logic or common sense, and inviting ridicule. All these terms can be applied to the philosophy and practice of the Theatre of the Absurd.
– OBE for FET

Discuss the validity (truth) of the quotation above by referring to the philosophy and techniques of the Theatre of the Absurd. Motivate your answer by using specific examples from the absurdist play you have studied this year.

You may consider the following in your essay:

- Philosophy of the Theatre of the Absurd
- Techniques of the Theatre of the Absurd (themes, plot, characters, staging)

[30]**TOTAL SECTION A: 30**

SECTION B: UNDERSTAND AND ANALYSE

Answer only TWO questions from this section.

QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD

Read the extract from *Boesman and Lena* below and answer the questions that follow.

LENA:	Don't talk big. You're frightened of the rope. When you stop hitting it's not because you're <i>moeg</i> or had enough. You're frightened! <i>Ja</i> . [Pause] Ja. That's when I feel it most. When you do it carefully. The last few ... When you aim. I count them. One ... another one ... wait for the next one! He's only resting. [Pause] You're right, Boesman. That's proof. When I feel it I'll know. I'm Lena.	5
BOESMAN:	[<i>emphatically</i>] And I'm Boesman.	
LENA:	Boesman and Lena.	10
BOESMAN:	Yes! That's who. That's what. When ... where ... why! All your bloody nonsense questions. That's the answer.	
LENA:	Boesman and Lena.	
BOESMAN:	So stop asking them! [Pause ... he goes back to work on the shelter. He tries the 'answer' for himself.] Boesman and Lena. <i>Ja!</i> It explains. So it's another <i>vrot ou huisie vir die vrot mens</i> . Look at it! Useless, hey. If it rains tonight you'll get wet. If it blows hard you'll be counting stars.	15
LENA:	I know what it's like in there!	20
BOESMAN:	It's all you'll ever know.	
LENA:	I'm sick of it!	
BOESMAN:	Sick of it! You want to live in a house? What do you think you are? A white madam?	
LENA:	It wasn't always like this. There were better times.	25
BOESMAN:	In your dreams maybe.	
LENA:	What about Veeplaas? Chopping wood for the Chinaman? That room in his backyard. Real room, with a door and all that.	

- 3.1 Refer to lines 1–8.
- 3.1.1 What is the rope symbolic of and why is Boesman afraid of it? (4)
- 3.1.2 Describe how an actress playing the role of Lena might deliver these lines vocally and physically to realistically convey the harsh reality of her life. (3 x 2) (6)
- 3.1.3 Examine the theme of abuse as highlighted in these lines and the text as a whole. Refer to TWO specific examples to support your answer. (8)
- 3.2 'It wasn't always like this. There were better times.' (Line 25)
- What vocal and tone variations would the actress playing Lena use in the line above to suggest the past relationship between Boesman and Lena? (4)
- 3.3 Explain how the phrase 'another vrot ou huisie vir die vrot mens' (lines 17–18) appropriately describes Boesman and Lena's life and living conditions. (4)
- 3.4 Justify Fugard's choice of setting this play in a specific environment. (4)
- [30]**



QUESTION 4: uNOSILIMELA BY CREDO MUTWA

Read the source below and answer the questions that follow.

[The dancers rise and start the song 'Indaba, bantwabami' (a story, my children). They leave the Inkundla dancing and go to the Shashalazi where they are joined by another group of dancers. The dancing to the Indaba song is vigorous and soul-stirring.]

STORYTELLER: Alishone ilanga, bantwabam'. (Let the sun set, my children.) Let your voices die away with the setting sun, in rays of red and gold. 5
[As he says this the singing grows softer, the dancers return to the Inkundla and sink to the floor like the sun.]
 The story you are about to hear begins not in this age nor in this time but in that period beyond the mists of history where, in the fabled land of Amariri, the children of the star had their magic city, Amakhawayiki, which was at this time ruled by Kimamereva the Silent, daughter of Turunda, who had his Great Place on the moon at one time. 10
[The dancers laugh, recollecting the amusing and amazing tale of Turunda, whom the moon-goddess cheated into building a silver palace on the moon which afterwards she seized for herself.] 15
 The story is on self-understanding, self-discovery, love of your neighbour and love and respect for the laws and religion of your civilised forefathers. So, my children, let us go and reveal the story, not with empty words alone but with shining deeds as well. Khona bantwabam'! 20

- 4.1 Explain the process/steps of indigenous African storytelling methods as evident in lines 1–14. (4)
- 4.2 Use the extract above and compare the techniques of indigenous African storytelling with those of Western and/or Indian storytelling methods. (4)
- 4.3 Explain the relationship between the storyteller and the children, and say how it enhances the understanding of the play. (4)
- 4.4 What do the children in the extract learn after the story has been told? (2)
- 4.5 Describe how you would direct the scene above vocally and physically. (3 x 2) (6)
- 4.6 Justify the storyteller's statement that *uNosilimela* is a story of self-understanding and neighbourly love (lines 18–19). (4)
- 4.7 Discuss the value of studying *uNosilimela* as a way of encouraging South Africans to support indigenous African Theatre. (6)

[30]

QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

Read the extract below and answer the questions that follow.

The actors enter and take their positions quickly, simply. Mbongeni sits on the tea-chests at the point they meet in the middle. Percy squats between his legs. As they create their totem, the house-lights dim to blackout.

On the first note of their music, overhead lights come on, sculpting them. They become an instrumental jazz band, using only their bodies and their mouths – double bass, saxophone, flute, drums, bongos, trumpet etc. At the climax of their performance, they transform into audience, applauding wildly.

Percy stands, disappears behind the clothes rail, Mbongeni goes on applauding. Percy reappears wearing his pink nose and a policeman's cap. He is applauding patronisingly. Mbongeni stares at him, stops applauding.

PERCY: Hey! Beautiful audience, hey? Beautiful musician, nè? Okay, now let us see how beautiful his pass-book is! (*To appalled Mbongeni*) Your pass! 15

MBONGENI: (*playing for time*): Excuse my boss, excuse me? What?

PERCY: (*smugly, to audience with his back to Mbongeni*): Okay. I'll start again. You know you're a black man, don't you?

MBONGENI: Yes, my boss.

PERCY: And you live here in South Africa? 20

MBONGENI: (*attempting to sidle off-stage behind Percy's back*) Yes, my boss.

PERCY: So you know that you must always carry your pass.

MBONGENI: Yes, my boss.

PERCY: Okay, now what happens if you don't have your pass?

MBONGENI: I go to jail, my boss. 25

5.1 Refer to lines 1–13.

5.1.1 How do the actors use their bodies and voices to create a performance with only limited access to props and costume? (4)

5.1.2 Describe how the actors were able to sustain a believable atmosphere throughout the production despite the basic (simple) set design. (2)

- 5.2 *Woza Albert!* is a workshopped play that protested against the oppressive conditions of apartheid South Africa.
- 5.2.1 State the words that are repeatedly spoken in lines 16–25 and determine why they were considered to be socially acceptable, yet also demeaning, during the time of apartheid. (4)
- 5.2.2 How might circumstances and conditions in South Africa post-1994 have changed in relation to the source above? (4)
- 5.3 *Woza Albert!* is a workshopped play that was created in apartheid South Africa. State the challenges of using a 'scripted' workshopped play in South Africa post-1994. (4)
- 5.4 As the director of a school production, justify your choice of venue to stage the play. (4)
- 5.5 Discuss how the Dramatic Arts class might use the extract as a stimulus (starting point) for a performance to raise awareness of past racial disharmony, class divisions and xenophobia. What processes/methods would you use to create your performance/presentation? (8)
- [30]**



QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study the source below and answer the questions that follow.

Originally a workshop production by the Junction Avenue Theatre Company, *Sophiatown* has become one of the South African classic texts, reflecting historical events that have shaped the nation. The play tells the tragic tale of one of the cases of forced removals in South Africa in the 1950s as ordered by the government of the time under the Natives Resettlement Act.

