



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

FEBRUARY/MARCH 2012

MARKS: 150

TIME: 3 hours



* D R A M A T I C *

This question paper consists of 18 pages.



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*, *Mother Courage* or *Kanna Hy Kô Hystoe*)

QUESTION 2: Theatre of the Absurd

(*Waiting for Godot*, *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. From QUESTION 13, answer only ONE of the three questions, 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

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

QUESTION 1: EPIC THEATRE

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

Brecht was convinced that the theatre must become a tool for social change.

Discuss how the Epic play you studied this year encouraged social change. In your answer refer to specific examples of theme, character and Verfremdungseffekt (alienation effect) from the play to support your discussion.

[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

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

Absurdist plays seemed illogical because they used techniques that were not conventional. Plots deviated from the traditional episodic structure and seemed to move in a circle ... Set and scenery was often unrecognizable and the themes showed human beings existing in a meaningless and irrational universe.

Discuss how the non-conventional (unusual) techniques in an Absurd play support the statement above. In your answer refer to examples of plot, setting and themes from the play you studied.

[30]

TOTAL SECTION A: 30



SECTION B: UNDERSTAND AND ANALYSE

There are eight questions in this section. Answer only TWO questions from this section that relate to the plays you have studied.

QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD

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

LENA:	(<i>softly to the old man</i>). We'll share mine. (<i>Looks up to see Boesman watching her</i>) Pondokkie's looking okay. <i>Oulike ou nessie</i> . He's good with his hands, Outa. (<i>Without realising what she is doing, Lena starts humming a little song as she works away at the fire. She realises her mistake too late. Boesman is staring hard at her when she looks up.</i>) (<i>Desperately.</i>) I am not happy.	5
BOESMAN:	You're up to something.	
LENA:	'Strue's God I am not happy.	10
BOESMAN:	He must go.	
LENA:	Please Boesman!	
BOESMAN:	He's had his rest. Hey!	
LENA:	It's dark now.	
BOESMAN:	That's his troubles. Hey! <i>Hamba wena!</i>	15
LENA:	He's not doing any harm.	
BOESMAN:	He'll bring the others. It's not far to their location from here.	17

- 3.1 Explain how Outa's arrival has affected Boesman. (3)
- 3.2 What is ironic about this reference to Boesman, 'He's good with his hands.' (lines 3–4)? (3)
- 3.3 Lena repeats 'I am not happy.' (lines 8 and 10)
- 3.3.1 Why does she do this? (2)
- 3.3.2 Explain how the actor would use tone and volume to show the difference in Lena's meaning when she speaks lines 8 and 10. (6)



- 3.4 Imagine that your school is producing this play.
- 3.4.1 Explain what stage type would be most suitable for a production of *Boesman and Lena*. (2)
- 3.4.2 Describe what set would be practical to use for this production. (3)
- 3.4.3 Describe the kind of costumes that you would suggest for the characters of Boesman, Lena and Outa. (3)
- 3.5 Discuss how the theme of racism is presented theatrically through the character of Boesman. Use examples from the play to support your answer. (8)
- [30]**

QUESTION 4: *uNOSILIMELA* BY CREDO MUTWA

Read the following extract from *uNosilimela* and answer the questions that follow.

OLD WOMAN:	Sawubona, mntanami. [Greetings, my child.]	1
uNOSILIMELA:	[BREATHLESSLY]: Yebo, gogo. [Yes, grandmother.]	
OLD WOMAN:	Where are you going to, child, with a face so grey with care? What worries you?	
uNOSILIMELA:	Gogo, I am afraid my ancestral spirits are angry with me for having forsaken them and becoming a Christian. My mind is not at peace. I am so lonely though I dare not tell others about this.	5
OLD WOMAN:	O, you young people are alike nowadays, always worrying about little things instead of big ones. [Takes some snuff]. Tell me more.	
uNOSILIMELA:	Each Sunday I have to undergo a ritual in church, the ritual of symbolically eating flesh and drinking blood of the son of the whiteman's God. Each time I do this, I feel a traitor to my people and I feel as though every one of my ancestors has turned his back on me.	10
OLD WOMAN:	My child, you are not the only one who's being torn apart between the old faith of our fathers and the new faith of the whiteman. Many find they cannot, no matter how hard they try, completely turn their backs on their ancestors and upon the ways of the old ones and yet at the same time feel forced to follow the faith of the whiteman for reasons you well know. But I'll tell you something that will ease the burden of guilt, fear and uncertainty in your heart ...	15 20
uNOSILIMELA:	Yini leyo, gogo? [What's that, grandmother?]	



OLD WOMAN: My child, many of the things that the followers of the whiteman's God do symbolically in their churches are very similar to things which your forefathers and mine used to actually do in the sacred places 25 where they worshipped the gods of Africa. ... Hamba kahle mntanami [Goodbye my child].

uNOSILIMELA: Sala kahle, gogo. Ngiyabonga [Goodbye, grandmother. Thank you].