5

The colourful characters include Mamariti, a shebeen queen, and *Drum* magazine journalist Jakes, who dreams of telling interesting stories about life in Sophiatown. Mamariti has a daughter Lulu, a cheeky 16-year-old schoolgirl, and a son Mingus, who is a notorious gangster who justifies his cruel habits by saying that 'he steals from the rich and sells to the poor'. His girlfriend Princess and his sidekick Charlie complete the characters living in Mamariti's freehold house.

10

This is a typical black township community whose normality gets interrupted by the arrival of a Jewish white girl Ruth, who responds to an advert in *Drum* magazine to come and live with black people in Sophiatown. Out of curiosity, and without her parents' consent, she decides to step into the unknown.

15

[An extract from *Artsmart*]

- 6.1 The colourful characters mentioned in the review above are typical of certain groups of people rather than actual realistic representations of individuals.

Choose any TWO of the characters and give a detailed description of these characters and the 'group' they represent. (3 x 2)

(6)

- 6.2 Explain why Ruth's responding to an advertisement in *Drum* magazine may be regarded as strange/odd.

(3)

- 6.3 State how Ruth's arrival interrupts life in Mamariti's freehold house.

(3)

- 6.4 Discuss whether the play *Sophiatown* is an accurate representation of the place Sophiatown. Motivate your answer.

(4)

- 6.5 Explain the term *workshopped production*.

(2)

- 6.6 Why would this method of creating a play suit the Junction Avenue Theatre Company?

(4)

- 6.7 Name and describe the process/steps as used specifically by the Junction Avenue Theatre Company to create this play.

(8)

[30]

QUESTION 7: *NOTHING BUT THE TRUTH* BY JOHN KANI

Read the extract from *Nothing But The Truth* below and answer the questions that follow.

SIPHO:	You see what you have done to me Themba. Even when you are dead, ashes in that vase, you are still making my life a misery. Why? Why Themba?	
MANDISA:	Because he loved you!	
THANDO:	It's true, Daddy. People always hurt those they love the most. Especially family.	5
SIPHO:	Is that true, Mandisa? Did he ever say that? Did he ever say he loved me?	
MANDISA:	Yes. You can phone my mother right now. During his last days that's all he talked about. You, Uncle Sipho.	10
SIPHO:	I've waited so long to hear that.	
THANDO:	So you don't blame him for Luvuyo's death?	
SIPHO:	In my heart I've always known it wasn't his fault. Blaming him gave me a reason to be angry with him and it felt good. It was the only way I could deal with Luvuyo's death.	15
THANDO:	So you forgive him?	
SIPHO:	I forgave Themba long ago. All I wanted was for your father to come home, stand in front of me and say 'I am sorry, my brother'.	
THANDO:	For everything.	
SIPHO:	Yes. For everything.	20

- 7.1 State how Themba has made Sipho's life a misery. (2)
- 7.2 Do you think that Sipho has finally come to terms with the death and cremation of his brother Themba? Motivate your answer by referring to the text. (3)
- 7.3 Discuss the accuracy (truth) of Thando's statement in the context of the play, 'People always hurt those they love the most'. (Line 5) (4)
- 7.4 Explain what vocal and physical directions you would give to an actor playing Sipho in lines 13–15 to suggest that this is a cathartic (liberating) moment in the play for his character. (6)
- 7.5 Why would *Nothing but the Truth* be described as a well-made play? (6)
- 7.6 'The truth shall set you free' is a popular saying.

Evaluate how, in facing and speaking the truth, Sipho is able to face his demons and free himself through personal forgiveness and reconciliation. Refer to any THREE incidents from the play text. (9)

[30]



QUESTION 8: GROUNDSWELL BY IAN BRUCE

Study the sources below and answer the questions that follow.

SOURCE A

JOHAN: ... You were remembering a poem, you say?

SMITH: Yes, I was. You know how things get stored in the mind somewhere, ready to pop out on the right occasion.

(*Recites*) And under the oppression of the silent fog

The tolling bell

Measures time not by our time, rung by the unhurried

Ground swell, –

5

JOHAN: (*Out of his depth*) Storms down the coast at the Cape kick up the swells.

SMITH: Those lines seem made for this place, don't you think? The fog, the bell ... And seeing that it's unlikely TS Eliot – that's the poet who wrote them – was ever in this part of the world, there must be at least one other place in it just like this, or at least one very similar.

10

JOHAN: The bell is welded to a buoy ... tells the boats where the harbour channel is. The entrance is pretty tight. If the skipper misses it you land up either on the rocks or on the sand bar.

15

- 8.1 Refer to lines 2–3: 'You know how things get stored in the mind somewhere, ready to pop out on the right occasion.'

Explain the significance of Smith's statement in relation to Johan's mental state in the performance of the play.

(3)

- 8.2 How would the actor playing Smith change his vocal performance to make the audience aware that he is speaking the words of a poem (lines 4–7)?

(4)

- 8.3 Discuss how EACH of the symbols below, mentioned in lines 9 and 10, becomes a theatrical image supporting the play's themes:

8.3.1 The fog

(3)

8.3.2 The bell

(3)

8.3.3 Poetry

(3)



SOURCE B

The characters Thami, Smith and Johan in *Groundswell*

- 8.4 The play is dominated by three male characters. Women mentioned are either dead or offstage characters.

Discuss the importance of the role of these absent women in the development of the plot and themes of the play.

(5)

- 8.5 Thami, Johan and Smith are three troubled men who've been battered about by their government, although each in a different way. And at the final blackout, their struggles go on. – RJ Donovan

Discuss how the play reveals the extent to which EACH of these three characters has been disadvantaged by apartheid.

(9)
[30]



QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Read the sources below and answer the questions that follow.

SOURCE A

TJOKKIE:	... Wil oom Giel en Ma nou uiteindelik trou? Na hoeveel jaar se saamslapery?	
GIEL:	Jy moenie lelike goed praat nie. Ons is nie sleg nie. Jy weet jou ma wil nie met my trou nie oor die pensioen.	
TJOKKIE:	Oom Giel bly nie by Ma nie, oom Giel bly by die pensioen.	5
GIEL:	Ek sal nie dat jou beledigings op my vat nie. Ek en jou ma het 'n reine liefde vir mekaar. Soos 'n man en 'n vrou mekaar moet lief hê.	
TJOKKIE:	Dis die waarheid orraait.	
GIEL:	Skaam jy jou nie? Ek was altyd goed vir julle. (<i>Hy kyk na die spreuk.</i>) Soos 'n vader, kan jy sê.	10
TJOKKIE:	By die pensioenkos en onder die komberse!	
GIEL:	Ek praat nie kombersstories met kinders nie. (<i>Hy draai vererg om om te loop. Tjokkie werk verder.</i>)	
TJOKKIE:	Kombersstories! Jar!	

- 9.1 State what problems would be created in terms of Ma's pension if Ma and oom Giel were to marry. (2)
- 9.2 Explain what Ma's feelings are about a possible marriage to oom Giel. (2)
- 9.3 'Oom Giel bly nie by Ma nie, Oom Giel bly by die pensioen.' (Line 5)
Discuss how Tjokkie's statement contributes to the dramatic tension in the play as a whole. (5)
- 9.4 Explain what vocal and physical directions you would give to the actor playing oom Giel to show his changing mood in this extract. (4 x 2) (8)
- 9.5 Describe how the play's setting in the yard where Tjokkie is working on his car suggests the economic and social position of the characters at the time of the play's first production. (4)

SOURCE B

Ma is die ruggraat van die gesin, aangesien Pa nog vermis – vermoedelik dood – is. Haar dogter Tiemie wil uit die buurt wegkom, maar is swanger, waarskynlik met Jakes, 'n plaaslike bendelid, se kind. Tjokkie, haar boetie, is 'n siener. Hy word gedwing om 'die toekoms te sien' deur opportunistiese karakters wat sy gawe vir hul eie doele wil gebruik – met tragiese gevolge.

[Source: *Republikein*, 3 September 2009]

- 9.6 Evaluate to what extent the quotation above is an accurate assessment of the characters Ma, Tiemie and Tjokkie. (3 x 3) (9)

[30]



QUESTION 10: MISSING BY REZA DE WET

Read the extract below and then answer the questions that follow.

	(... As the two women sew, a rope descends from the trap door to about a metre off the floor.)	
MIEM:	(Seeing the rope immediately.) The basket's on the table. (Meisie gets up slightly reluctantly, and quickly ties the basket to the rope.) Don't be in such a hurry. Tie it properly.	5
MEISIE:	(Whispering.) I'm scared ... if I look up I might see his bony, old white hand.	
MIEM:	(Softly, but angrily.) Shame on you! Your own father! (She stands with some difficulty and ties the rope tightly to the basket.) Go ahead. Pull it up. (The basket ascends. Meisie sits down again and resumes work, looking perplexed.) (Looking up and speaking loudly.) No, hang on a minute. Let it back down again. (The rope descends again.) (Moving to the table.) I baked you half a loaf. (She puts the bread into the basket, and looks up.) There you go. You can pull it up! (She sits back down and resumes her work as the basket ascends.) (She looks up. Loudly.) Oh yes! Remember the bucket! It's been two days already! (Softly to Meisie.) He was so restless this afternoon, you know. (She places her foot on a chair again.)	10 15
MEISIE:	(Nodding.) I heard. (A soft moaning wind can be heard.)	20

- 10.1 Explain the significance and visual effect of the basket being let down from the roof. (3)
- 10.2 Miem says: 'Remember the bucket!' (Line 16)
- 10.2.1 State why is it necessary that Miem reminds the father of the bucket. (2)
- 10.2.2 Comment on the broader symbolism of the bucket in the play as a whole. (3)
- 10.3 Describe how you would direct the actress playing Meisie to use variety in tone and pace when she says: 'I'm scared ... if I look up I might see his bony, old white hand.' (Line 6) (2 x 2) (4)
- 10.4 Justify the use of detailed stage directions provided by the playwright to a director and those studying *Missing*. (6)
- 10.5 *Missing* is a play of the imagination wherein sensuality plays an important part. Hallucination becomes reality.

Assess and discuss how the statement above, used in an article about a production of *Missing*, reflects the play's plot, genre and themes. (3 x 4)

(12)
[30]

TOTAL SECTION B: 60



SECTION C: APPLY PERSONAL RESOURCES, AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 11

Read the extract from *The Birthday* by Fiona Coyne and answer the questions that follow. *The Birthday* takes place in a maternity hospital in South Africa. Noreen and Robert (white) are waiting for their daughter-in-law to give birth and Ronald (coloured) is waiting for his daughter to give birth.

RONALD: Isaacs. Ronald Isaacs. (*He extends his hand in greeting. NOREEN does not take it.*)

NOREEN: Is this your first grandchild, Mister Isaacs?

RONALD: Ja, it's my first time to be a Oupa. Call me Ronald.

NOREEN: I'm Mrs Greenwood, and this is my husband. 5

ROBERT: Mister Greenwood.

NOREEN: Go freshen up, Bob. (*Robert sighs and exits. There is an awkward silence.*) So, you're here for your daughter?

RONALD: Ja, my little Ophelia.

NOREEN: Such a quaint (unusual) name. What's her surname ...? 10

RONALD: Isaacs.

NOREEN: No, I mean her married surname.

RONALD: She's not married.

NOREEN: Oh, dear. I'm so sorry. But I've read that that happens a lot with your people. How sad. Do you at least know who the father is? 15

RONALD: Ja.

NOREEN: Well, that's something, at least. Is he here today?

RONALD: I very much doubt it.

NOREEN: Why?

RONALD: He's dead. Stabbing accident. 20

NOREEN: Oh ... gosh ... yes ... shame. That's a pity.



RONALD: Hah! There's a TV. They've got a TV here! Thank you, thank you, thank you!

NOREEN: Don't you have a TV at home?

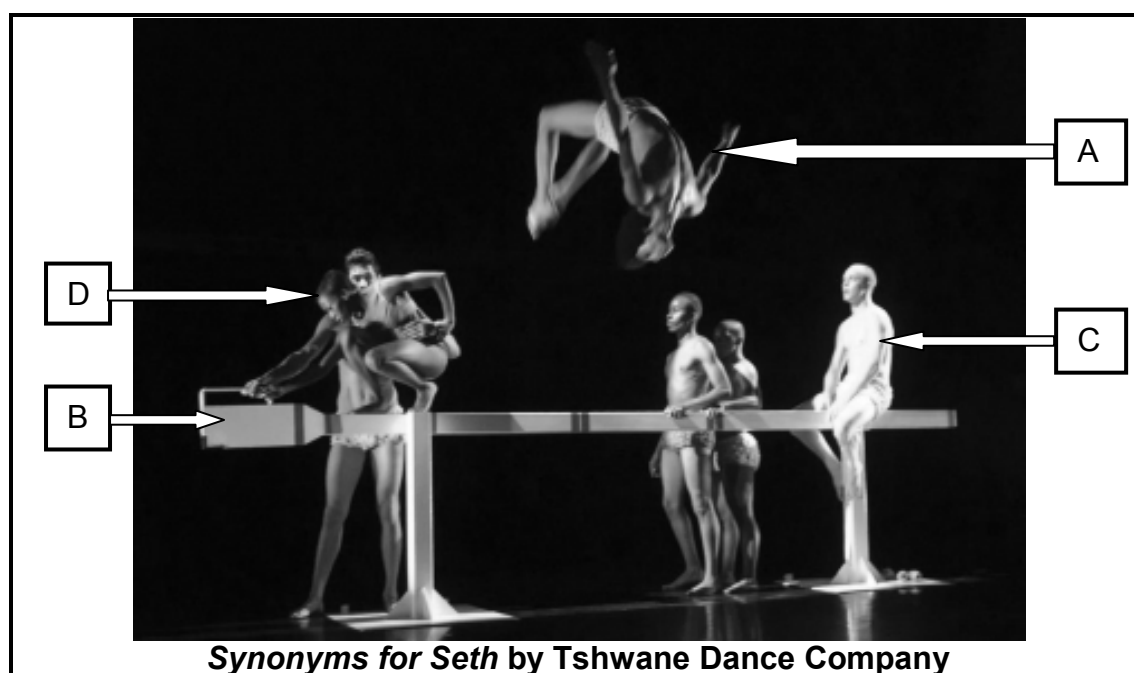
RONALD: Ja, of course. But – I don't know if you've noticed this – I'm not at home now. And the rugby is on now. Hey, I was so worried I was going to miss the match. I didn't think they'd have a TV here. 25

- 11.1 What do Noreen and Ronald's physical and spoken greeting (lines 1–5) tell us about each one's personality? (4)
- 11.2 Refer to Noreen's comments in lines 10–21. Describe how the actress playing Noreen would use tone changes to illustrate her shift in understanding of Ronald's situation. (4)
- 11.3 How would you use vocal variations in pace and pause to add to the humour of Ronald's words (lines 22–23 and lines 25–27) when he discovers there is a TV in the waiting room? (4)
- 11.4 Explain how this scene uses comic characters to effectively deal with serious issues (prejudice and violence). (3)
- [15]**

QUESTION 12

Refer to the sources below and answer the questions that follow.