- 4.1 Discuss what techniques of language and characterisation the playwright uses to present the grandmother as worthy of respect. (4)
- 4.2 Explain uNosilimela's dilemma in the extract. (4)
- 4.3 You have been asked to direct the extract.
- 4.3.1 Describe how you would get the actor playing the old woman to act vocally and physically in this extract to reflect a character that is both confident and caring. (8)
- 4.3.2 What tone and pace would the actor playing uNosilimela use when explaining her concerns to her Grandmother in lines 5–7? (4)
- 4.4 Discuss how the themes, structure and social and cultural issues in a performance of *uNosilimela* are still relevant today. (10)
- [30]**

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

Read the following extract and answer the questions that follow.

Lights up. Percy and Mbongeni are coal-vendors, soot-stained sacks on their heads. They are climbing on to boxes – a coal lorry – taking off. 1

BOTH Hey! Firewood for sale! Coal for sale! Smokeless coal for sale!
PERCY & Firewood for sale! *(They make sound of the lorry's engine revving).* 5
MBONGENI: *The lorry moves off)*

PERCY: Coal for sale! Hey wena, Auntie MaDlamini, phum' endlini. [Hey you, Auntie Dlamini, come out of your house.] *(He spies a young girl, gestures.)* Dudlu!! Mayemaye the sugar pumpkin. [Hallo there, hi hi, you are the sugar, the pumpkin.] 10

MBONGENI: Red light! Hey wena! [Hey you!] Driver – awuboni i-robbot? [Can't you see the red light?]

PERCY: Don't you see the red light?



MBONGENI: Awuboni la uyakhona? [Can't you see where you're going?]

PERCY: He hasn't got a license.

15

Noise of the lorry revving. They discover the invisible interviewer below and turn to him impatiently.

PERCY: What? Morena here in South Africa? You're talking rubbish! (*Lorry sounds again. It jerks forward.*) Smokeless coal for sale! Firewood for sale! (*Looks back*) Putsho putshu ikaka kwedini. You're talking shit, boy.

20

MBONGENI: Inkanda leyo – kwedini iyashisa hhe? [Your prick is hot, boy, – heh?]

Percy looks back contemptuously and makes a rude sign with his finger as the lorry drives off.

Fade.

25

- 5.1 5.1.1 How would actors prepare themselves for their roles in this play? (2)
- 5.1.2 What venue would be suitable for a performance of *Woza Albert!*? (2)
- 5.1.3 What costumes would you suggest the two actors wear for this extract? (2)
- 5.1.4 Explain how the actors could use sound effects in this extract. (4)
- 5.1.5 Describe the actor-audience relationship most suitable for *Woza Albert!* (2)
- 5.1.6 State TWO advantages of using Grotowski's Poor Theatre in the creation and performance of *Woza Albert!* (4)
- 5.2 Explain the function of '*the invisible interviewer*' (line 16). (2)
- 5.3 Discuss whether the use of vulgar language and rude signs (lines 20–25) are appropriate in this play. (4)
- 5.4
Woza Albert! was written in the time of political uprisings in South Africa and is often regarded as a play with elements of Protest Theatre.

Refer to the statement above and discuss whether *Woza Albert!* can be classified as a political protest play.

(8)
[30]



QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

Read the following extract from *Sophiatown* and answer the questions that follow.

RUTH:	That door is closed, Jakes.	1
JAKES:	No, it's not.	
RUTH:	Yes it is.	
JAKES:	Nonsense.	
RUTH:	Jakes. Right now I don't know where I'm going, but the door to Yeoville is shut.	5
JAKES:	No ...	
RUTH:	I'm the one who's closing it.	
	<i>(Lights change)</i>	
	<i>ACT2 SCENE 7</i>	
	<i>(The cast sing 'Boph' umthwalo' as they enter.)</i>	10
	Boph' umthwalo sigoduke (4)	
	Siya' shiya Ikofifi (4)	
	(We pack up and we leave (4)	
	We're leaving Sophiatown) (4)	
	<i>(As the Cast sing, they slowly place a lifetime's furnishings and possessions in a pile around JAKES's desk. The old bath is carefully laid on its side. MAMARITI's onto her chair which has been placed on top of an old tin truck. The other members of the Cast each take up a special position and recite their monologues over the singing. The stage becomes very quiet, only the hum of the song remaining. The lighting is moody. Faces are picked out by the spotlights.)</i>	15 20
MAMARITI:	The day they moved us out, it was the day the big rains fell. That was the day of the tears and the day of the Saracens.	

- 6.1 Jakes repeats negative phrases three times (lines 2, 4 and 7). Describe how you would direct the actor to speak these words to build dramatic tension. (4)
- 6.2 How does Ruth's response (line 8) indicate that she has developed as a person since her arrival in Sophiatown? (3)
- 6.3 Explain the function of the song (lines 10–21). (4)
- 6.4 The play ends with a series of monologues by each character.
- 6.4.1 Why is Mamariti a suitable character to begin the series of monologues? (3)



- 6.4.2 Discuss the effectiveness of ending the play with this series of monologues. In your answer refer to both the structure and the physical staging of the play. (6)

- 6.5 Jakes says: '*Memory is a weapon. Only a long rain will clean away these tears.*'

Refer to the quotation above and discuss how effective *Sophiatown* the play is as an accurate historical account of Sophiatown the place. (10)
[30]

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

Read the following extract from an interview with John Kani and answer the questions that follow.