SOURCE A



Extracts from reviews:

Most of the choreography is coordinated around and atop (on top of) a specially constructed security boom. The ballet deals with physical and mental barriers and the inherent paralyses (inability to take action) brought about by fear. – Mixael de Kock

The work explored issues of trust, growth and victory. – Moira de Swart

- 12.1 The photograph in SOURCE A is an action shot with dancer A captured in mid-air. What physical skill would dancer A need to perform this role? (1)
- 12.2 B indicates a boom gate that is usually used as a security device to stop people entering roads or businesses. It is an unusual device for a dance group to use.
- Explain how the boom gate is an effective piece of set to assist the dancers in creating a more varied performance. (4)
- 12.3 Person C is providing a balance to keep the boom gate down.
- State how you would choreograph (direct) the dancers (D) to move away from the boom as it is lifted up to create the impression with the audience that the dancers are fearful (afraid). (5)
- 12.4 The boom gate (B) is a physical barrier and prop on the stage, but it is also symbolic of barriers in society.
- Using SOURCE A (the photograph and the reviews) and your experience of movement, discuss to what extent the use of symbolism in dance can be successful. (5)

SOURCE B

- 12.5 The actor has to develop his body. The actor has to work on his voice. But the most important thing the actor has to work on is his mind. – Stella Adler
- 12.5.1 Describe, in detail, an exercise that would develop vocal strength and flexibility. (5)
- 12.5.2 As a learner studying Dramatic Arts, explain how successful you have been in developing your body as an instrument for performance. (6)
- 12.5.3 Discuss the accuracy of the statement: '... the most important thing the actor has to work on is his mind.' In your answer, use examples from your own Dramatic Arts experience. (4)

[30]



QUESTION 13

Answer ONE of the following three questions: QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.

Your answer should be about ONE page in length.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)

Acting is a question of absorbing other people's personalities and adding some of your own experience. – Jean-Paul Sartre

Using your own acting experience, discuss the validity (truth) of the above quotation. Support your answer by referring to the principles of drama.

[15]**OR****13.2 MEDIA STUDIES (CHOICE QUESTION)**

Video cameras and cellphones are inexpensive devices that allow anyone to become a film-maker. It is no longer necessary to study film theory or production.

Discuss the validity (truth) of this statement. Support your opinion by referring to film theory and practice and your own experiences.

[15]**OR****13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)**

Animal sacrifice has been performed since time immemorial. It is not only about meat and the flow of blood, but also a carefully constructed series of rehearsed sequences building to a dramatic climax where the participants communicate with the god of their understanding.

Discuss the validity (truth) of this statement. Support your opinion by referring to the relationship between cultural performance, ritual and theatre. You may use examples from your own cultural experience.

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150



VRAAG 13

Beantwoord EEN van die volgende drie vrae: VRAAG 13.1 OF VRAAG 13.2 OF VRAAG 13.3.

Jou antwoord moet ongeveer EEN bladsy lank wees.

13.1 LEWENDIGE OPVOERING (KEUSEVRAAG)

Toneelspel het te doen met die absorpsie van ander mense se persoonlikhede en die byvoeg van 'n bietjie van jou eie ervaring.
– Jean-Paul Sartre

[15]

OF

13.2

MEDIASTUDIES (KEUSEVRAAG)

Videokameras en selfone is goedkoop hulpmiddels wat van enigiemand 'n filmmaker kan maak. Dit is nie meer nodig om filmtorie of -produksie te studeer nie.

[15]

Bespreek die geldigheid (waarheid) van hierdie stelling. Ondersteun jou mening deur na filmtorie en -praktyk en jou eie ervarings te verwys.

OF

13.3

KULTURELE OPVOERING EN RITUELE (KEUSEVRAAG)

Diereofferandes is sedert die vroegste tye gebring. Dit gaan nie oor die vleis en die vloei van bloed nie, maar ook oor 'n goed gekonstrueerde reeks gerepeerde opeenvolgings wat tot 'n dramatiese klimaks opbou waar die deelnemers met die god van hul opvatting kommunikeer.

[15]

Bespreek die geldigheid (waarheid) van hierdie stelling. Ondersteun jou mening deur te verwys na die verwantskap tussen kulturele opvoering, ritueel en teater. Jy mag voorbeelde uit jou eie kulturele ervaring gebruik.

TOTAAL AFDELING C: 60
GROOTTOTAAL: 150



Uittreksels uit resensies:

Die meeste van die choreografie is rondom en bo-op 'n spesiaal geboude struikelblokke en die inherente verlamming (onvermoë om tot aksie oor te gaan) wat deur vrees veroorsaak word.

– Mixael de Kock

Die werk ondersoek kwessies wat te doen het met vertroue, groei en oorwinning.

– Moira de Swart

12.1 Die foto in BRON A is 'n aksiefoto wat danser A hoog in die lug vasvang. Watter fisiese vaardigheid sal danser A nodig hê om hierdie rol te vertolk?

(1)

12.2 B dui 'n valhek aan wat gewoonlik gebruik word as 'n sekuriteits toestel om te verhoed dat mense by paale of besighede ingaan. Dit is 'n ongewone hulpmiddel vir 'n dansgroep om te gebruik.

Verduidelik hoe die valhek 'n doeltreffende deel van die stel is wat die dansers help om 'n meer gevarieerde opvoering te skep.

(4)

12.3 Persoon C verskat 'n balans wat die valhek onder hou.

Noem hoe jy die dansers (D) sou choreografeer (regisseer) om weg te beweeg van die valhek af as dit opgelig word om die indruk by die gehoor te skep dat die dansers bang (vol vrees) is.

(5)

12.4 Die valhek (B) is 'n fisiese versperring en rekwisiet op die verhoog, maar dit is ook simboles van struikelblokke in die samelewing.

Gebruik BRON A (die foto en die resensies) en jou ervaring van beweging, en bespreek tot watter mate die gebruik van simbool in dans suksesvol kan wees.

(5)

BRON B

12.5 Die akteur moet sy liggaam ontwikkel. Die akteur moet aan sy stem werk. Maar die belangrikste ding waaraan die akteur moet werk, is sy verstand.

– Stella Adler

12.5.1 Beskryf, in besonderhede, 'n oefening wat stemkrag en -soepelheid sal ontwikkel.

(5)

12.5.2 As 'n leerder wat Dramatiese Kunste bestudeer, verduidelik hoe suksesvol jy was om jou liggaam as 'n instrument vir optrede/opvoering te ontwikkel.

(6)

12.5.3 Bespreek die akkuraatheid van die stelling: '... die belangrikste ding waaraan die akteur moet werk, is sy verstand.' In jou antwoord, gebruik voorbeelde uit jou eie Dramatiese Kunste-ervaring.

(4)

[30]



RONALD: Hai Daar is 'n TV. Hulle het 'n TV hier! Dankie, dankie!

NOREEN: Het jy nie 'n TV by die huis nie?

RONALD: Ja, natuurlik. Maar – en ek weet nie of jy dit opgemerk het nie – ek is nie nou by die huis nie. En die rugby is nou aan. Sjoë, ek was so bekommerd 25 ek gaan die wedstryd mis. Ek het nie gedink hulle sal 'n TV hier hê nie.

11.1 Wat vertel Noreen en Ronald se fisiese en gesproke groet (reël 1–5) vir ons van elkeen se persoonlikheid?

(4)

11.2 Verwys na Noreen se kommentaar in reël 10–21. Beskryf hoe die aktrise wat Noreen speel, toonveranderinge sal gebruik om die verskuiving in haar begrip van Ronald se situasie te illustreer.

(4)

11.3 Hoe sal jy stemvariasies in tempo en pouse gebruik om by te dra tot die humor van Ronald se woorde (reël 22 en reël 24–26) toe hy ontdek dat daar 'n TV in die wagkamer is?

(4)

11.4 Verduidelik hoe hierdie toneel komiese karakters gebruik om doeltreffend aan ernstige kwessies (vooroordeel en geweld) aandag te gee.

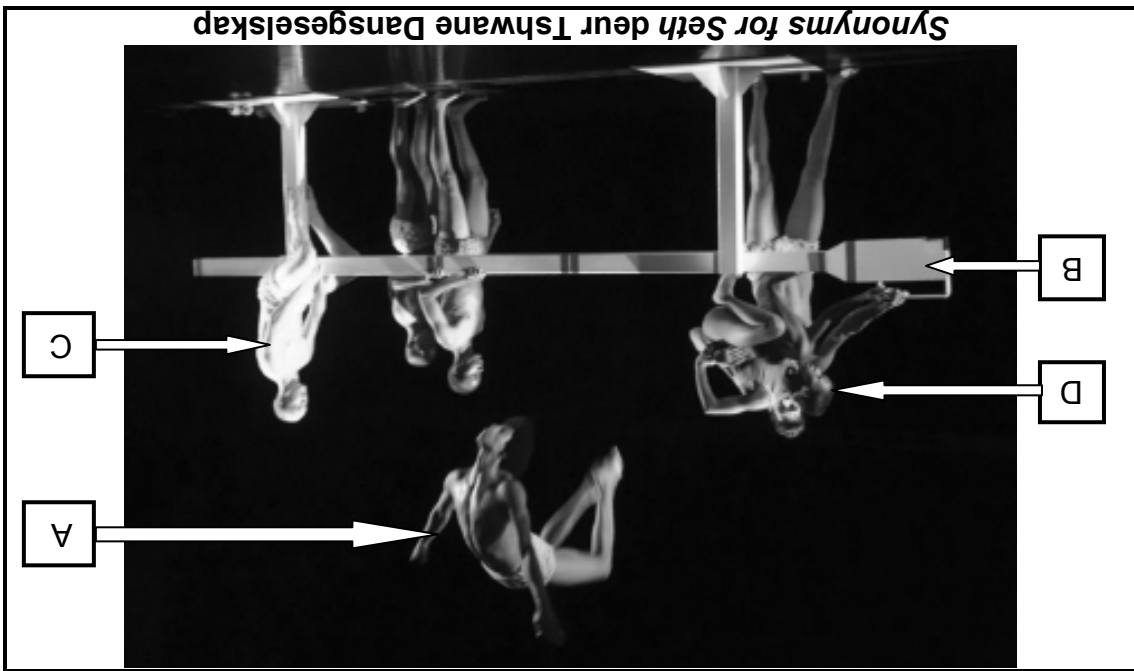
(3)

[15]

VRAAG 12

Verwys na die bronne hieronder en beantwoord die vrae wat volg.

BRON A



Synonyms for Seth deur Tshwane Dansgeselskap



AFDELING C: PAS PERSOONLIKE HULPBRONNE TOE, EN BESIN EN EVALUEER

AFDELING C IS VERPLIGTEND.

VRAAG 11

Lees die vertaling van 'n uittreksel uit *The Birthday* deur Fiona Coyne en beantwoord die vrae wat volg. *The Birthday* vind in 'n kraaminnrigting in Suid-Afrika plaas. Noreen en Robert (wit) wag vir hul skoonoudter om geboorte te gee en Ronald (bruin) wag vir sy dogter om geboorte te gee.

RONALD: Isaacs. Ronald Isaacs. (*Hy steek sy hand uit om te groet. NOREEN neem dit nie.*)

NOREEN: Is dié jou eerste kleinkind, meneer Isaacs?

RONALD: Ja, dis die eerste keer dat ek 'n oupa gaan wees. Noem my Ronald.

NOREEN: Ek is mevrou Greenwood, en dit is my man.

ROBERT: Meneer Greenwood.

NOREEN: Gaan spoel jou gesig af, Bob. (*Robert sug en gaan uit. Daar is 'n ongemaklike stilte.*) So, jy is hier vir jou dogter?

RONALD: Ja, my klein Ophelia.

NOREEN: So 'n sonderlinge (ongewone) naam. Wat is haar van ...?

RONALD: Isaacs.

NOREEN: Nee, ek bedoel haar getroude van.

RONALD: Sy is nie getroud nie.

NOREEN: O, my genade. Ek is so jammer. Maar ek het gelees dat dit baie met julle mense gebeur. Hoe hartseer. Weet jy ten minste wie die pa is?

RONALD: Ja.

NOREEN: Wel, dit is ten minste iets. Is hy hier vandag?

RONALD: Ek twyfel sterk.

NOREEN: Hoekom?

RONALD: Hy is dood. Messsteekongeluk.

NOREEN: O ... aarde ... ja ... toe! tog. Dis jammer.



EASTERN CAPE

VRAAG 10: MIS DEUR REZA DE WET

Lees die uittreksel hieronder en beantwoord dan die vrae wat volg.

(... Terwyl die twee vroue naaldwerk doen, sak 'n tou uit die valdeur tot ongeveer 'n meter van die vloer af.)
MIEM: (Sien die tou onmiddellik.) Die mandjie is op die tafel.
(Meisie staan effens huiwerig op en bind vinnig die mandjie aan die tou vas.)
5
MEISIE: (Fluisterend.) Ek is bang ... as ek opkyk, sien ek dalk sy maer, ou wit hand.
MIEM: (Sag, maar kwaad.) Skaam jou! Jou eie pa! (Sy staan moelik op en bind die tou styf aan die mandjie vas.) Gaan maar voort. Trek dit op.
(Die mandjie gaan op. Meisie gaan sit weer en hervat haar werk, lyk verward.)
10
(Kyk op en praat hard.) Nee, wag 'n bietjie.
Laat dit weer afkom. (Die tou sak weer.)
(Beweeg na die tafel.) Ek het vir jou 'n halwe brood gebak. (Sy sit die brood in die mandjie en kyk op.) Daar's hy. Jy kan dit optrek!
(Sy sit terug en hervat haar werk soos die mandjie opgaan.)
15
(Sy kyk op. Hard.) O ja! Onthou die emmer! Dis al twee dae! (Sag aan Meisie.) Hy was so rusteloos vanmiddag, jy weet. (Sy sit haar voet weer op 'n stoel.)
MEISIE: (Knik.) Ek het gehoor.
20
('n Sagte, kernende wind kan gehoor word.)

10.1 Verduidelik die betekenis en visuele effek van die mandjie wat van die dak laat sak word. (3)

10.2 Miem sê: 'Onthou die emmer!' (Reël 16)

10.2.1 Sê waarom dit nodig is dat Miem die pa aan die emmer herinner. (2)

10.2.2 Lewer kommentaar op die breër simboliek van die emmer in die toneelstuk as geheel. (3)

10.3 Beskryf hoe jy die aktrise wat Meisie speel, sal regisseer om verskeidenheid in toon en tempo te gebruik wanneer sy sê: 'Ek is bang ... as ek opkyk, sien ek dalk sy maer, ou wit hand.' (Reël 6) (2 x 2) (4)

10.4 Regverdig die gebruik van gedetailleerde verhoogaanwysings deur die dramaturg vir die regisseur en diegene wat *Mis* bestudeer. (6)

10.5 *Mis* is 'n toneelstuk van die verbeelding waarin sensualiteit 'n belangrike rol speel. Hallusinasie raak 'n werklikheid.

Evalueer en bespreek hoe die stelling hierbo, wat in 'n artikel oor 'n produksie van *Mis* gebruik is, die toneelstuk se intrige, genre en temas weerspieël. (3 x 4) (12)

TOTAAL AFDELING B: 60
[30]



VRAAG 9: SIENER IN DIE SUBURBS DEUR PG DU PLESSIS

Lees die bronne hieronder en beantwoord die vrae wat volg.