'I wrote a play called, *Nothing But the Truth*, this play is an example of the forgiveness of a family within life of a broader society, to understand how people have to forgive themselves ...

The play is set in 2000, the beginning of the new millennium and the beginnings of the new South Africa, a time of great political and social change, a time of looking back on an Apartheid past, a time of taking stock of the realities of the present, a time of facing the truth of the past, finding reconciliation through forgiveness and of moving forward into a future filled with freedom and possibilities. It is in this context that Sipho lives out his own personal drama and expresses this same situation in his own life. Through the process of the play, Sipho undergoes his own personal truth and reconciliation process through facing the past, forgiving in the present and fulfillment of the future.'

John Kani

- 7.1 Discuss the relevance of the title *Nothing but the Truth*. (4)
- 7.2 Why is setting the play in the year 2000 significant? (3)
- 7.3 The play was regarded as being '*fresh and poignant*' (touching) when it was first staged in 2002. Discuss whether this phrase is still appropriate in 2011. (4)
- 7.4 Kani chose to set the play in a realistic environment.
- 7.4.1 How does the choice of a realistic environment add to the effectiveness of the play? (4)
- 7.4.2 Describe the set and scenery necessary for a production of this play. (5)
- 7.5 Discuss how the play '*... is an example of the forgiveness of a family within life of a broader society ...*' (lines 1–2). In your answer refer to the themes of forgiveness and reconciliation. (10)
[30]



QUESTION 8: GROUNDSWELL BY IAN BRUCE

Read the following extract from *Groundswell* and answer the questions that follow.

(Johan takes off his jersey and dries his hair with it. We see he is carrying a diver's knife on his belt. He sits down: flings his jersey onto the pile with the rest of his discarded things. This prompts Thami to pick up the whole bundle and dump it outside, through the stoep door. As he opens the door, the dog barks, and the sea sounds grow louder.)

5

THAMI: *(Chasing the dog)* Voetsek! *(The sea sounds fade again as he closes the door)*

JOHAN: Took uinja for a uhambo elunxwemeni. *(Thami laughs)* That's wrong?

THAMI: No, it's right. You took the dog for a run on the beach. Very good.

JOHAN: It's a crazy animal.

10

(Thami takes the broom again, and this time sweeps away the sand Johan and the wind have brought in.)

THAMI: Chasing the seagulls again?

JOHAN: He never learns. And I swear the gulls know he is mad. They come flying in low over him, only just out of his reach. And he takes the bait every time.

15

THAMI: Like you?

JOHAN: What?

THAMI: Did you find something?

JOHAN: Hey?

THAMI: A funny piece of glass, maybe *(laughs)* I've seen you. When you walk on the beach, you don't look at the sea, you don't look at the sky. Your head's down, your eyes are in the sand ... this side, that side – looking for I think I know what.

20

JOHAN: So I'm a diamond prospector.

THAMI: And you take the bait every time.

25

JOHAN: There's always a possibility.

THAMI: That's what the dog also thinks. But you laugh at the dog.



- 8.1 How is the '*diver's knife*' (line 2) used later in the play? (3)
- 8.2 Discuss to what extent Thami's comparison of Johan to the dog '*Like you?*' (line 16) is valid. (4)
- 8.3 How does the dialogue between Thami and Johan in this extract give the audience the impression they are friends? (4)
- 8.4 Describe the changes in tone that the actor playing Johan should use to make his shifting mood apparent in the extract. (4)
- 8.5 What in this extract makes it clear that a realistic style is used in the script of *Groundswell*? (5)

8.6 The lives of three disappointed men intersect with volatile consequences in *Groundswell* ...

Charles Isherwood

Describe how each character's disappointment in *Groundswell* leads to the inevitable '*volatile consequences*' at the climax of the play.

(10)
[30]

QUESTION 9: *SIENER IN DIE SUBURBS* BY PG DU PLESSIS

Read the following extract from *Siener in die Suburbs* and answer the questions that follow.

TIEMIE:	Boetie ...	1
TJOKKIE:	Middag, Tiemie. Het ou Giel al sy ding verkoop?	
TIEMIE:	Watter?	
TJOKKIE:	Hy't weer een van daardie goed van hom aangedra.	
TIEMIE:	Jy moenie ...	5
TJOKKIE:	Ek sal nie weer nie, maar ek is al so dik vir die ou. Ma sal nie voor ons koop nie, maar môre as hulle uit die slaapkamer kom, is daardie ding weer verkoop.	
TIEMIE:	Jy moet my help, Boetie.	
TJOKKIE:	Ek het 'n domkrag gekoop – ek's kaal.	10
TIEMIE:	Boetie, ek moet met jou praat.	



TJOKKIE: Wat vreet jou?
(*Hy gaan voort met sy werk.*)

TIEMIE: Boetie, ek is oor my tyd.

TJOKKIE: Oor wat?

15

TIEMIE: My tyd, man, my tyd.

TJOKKIE: Wat se tyd? Was jy laat vir iets?

TIEMIE: Oór my tyd. 'n Vrou se tyd.

TJOKKIE: O! Is dit nou so erg? Is dit seer as jy oorgaan?

TIEMIE: Boetie, man, magtag, ek is bang ek verwag.