BRON A

TJOKKIE:	... Wil oom Giel en Ma nou uiteindelik trou? Na hoeveel jaar se saamslapy?
GIEL:	Jy moenie lelike goed praat nie. Ons is nie sleg nie. Jy weet jou ma wil nie met my trou nie oor die pensioen.
TJOKKIE:	Oom Giel bly nie by Ma nie, oom Giel bly by die pensioen.
GIEL:	Ek sal nie dat jou beledigings op my vat nie. Ek en jou ma het 'n reine liefde vir mekaar. Soos 'n man en 'n vrou mekaar moet lief hê.
TJOKKIE:	Dis die waarheid orraai.
GIEL:	Skaam jy jou nie? Ek was altyd goed vir julle. (Hy kyk na die spreuk.) Soos 'n vader, kan jy sê.
TJOKKIE:	By die pensioenkos en onder die komberse!
GIEL:	Ek praat nie kombersstories met kinders nie. (Hy draai vererg om om te loop. Tjokkie werk verder.)
TJOKKIE:	Kombersstories! Jari!

9.1 Noem watter probleme in terme van Ma se pensioen geskep sou word as Ma en oom Giel sou trou. (2)

9.2 Verduidelik wat Ma se gevoelens is oor 'n moonlike huwelik met oom Giel. (2)

9.3 'Oom Giel bly nie by Ma nie, Oom Giel bly by die pensioen.' (Reël 5)

Bespreek hoe Tjokkie se stelling tot die dramatiese spanning in die drama as geheel bydra. (5)

9.4 Verduidelik watter stem- en fisiese aanwysings jy aan die akteur sou gee wat oom Giel speel om sy veranderende bui in hierdie uittreksel uit te beeld. (4 x 2)

9.5 Beskryf hoe die toneelstuk se verhoogplasing in die erf waar Tjokkie aan sy motor werk, die ekonomiese en maatskaplike posisie van die karakters in die tyd van die toneelstuk se eerste produksie voorstel. (4)

BRON B

Ma is die ruggraat van die gesin, aangesien Pa nog vermis – vermoedelik dood – is. Haar dogter Tiemie wil uit die buurt wegkom, maar is swanger, waarskynlik met Jakes, 'n plaaslike bendelid, se kind. Tjokkie, haar boetie, is 'n siener. Hy word gedwing om die toekoms te sien deur opportunistiese karakters wat sy gawe vir hul eie doele wil gebruik – met tragiese gevolge.

[Bron: *Republikein*, 3 September 2009]

9.6 Evalueer tot watter mate die aanhaling hierbo 'n akkurate beoordeeling van die karakters Ma, Tiemie en Tjokkie is. (3 x 3)



BRON B



Die karakters Thami, Smith en Johan in *Groundswell*

8.4

Die toneelstuk word deur drie manlike karakters oorheers. Vroue wat genoem word, is of dood of karakters agter die skerm.

Bespreek die belangrikheid van die rol van hierdie afwesige vroue in die ontwikkeling van die intrige en temas van die toneelstuk.

(5)

8.5

Thami, Johan en Smith is drie onrustige mans wat deur hul regering mishandel is, alhoewel elk op 'n ander manier. En met die finale verdonkering gaan hul stryd voort.

– RJ Donovan

Bespreek hoe die toneelstuk die mate waartoe ELKEEN van hierdie drie karakters deur apartheid benadeel is, openbaar.

(9)

[30]



VRAAG 8: GROUNDSWELL DEUR IAN BRUCE

Verwys na die bronne hieronder en beantwoord die vrae wat volg.

BRON A

JOHAN: ... You were remembering a poem, you say?

SMITH: Yes, I was. You know how things get stored in the mind somewhere, ready to pop out on the right occasion.
(*Recites*) And under the oppression of the silent fog
The tolling bell
Measures time not by our time, rung by the unhurried
Ground swell, –

JOHAN: (*Out of his depth*) Storms down the coast at the Cape kick up the swells.

SMITH: Those lines seem made for this place, don't you think? The fog, the bell ...
And seeing that it's unlikely TS Eliot – that's the poet who wrote them – was
ever in this part of the world, there must be at least one other place in it just
like this, or at least one very similar.

JOHAN: The bell is welded to a buoy ... tells the boats where the harbour channel is.
The entrance is pretty tight. If the skipper misses it you land up either on the
rocks or on the sand bar.

51015

8.1

Verwys na reël 2–3: 'You know how things get stored in the mind somewhere, ready to pop out on the right occasion.'

Verduidelik die betekenis van Smith se stelling met betrekking tot Johan se geestes-toestand in die opvoer van die toneelstuk. (3)

8.2 Hoe sal die akteur wat Smith speel, sy stem verander om die gehoor daarvan bewus te maak dat hy die woorde van 'n gedig voordra (reël 4–7)? (4)

8.3 Bespreek hoe ELK van die simbole hieronder, wat in reël 9 en 10 genoem word, 'n teaterbeeld word wat die toneelstuk se temas ondersteun:

- | | | |
|-------|----------|-----|
| 8.3.1 | Die mis | (3) |
| 8.3.2 | Die klok | (3) |
| 8.3.3 | Poesie | (3) |



VRAAG 7: NOTHING BUT THE TRUTH DEUR JOHN KANI

Lees die uittreksel uit *Nothing but the Truth* hieronder en beantwoord die vrae wat volg.

SIPHO:	You see what you have done to me Themba. Even when you are dead, ashes in that vase, you are still making my life a misery. Why? Why Themba?	
MANDISA:	Because he loved you!	
THANDO:	It's true, Daddy. People always hurt those they love the most. Especially family.	5
SIPHO:	Is that true, Mandisa? Did he ever say that? Did he ever say he loved me?	
MANDISA:	Yes. You can phone my mother right now. During his last days that's all he talked about. You, Uncle Siphso.	10
SIPHO:	I've waited so long to hear that.	
THANDO:	So you don't blame him for Luvuyo's death?	
SIPHO:	In my heart I've always known it wasn't his fault. Blaming him gave me a reason to be angry with him and it felt good. It was the only way I could deal with Luvuyo's death.	15
THANDO:	So you forgive him?	
SIPHO:	I forgave Themba long ago. All I wanted was for your father to come home, stand in front of me and say 'I am sorry, my brother'.	
THANDO:	For everything.	
SIPHO:	Yes. For everything.	20

7.1 Noem hoe Themba Siphso se lewe onaangenaam gemaak het. (2)

7.2 Dink jy Siphso het uiteindelik vrede gemaak met die dood en verassing van sy broer, Themba? Motiveer jou antwoord deur na die teks te verwys. (3)

7.3 Bespreek die akkuraatheid (waarheid) van Thando se stelling in die konteks van die toneelstuk: 'People always hurt those they love the most.' (Reël 5) (4)

7.4 Verduidelik water stem- en fisiese aanwysings jy aan 'n akteur sou gee wat Siphso speel, om in reël 13–15 aan te dui dat hierdie 'n kataradiese (bevrydende) oomblik vir sy karakter in die drama is. (6)

7.5 Waarom sou *Nothing but the Truth* as 'n 'goedgemaakte toneelstuk' ('well-made play') beskryf kon word? (6)

7.6 'Die waarheid sal jou vry maak' is 'n gewilde spreekwoord. (9)

Evalueer hoe, deur die waarheid te aanvaar en te praat, Siphso in staat is om sy duiwels te trotseer en homself deur middel van persoonlike vergifnis en versoening te bevry. Verwys na enige DRIE voorvalle uit die toneelteks.

[30]



VRAAG 6: SOPHIATOWN DEUR DIE JUNCTION AVENUE-TEATERGESELSKAP

Bestudeer die bron hieronder en beantwoord die vrae wat volg.

Sophiatown was oorspronklik 'n werkswinkelproduksie deur die Junction Avenue-Teatergeselskap en dit het een van die Suid-Afrikaanse klassieke tekste geword wat historiese gebeure wat die nasie gevorm het, weerspieël. Die toneelstuk vertel die tragiese verhaal van een van die gevalle van gedwonge verskuifings in Suid-Afrika in die 1950's in opdrag van die regering van daardie tyd onder die Wet op Hervestiging van Naturelle.