20

TJOKKIE: (*onder die motor uit, kyk haar vir 'n rukkie aan.*) 'n Kleintjie?

TIEMIE: Ja.

9.1 Tiemie fears that she may be pregnant. Who is the father of this baby? (1)

9.2 How would you direct the actress portraying Tiemie to perform lines 9–20 vocally and physically? (5)

9.3 In *Siener in die Suburbs* the characters resist their unfair lives.

Refer to the extract above and the play as a whole and discuss the validity of this statement with regard to:

- Tiemie (4)
- Tjokkie (4)

9.4 Read the following extract from the stage directions of the play.

Dis Vrydagaand en somer en nog lig in die suidelike voorstede van Johannesburg. Ons kyk na die agterplaas van Ma se 'semi' ...

9.4.1 Name the style and set that would be most suitable for the performance of this play. (2)

9.4.2 Explain how the set reflects this style. (6)

9.5 Compare Ma and Giel's relationship to that of Tiemie and Jakes. In your answer discuss the characters and their relationships in the play text.

(8)
[30]



QUESTION 10: MISSING BY REZA DE WET

Read the following extract from *Missing* and answer the questions that follow.

MEISIE:	<i>(She laughs shyly, stands and walks to the window while she half-speaks, half-sings.)</i> Margareta, Johanna, Margareta, Johanna, <i>(She laughs, pulls the curtains aside and peers out.)</i>	1
CONSTABLE:	Where are you now, Miss?	5
MEISIE:	<i>(Excited.)</i> Here, by the window. I'm looking at the big tent and all the lights.	
CONSTABLE:	The circus?	
MEISIE:	<i>(Turning, suddenly alarmed.)</i> Please, don't tell my mother!	
CONSTABLE:	I won't.	10
MEISIE:	Promise. Promise me.	
CONSTABLE:	I promise.	
MEISIE:	<i>(Relieved.)</i> And I won't look again. Really.	
CONSTABLE:	I don't mind. I like the circus too.	
MEISIE:	<i>(Excited.)</i> Have you seen it? <i>(Embarrassed)</i> I ... I'm sorry.	15
CONSTABLE:	<i>(Laughing.)</i> No. But I wish I had. And you, Margareta? Have you?	
MEISIE:	<i>(Nervously)</i> Yes.	
CONSTABLE:	Tell me about it.	
MEISIE:	No! I'm not allowed to talk about it!	19

- 10.1 Why is Meisie alarmed at being caught looking through the curtain (line 9)? (2)
- 10.2 Meisie says in lines 6–7: '*I'm looking at the big tent and all the lights.*' Discuss how lighting is used to enhance the theme of the play. (6)
- 10.3 Meisie is '*not allowed to talk*' (line 19) about what she saw at the circus.
- 10.3.1 What did she see? (3)
- 10.3.2 Why is she not allowed to talk about it? (3)
- 10.3.3 Explain the symbolic meaning of Meisie's circus experience. (6)



10.4

To direct a play, one has to enter into each moment – the people, what they are wearing, what you hear and see.

Reza de Wet

Explain how you would direct the actress who performs the role of Miem to understand the character as well as Miem's role in the play.

(10)
[30]

TOTAL SECTION B: 60



SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**SECTION C IS COMPULSORY.****QUESTION 11**

You have been set the task of creating a choral verse presentation of the poem *The Political Prisoner* by Mazisi Kunene. You are part of a group of six learners. Read the poem and answer the questions that follow.