Die kleurvolle karakters sluit Mamariti, 'n sjeïenkoningin, en *Drum*-tydskrifjoernalis, Jakes, wat daarvan droom om interessante stories oor die lewe in Sophiatown te vertel, in. Mamariti het 'n dogter, Lulu, 'n parmanantige 16-jarige skoolmeisie, en 'n seun, Mlingus, 'n berugte bendelid wat sy wrede gewoontes regverdig deur te sê 'hy steel van die rykes en verkoop aan die armes'. Sy meisie, Princess, en sy makker, Charlie, is die ander karakters wat in Mamariti se eiendomsreghuis woon.

Hierdie is 'n tipiese gemeenskap in 'n swart township wie se normale gang onderbreek word deur die aankoms van 'n Joodse wit meisie, Ruth, wat reageer op 'n advertensie in die *Drum*-tydskrif om saam met swart mense in Sophiatown te kom woon. Uit nuuskierigheid, en sonder haar ouers se toestemming, besluit sy om die onbekende te betree.

[n Uittreksel uit *Artsmart*]

6.1 Die kleurvolle karakters in die resensie hierbo is tipies van sekere groepe mense eerder as werklike, realistiese uitbeeldings van individue.

Kies enige TWEE van die karakters en gee 'n gedetailleerde beskrywing van hierdie karakters en die groep wat hulle verteenwoordig. (3 x 2)

6.2 Verduidelik waarom Ruth se reaksie op 'n advertensie in die *Drum*-tydskrif as vreemd/eienaardig beskou mag word.

6.3 Sê hoe Ruth se aankoms die lewe in Mamariti se eiendomsreghuis onderbreek.

6.4 Bespreek of die drama *Sophiatown* 'n akkurate voorstelling van die plek Sophiatown is. Motiveer jou antwoord.

6.5 Verduidelik die term *werkswinkelopvoering*.

6.6 Waarom sal hierdie metode om 'n toneelstuk te skep by die Junction Avenue-Teatergeselskap pas?

6.7 Noem en beskryf die proses/stappe soos dit spesifiek deur die Junction Avenue-Teatergeselskap gebruik is om hierdie toneelstuk te skep.

[30]



- 5.2 *Woza Albert!* is 'n werkswinkeldrama wat teen die onderdrukkende toestande van apartheid-Suid-Afrika geïnterpreteer het.
- 5.2.1 Noem die woorde wat herhaaldelik in reël 16–25 gesê word en bepaal waarom dit in die tyd van apartheid as sosiaal aanvaarbaar, maar ook vernederend, beskou is. (4)
- 5.2.2 Hoe kon omstandighede en toestande in Suid-Afrika ná 1994 verander het met betrekking tot die bron hierbo? (4)
- 5.3 *Woza Albert!* is 'n werkswinkeldrama wat in apartheid-Suid-Afrika geskep is. Noem die uitdagings om 'n werkswinkeldrama wat van die teks afgelees word ('scripted') ná 1994 in Suid-Afrika te gebruik. (4)
- 5.4 As die regisseur van 'n skoolproduksie, regverdig jou keuse van 'n plek ('venue') om die drama op te voer. (4)
- 5.5 Bespreek hoe die Dramatiese Kunste-klas die uitreksel as 'n stimulus (beginpunt) sou kon gebruik vir 'n opvoering om bewusheid oor die rasse-onenigheid, klasseskeiding en xenofobie in die verlede te skep. Watter prosesse/metodes sou jy gebruik om jou opvoering/voorstelling te skep? (8)

[30]



VRAAG 5: WOZA ALBERTI DEUR PERCY MTWA, MBONGENI NGEMA EN
BARNEY SIMON

Lees die uittreksel hieronder en beantwoord die vrae wat volg.

<p>The actors enter and take their positions quickly, simply. Mbongeni sits on the tea-chests at the point they meet in the middle. Percy squats between his legs. As they create their totem, the house-lights dim to blackout.</p> <p>On the first note of their music, overhead lights come on, sculpting them. They become an instrumental jazz band, using only their bodies and their mouths – double bass, saxophone, flute, drums, bongos, trumpet etc. At the climax of their performance, they transform into audience, applauding wildly.</p> <p>Percy stands, disappears behind the clothes rail, Mbongeni goes on applauding. Percy reappears wearing his pink nose and a policeman's cap. He is applauding patronisingly. Mbongeni stares at him, stops applauding.</p>		PERCY:	Hey! Beautiful audience, hey? Beautiful musician, nè? Okay, now let us see how beautiful his pass-book is! (<i>To appalled Mbongeni</i>) Your pass!	15
<p>MBONGENI: (<i>playing for time</i>): Excuse my boss, excuse me? What?</p>		PERCY:	(<i>smugly, to audience with his back to Mbongeni</i>): Okay. I'll start again. You know you're a black man, don't you?	
<p>MBONGENI: Yes, my boss.</p>		PERCY:	And you live here in South Africa?	20
<p>MBONGENI: Yes, my boss.</p>		PERCY:	So you know that you must always carry your pass.	
<p>MBONGENI: (<i>attempting to sidle off-stage behind Percy's back</i>) Yes, my boss.</p>		PERCY:	Okay, now what happens if you don't have your pass?	25
<p>MBONGENI: I go to jail, my boss.</p>				

5.1 Verwys na reël 1–13.

5.1.1 Hoe gebruik die akteurs hul liggame en stemme om 'n opvoering met slegs beperkte toegang tot rekwisiete en kostuums te skep?

(4)

5.1.2 Verduidelik hoe die akteurs in staat was om 'n geloofwaardige atmosfeer regdeur die produksie te handhaaf ten spyte van die basiese (eenvoudige) stelontwerp.

(2)



VRAAG 4: UNOSILIMELA DEUR CREDO MUTWA

Lees die bron hieronder en beantwoord die vrae wat volg.

[The dancers rise and start the song 'Indaba, bantwabam!' (a story, my children). They leave the Inkundla dancing and go to the Shashalazi where they are joined by another group of dancers. The dancing to the Indaba song is vigorous and soul-stirring.]

STORYTELLER: Alisnone ilanga, bantwabam'. (Let the sun set, my children.) Let 5
your voices die away with the setting sun, in rays of red and gold.
[As he says this the singing grows softer, the dancers return to the
Inkundla and sink to the floor like the sun.]
The story you are about to hear begins not in this age nor in this
time but in that period beyond the mists of history where, in the
tabled land of Amariri, the children of the star had their magic city,
Amakhawayiki, which was at this time ruled by Kimamereva the
Silent, daughter of Turunda, who had his Great Place on the moon
at one time.
[The dancers laugh, recollecting the amusing and amazing tale of 15
Turunda, whom the moon-goddess cheated into building a silver
palace on the moon which afterwards she seized for herself.]
The story is on self-understanding, self-discovery, love of your
neighbour and love and respect for the laws and religion of your
civilised forefathers. So, my children, let us go and reveal the story, 20
not with empty words alone but with shining deeds as well. Khona
bantwabam!]

- 4.1

Verduidelik die proses/stappe van inheemse Afrika-verteekunsmetodes soos dit in reël 1–14 na vore kom.

(4)
- 4.2

Gebruik die uittreksel hierbo en vergelyk die tegnieke van inheemse Afrika-verteekuns met dié van Westerse en/of Indiese vertekunsmetodes.

(4)
- 4.3

Verduidelik die verwantskap tussen die storieverteller en die kinders, en sê hoe dit die begrip van die drama versterk.

(4)
- 4.4

Wat leer die kinders in die uittreksel nadat die storie vertel is?

(2)
- 4.5

Beskryf hoe jy die toneel hierbo vokaal en fisies sou regissee.

(6)

(3 x 2)
- 4.6

Regverdig die storieverteller se stelling dat uNosilimela 'n storie van selfbegrip en naasteliefde is (reël 18–19).

(4)
- 4.7

Bespreek die waarde daarvan om uNosilimela te bestudeer om Suid-Afrikaners aan te moedig om inheemse Afrika Teater te ondersteun.

(6)

[30]



3.1 Verwys na reël 1–9.

3.1.1 Waarvan is die tou simbolies en waarom is Boesman bang daarvoor? (4)

3.1.2 Beskryf hoe 'n aktrise wat die rol van Lena vertolk, hierdie reëls vokaal en fisies kan voordra om die harde werklikheid van haar lewe realisties oor te dra. (3 x 2) (6)

3.1.3 Onderzoek die tema van mishandeling, soos wat in hierdie reëls beklemtoon word, en die teks as 'n geheel. Verwys na TWEE spesifieke voorbeelde om jou antwoord te ondersteun. (8)

3.2 'Dit was nie altyd soos nou nie. Daar was beter tye.' (Reël 25)

Watter stem- en toonvariasies sou die aktrise wat Lena speel, in die reël hierbo gebruik om Boesman en Lena se verhouding in die verlede voor te stel? (4)

3.3 Verduidelik hoe die frase 'nog 'n vrot ou huisie vir die vrot mens' (reël 17–18) op 'n gepaste wyse Boesman en Lena se lewe en lewensomstandighede beskryf. (4)

3.4 Regverdig Fugard se keuse van die plasing van hierdie drama in 'n spesifieke omgewing. (4)

[30]



AFDELING B: BEGRYP EN ANALISEER

Beantwoord slegs TWEE vrae uit hierdie afdeling.

VRAAG 3: BOESMAN EN LENA DEUR ATHOL FUGARD

Lees die uittreksel uit *Boesman en Lena* hieronder en beantwoord die vrae wat volg.

LENA:	Moenie grootpraat nie. Jy's bang vir die tou. Wanneer jy ophou slaan, is dit nie omdat jy moeg is of genoeg gehad het nie. Jy's bang! Ja.	[Pouse]	Ja. Dis dan wanneer ek dit die ergste voel. Wanneer jy dit versigtig doen. Die laaste paar ... Wanneer jy mik. Ek tel hulle. Een ... nog een ... wag 5	vir die volgende een! Hy rus net.	[Pouse]	Jy's reg, Boesman. Dit is 'n bewys. Wanneer ek dit voel, sal ek weet. Ek is Lena.	BOESMAN: [onomwonde] En ek is Boesman.	10	LENA: Boesman en Lena.	BOESMAN: Ja! Dis wie. Dis wat. Wanneer ... waar ... hoekom! Al jou <i>blennie</i> nonsensvrae. Dis die antwoord.	LENA: Boesman en Lena.	BOESMAN: So hou op om hulle te vra!	15	[Pouse ... <i>hy werk weer aan die skuilings. Hy probeer self die 'antwoord'</i>] Boesman en Lena. Ja! Dit verduidelik als. So dis nog 'n vrot ou huisie vir die vrot mens. Kyk net daarna! <i>Useless, hey</i> . As dit vannag reën, is jy nat. As die wind hard waai, tel jy die sterre.	LENA: Ek weet hoe dit daarinne is!	20	BOESMAN: Dis al wat jy ooit sal weet.	LENA: Ek is siek en sat daarvoor!	BOESMAN: Siek en sat daarvoor! Wil jy in 'n huis bly? Wat dink jy is jy? 'n Wit <i>madam?</i>	LENA: Dit was nie altyd soos nou nie. Daar was beter tye.	25	BOESMAN: Miskien in jou drome.	LENA: Wat van Veeplaas? Houkap vir die <i>Chinaman</i> ? Daardie kamer in sy <i>backyard</i> . Regte kamer, met 'n deur en als.
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AFDELING A: BEGRYP EN ANALISEER

Beantwoord OF VRAAG 1: EPIESE TEATER OF VRAAG 2: TEATER VAN DIE ABSURDE.

VRAAG 1: EPIESE TEATER

Beantwoord hierdie vraag indien jy *Kaukasiese Krytsirkeel* OF *Moeder Courage* OF *Kanna Hy Kō Hystoe* bestudeer het.

Epiese teater verander die toeskouer in 'n waarnemer, maar verhoog sy vermoë vir aksie, dwing hom om besluite te neem ... die toeskouer staan buite, bestudeer. – Brecht oor Teater

Bespreek in 'n opstel hoe Brecht se filosofie die toeskouer van die waarnemer laat weg beweeg om sy vermoë vir sosiale aksie te verhoog. Motiveer jou antwoord deur na spesifieke voorbeelde uit die drama wat jy hierdie jaar bestudeer het te verwys.

Jy mag die volgende in jou opstel oorweeg:

- Brecht se filosofie
- Epiese tegnieke
- Akteur-gehoor-verhouding

OF

VRAAG 2: TEATER VAN DIE ABSURDE

Beantwoord hierdie vraag indien jy *Afspraak met Godot* OF *Die Kaalkop Prima Donna* OF *Bagasie* bestudeer het.

Die woord 'absurd' is onder meer al (op verskillende maniere) gedefinieer as irrasioneel, betekenisloos, onvanpas, teenstrydig met rede, logika of gesonde verstand en dat dit bespottig uitlok. Al hierdie terme kan op die filosofie en praktyk van die Teater van die Absurde toegepas word. – UGO vir VOO

Bespreek die geldigheid (waarheid) van die aanhaling hierbo deur na die filosofie en tegnieke van die Teater van die Absurde te verwys. Motiveer jou antwoord deur spesifieke voorbeelde uit die absurde drama wat jy hierdie jaar bestudeer het, te gebruik.

Jy mag die volgende in jou opstel oorweeg:

- Filosofie van die Teater van die Absurde
- Tegnieke van die Teater van die Absurde (temas, intrige, karakters, verhooginkleding)

TOTAAL AFDELING A:

30

[30]



INSTRUKSIES EN INLICHTING

1. BEANTWOORD SLEGS DIE VRAE OOR DIE TONEELTEKSTE WAT JY BESTUDEER HET.

2. Jy word VYFTIEN minute leestyd voor die begin van die eksamen gegun.

3. Hierdie vraestel bestaan uit DRIE afdelings:

AFDELING A (30 punte)
AFDELING B (60 punte)
AFDELING C (60 punte)

4. AFDELING A bestaan uit TWEE vrae:

VRAAG 1: Epiiese Teater

• *Kaukasiese Krytsirkei* OF

• *Moeder Courage* OF

• *Kanna Hy Kō Hystoe*

VRAAG 2: Teater van die Absurde

• *Afspraak met Godot* OF

• *Die Kaalkop Prima Donna* OF

• *Bagasie*

Beantwoord slegs EEN vraag uit AFDELING A.

5. AFDELING B bestaan uit AGT vrae:

• VRAAG 3: *Boesman en Lena*

• VRAAG 4: *uNosilimela*

• VRAAG 5: *Woza Albert!*

• VRAAG 6: *Sophiatown*

• VRAAG 7: *Nothing but the Truth*

• VRAAG 8: *Groundswell*

• VRAAG 9: *Stener in die Suburbs*

• VRAAG 10: *Mis*

Beantwoord slegs TWEE vrae uit AFDELING B.

6. AFDELING C bestaan uit DRIE vrae.

VRAAG 11 en VRAAG 12 is VERPLIGTEND.

Beantwoord enige EEN van die drie vrae uit VRAAG 13:

• VRAAG 13.1 OF

• VRAAG 13.2 OF

• VRAAG 13.3

7. Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik is.

8. Gee aandag aan die getal punte wat aan elke vraag toegeken is.

9. Gebruik jou klaskamerkenis, asook onafhanklike en kreatiewe denke, om die vrae te beantwoord.

10. Skryf netjies en leesbaar.





basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NASIONALE
SENIOR SERTIFIKAAT**

GRAAD 12

**DRAMATIESE KUNSTE
FEBRUARIE/MART 2014**

PUNTE: 150

TYD: 3 uur

Hierdie vraestel bestaan uit 18 bladsye.



Blaai om asseblief

Kopiereg voorbehou