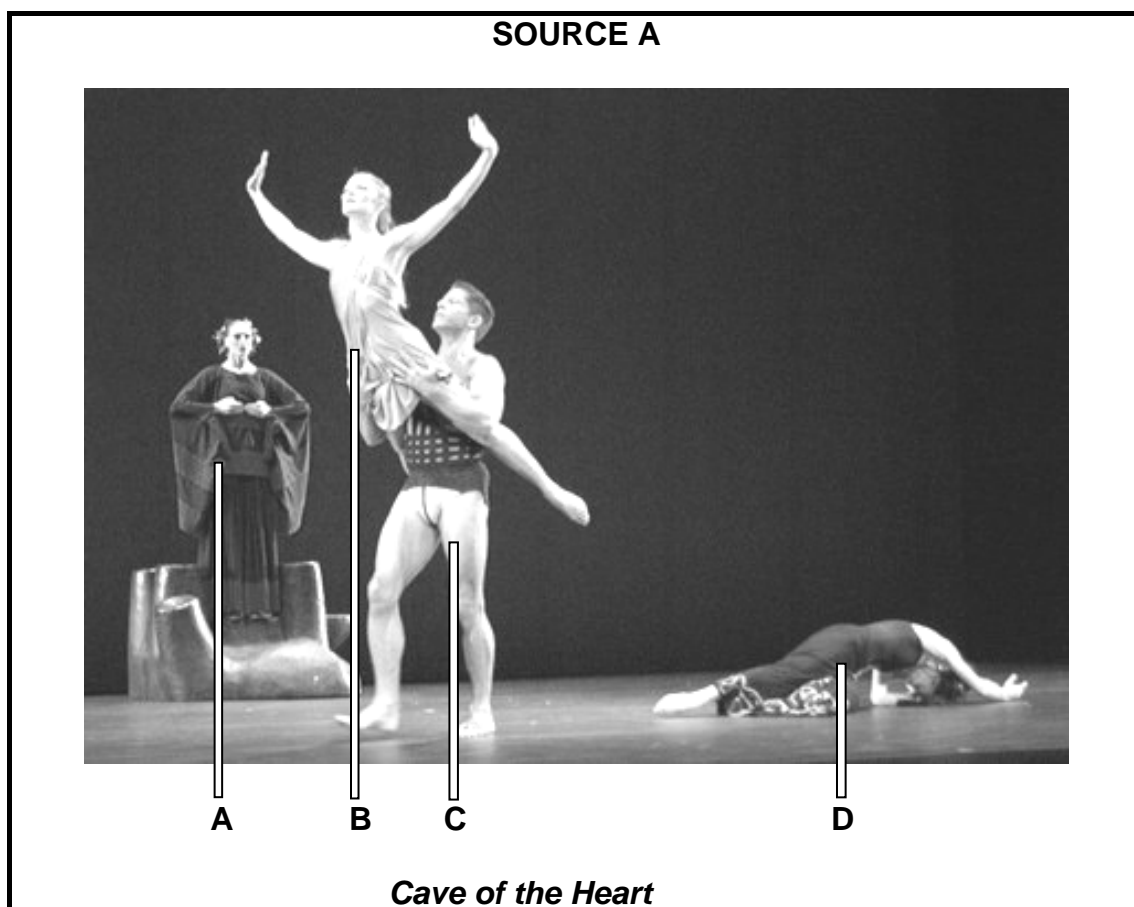
I desired to talk And talk with words as numerous as sands, The other side of the wire, The other side of the fortress of stone.	1
I found a widow travelling Passing the prisoners with firewood. It is this woman who forbade me to sleep Who filled me with dreams.	5
The dream is always the same. It turns on an anchor Until it finds a place to rest: It builds its cobwebs from the hours.	10
One day someone arrives and opens the gate. The sun explodes its fire Spreading its flames over the earth, Touching the spring of mankind.	15
Behind us there are mountains Where the widow is abandoned. She remains there unable to give birth Priding herself only in the shadows of yesterdays.	20

- 11.1 Explain how you would divide the voices in the group to speak lines 1 and 2. Give a reason for your decision. (3)
- 11.2 The words '*The other side of the ...*' (lines 3 and 4) are repeated. What vocal techniques would you use to speak the two lines to create contrast in your presentation? (4)
- 11.3 Describe how your group would use vocal and verbal dynamics (sound effects) in Stanza 4 (lines 13–16). (6)
- 11.4 Explain what tone would you use in line 20 to end the choral verse presentation. (2)
- [15]**



QUESTION 12

Refer to the sources and answer the questions that follow.



SOURCE B

Martha Graham choreographed the dance *Cave of the Heart*. Her dances have been described as powerful, with strong and sharp movements. Some of the movements involved contracting and releasing parts of the body and using the arms in dramatic movements and falling to the floor.

- 12.1 Describe how each of the performers/dancers in SOURCE A conveys character through the use of the body (use of shape, posture and gesture) shown in the picture. Use the letters A, B, C, and D to indicate which performer/dancer you are referring to. (8)
- 12.2 What do you understand by the movement term 'contracting and releasing' line 3 SOURCE B? (4)
- 12.3 In your study of Dramatic Arts you have choreographed at least one group movement or physical theatre item. Explain differences and similarities between your movement/physical theatre item and the examples presented in SOURCE A and B. (6)

12.4

SOURCE C

Dramatic Arts OBE for FET Grade 12 states '*Learners doing Dramatic Arts should be encouraged as far as possible to extend themselves in terms of performance.*' (Extend means to challenge yourself with a performance that is difficult for you.)

12.4.1 Explain why it is good to '*extend*' yourself when you are performing in Dramatic Arts.

(4)

12.4.2 Discuss how you extended yourself in terms of performance in one of the practical pieces you presented for assessment in your study of Dramatic Arts. In your answer describe the physical and vocal difficulties you had and how you overcame them.

(8)

[30]**QUESTION 13 CHOOSE ANY ONE OF THE FOLLOWING THREE QUESTIONS.****13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

'Acting isn't really a creative profession. It's an interpretative one.'

Paul Newman

Write a paragraph discussing how you and your group used interpretative skills in your final performance piece (theme programme or audition programme) for your practical examination. In your answer refer to at least one of the items you performed.

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

'I'm a storyteller – that's the chief function of a director. And they're moving pictures, let's make 'em move!'

Howard Hawks

In a paragraph discuss the validity (truth) of the statement. In your answer you must refer to a film or films you have studied using film theory.

[15]**OR**

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

In 1896 Herbert Spencer claimed that the root of African religion and culture is '*ancestor- worship*', whilst Edward Taylor maintained that it is '*belief in spirits*'.

In a paragraph, discuss how the elements of theatrical performance are expressed through cultural performance and ritual.

In your answer, refer to theatrical elements and skills that are present in these cultural performances and rituals.

[15]

TOTAL SECTION C:	60
GRAND TOTAL:	150



13.3 KULTURELE OPVOERING EN RITUEEL (KEUSEVRAAG)

In 1896 het Herbert Spencer beweer dat die oorsprong van Afrika godsdienste en kultuur 'voorvader-aanbidding' is, terwyl Edward Taylor betoog het dat dit 'geloof in geeste' is.

Besprek in 'n paragraaf hoe die elemente van teateropvoering uitdrukking gegee word deur kulturele opvoering en rituele.

Vervys in jou antwoord na teaterelemente en vaardighede wat in hierdie kulturele opvoerings en rituele teenwoordig is.

[15]
TOTAAL AFDELING C: 60
GROOTTOTAAL: 150



12.4

BRON C
Dramatic Arts OBE for FET graad 12 verklaar dat 'Leersers wat Dramatiese Kunste neem so ver as moontlik aangemoedig moet word om hulself te verbeed in terme van opvoering.' (Om jouself te verbeed beteken om jouself uit te daag met 'n opvoering wat jy moeilik vind.)

12.4.1 Verduidelik waarom dit goed is om jouself te 'verbeed' in 'n opvoering in Dramatiese Kunste. (4)

12.4.2 Bespreek hoe jy jouself in 'n opvoering verbeed het in een van die dramatiese stukkke wat jy vir assessering in jou studie van Dramatiese Kunste aangebied het. Beskryf in jou antwoord die fisiese en vokale struikelblokke wat jy gehad het en hoe jy dit oorkom het. (8)

[30]

VRAAG 13 KIES ENIGE EEN VAN DIE VOLGENDE DRIE VRAE.

13.1

LEWENDIGE OPVOERING (KEUSEVRAAG)

'Toneelspel is nie eintlik 'n kreatiewe beroep nie. Dis 'n vertolkende beroep.'

Paul Newman

Skryf 'n paragraaf waarin jy bespreek hoe jy en jou groep vertolkende vaardighede in jou finale opvoeringstuk (temaprogram of oudisieprogram) vir jou praktiese eksamen gebruik het. Verwys in jou antwoord na ten minste een van die items wat jy opgevoer het.

[15]

13.2

MEDIASTUDIE (KEUSEVRAAG)

'Ek is 'n storieverteller – dit is die hooftfunksie van 'n regisseur. En hulle is bewegende prentjies, so kom ons laat hulle beweeg!'

Howard Hawks

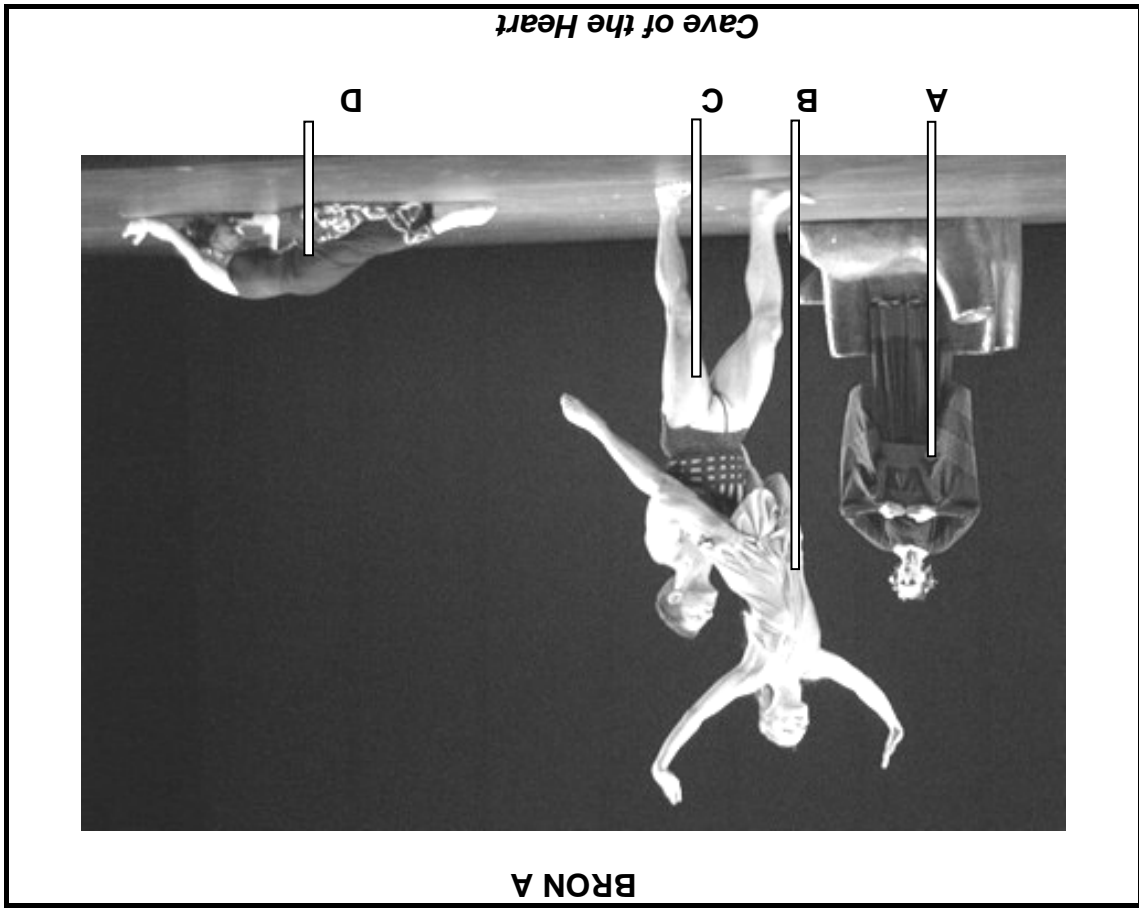
Bespreek die geldigheid (waarheid) van hierdie stelling. Jy moet in jou antwoord na 'n rolprent of rolprente wat jy bestudeer het verwys en filmtorie toepas.

[15]

OF

VRAAG 12

Verwys na die bronne en beantwoord die vrae wat volg.



BRON B

Martha Graham het die dans *Cave of the Heart* gechoreografeer. Haar dans is beskryf as kragtig, met sterk en skerp bewegings. Party van die bewegings het bestaan uit sametrekking (kontrakisie) en ontspanning van liggaamsdele, die gebruik van die arms in dramatiese bewegings en om na die vloer toe te val.

5

- 12.1 Beskryf hoe elk van die kunstenaars/dansers in BRON A karakter uitbeeld deur die gebruik van hul liggame (gebruik van vorm, postuur en gebare) soos getoon in die foto. Gebruik die letters A, B, C, en D om aan te dui na watter kunstenaar/danser jy verwys.
- 12.2 Wat verstaan jy onder die bewegingsterm 'sametrekking (kontrakisie)' en 'ontspanning' in reël 3 van BRON B?
- 12.3 In jou studie van Dramatiese Kunste het jy ten minste een groeps-bewegingstuk of fisiese teateritem gechoreografeer. Verduidelik verskille en ooreenkomste tussen jou bewegingstuk/fisiese teateritem en die voorbeelde wat in BRON A en B aangebied word.
- (8)
- (4)
- (6)



AFDELING C: TOEPASSING VAN PERSOONLIKE HULPMIDDELS EN
BESINNING EN EVALUERING

AFDELING C IS VERPLIGTEND.

VRAAG 11

Jy het die taak om 'n koorspraakopvoering van die gedig *Afrika* deur Anton Goosen te skep. Jy is deel van 'n groep van ses leeders. Lees die gedig en beantwoord die vrae wat daarop volg.

1	wilde wit duive, wilde wit duive vlieg met die ver wind saam en die vier ver winde vra die duive wat is elk se naam wilde wit duive, wilde wit duive skud net die koppe saam en die antwoord is belangriker as elke duif se naam kyk ons reis waar die suiderkruis wys na die suidpunt van afrika en die lied wat ons bring as die rooidag begin gaan ons kinders se kinders ook nog sing <i>nkosi sikelele' i afrika!</i> die ver paaië neem my die blou berge oor terug op die spoor van die kakebeenwa waar die hemel swaar aan al sy sterre dra
5	
10	
15	

- 11.1 Verduidelik hoe jy die stemme in die groep sou verdeel om reël 1 en 2 te vertolk. Gee 'n rede vir jou besluit. (3)
- 11.2 Die woorde '*wilde wit duive, wilde wit duive*' (reël 1 en 6) word herhaal. Watter stemtegnieke sal jy gebruik in die vertolking van hierdie twee reëls om kontras in jou aanbieding te skep? (4)
- 11.3 Beskryf hoe jou groep stemdinamiek en klankeffekte in reël 10–18 sal gebruik. (6)
- 11.4 Verduidelik watter stemtoon jy in reël 18 sou gebruik om die koorspraak mee af te sluit. (2)

[15]



10.4

Om 'n toneelstuk te regissee, moet jy binne-in elke oomblik ingaan – die mense, wat hulle dra, wat jy hoor en sien.

Reza de Wet

Verduidelik hoe jy die aktrise wat die rol van Miem speel, sal help om sowel die karakter as Miem se rol in die toneelstuk te begryp.

(10)
[30]

TOTAAL AFDELING B: 60



VRAAG 10: MIS DEUR REZA DE WET

Lees die volgende uittreksel uit *Mis* en beantwoord die vrae wat daarop volg.

MEISIE:	(Lag skaam. Staam op en beweeg na die venster terwyl sy sing-praat)	1
	Margareta, Johanna, Margareta, Johanna. (Lagjie. Trek die gordyne effens opsy en loer deur.)	
KONSTABEL:	Waar is u nou, Juffrou?	
MEISIE:	(Besig om te loer. Opgewonde) Hier, by die venster. Ek kyk na die groot tent en al die liggies!	5
KONSTABEL:	Die sirkus?	
MEISIE:	Ja. (Draai na die konstabel. Skielik vreesbevange) Moet tog nie vir my ma sê nie, asseblief.	
KONSTABEL:	Ek sal nie.	10
MEISIE:	Belowe. Belowe eers.	
KONSTABEL:	Ek belowe.	
MEISIE:	(Duidelik verlig) Ek sal nie weer kyk nie. Regtig nie.	
KONSTABEL:	Ek gee nie om nie. Ek hou ook van die sirkus.	
MEISIE:	(Opgewonde) Het u dit al gesien? (Skielik skaam) Ek ... is jammer.	15
KONSTABEL:	(Lag) Nee. Maar ek sou wat wou gee. En jy ... Margareta? Het jy?	
MEISIE:	Ja. (Bang) Maar ek mag nie daarvan praat nie.	
KONSTABEL:	(Sag) Maar jy het dit gesien?	
MEISIE:	(Sag en vinnig) Ja.	
KONSTABEL:	Vertel vir my.	20
MEISIE:	Nee! Ek mag nie daarvoor praat nie!	

- 10.1 Waarom is Meisie vreesbevange (reël 9) nadat sy deur die gordyn geloei het? (2)
- 10.2 Meisie sê in reël 5–6: 'Ek kyk na die groot tent en al die liggies!' Bespreek hoe die belging in die toneelstuk gebruik word om die tema daarvan te versterk. (6)
- 10.3 Meisie 'mag nie ... praat' (reël 21) oor wat sy by die sirkus gesien het nie.
- 10.3.1 Wat het sy gesien? (3)
- 10.3.2 Waarom mag sy nie daarvoor praat nie? (3)
- 10.3.3 Verduidelik die simboliese betekenis van Meisie se ervaring by die sirkus. (6)



TJOKKIE:	Wat vreet jou?	(Hy gaan voort met sy werk.)	
TIEMIE:	Boetie, ek is oor my tyd.		
TJOKKIE:	Oor wat?		15
TIEMIE:	My tyd, man, my tyd.		
TJOKKIE:	Wat se tyd? Was jy laat vir iets?		
TIEMIE:	Oor my tyd. 'n Vrou se tyd.		
TJOKKIE:	O! Is dit nou so erg? Is dit seer as jy oorgaan?		
TIEMIE:	Boetie, man, magtag, ek is bang ek ver wag.		20
TJOKKIE:	(onder die motor uit, kyk haar vir 'n rukkie aan.) 'n Klein tjie?		
TIEMIE:	Ja.		

9.1 Tiemie is bang dat sy dalk swanger is. Wie is die pa van hierdie baba? (1)

9.2 Hoe sou jy die aktrise wat die rol van Tiemie speel, lei om reël 9–20 fisies en vokaal te vertolk? (5)

9.3 In *Sieners in die Suburbs* verset die karakters hulle teen hulle onregverdige lewens. (4)

Vervys na die uittreksel hierbo, asook na die toneelstuk as 'n geheel en bespreek die geldigheid (waarheid) van hierdie stelling met betrekking tot: (4)

- Tiemie
- Tjokkie

9.4 Lees die volgende uittreksel uit die verhoogaanwysings van die toneelstuk.

Dis Vrydagmiddag en somer en nog lig in die suidelike voorstede van Johannesburg. Ons kyk na die agterplaas van Ma se 'semt' ...

9.4.1 Noem die styl en stel wat die geskikste vir die opvoering van hierdie drama sal wees. (2)

9.4.2 Verduidelik hoe die stel hierdie styl weerspieël. (6)

9.5 Vergelyk Ma en Giel se verhouding met dié van Tiemie en Jakes. Bespreek in jou antwoord die karakters en hulle verhoudings met mekaar in die toneelstuk. (8)

[30]



8.1 Hoe word die dukmes (reël 2) later in die toneelstuk gebruik? (3)

8.2 Bespreek tot watter mate Thami se vergelyking van Johan met die hond in reël 16 ('*Like you?*') geldig is. (4)

8.3 Hoe gee die dialoog tussen Thami en Johan in hierdie uittreksel aan die gehoor die indruk dat hulle vriende is? (4)

8.4 Beskryf die wisselinge in stemtoon wat die akteur wat Johan speel, moet gebruik sodat sy veranderende bui in hierdie uittreksel waarneembaar is. (4)

8.5 Wat maak dit duidelik in hierdie uittreksel dat daar 'n realistiese styl in die teks van *Groundswell* gebruik word? (5)

8.6 'In *Groundswell* kruis die lewens van drie teleurgestelde mans mekaar met plofbare gevolge ...' Charles Isherwood

Beskryf hoe elke karakter se teleurstelling na die onvermydelike '*plofbare gevolge*' in die klimaks van *Groundswell* lei.

(10)
[30]

VRAAG 9: SIENER IN DIE SUBURBS DEUR PG DU PLESSIS

Lees die volgende uittreksel uit *Siener in die Suburbs* en beantwoord die vrae wat daarop volg.

TIEMIE:	Boetie ...	1
TJOKKIE:	Middag, Tiemie. Het ou Giel al sy ding verkoop?	
TIEMIE:	Watter?	
TJOKKIE:	Hyt weer een van daardie goed van hom aangedra.	
TIEMIE:	Jy moenie ...	5
TJOKKIE:	Ek sal nie weer nie, maar ek is al so dik vir die ou. Ma sal nie voor ons koop nie, maar môre as hulle uit die slaapkamer kom, is daardie ding weer verkoop.	
TIEMIE:	Jy moet my help, Boetie.	
TJOKKIE:	Ek het 'n domkrag gekoop – ek's kaal.	10
TIEMIE:	Boetie, ek moet met jou praat.	

VRAAG 8: GRONDSWELL DEUR IAN BRUCE

Lees die volgende uitreksel uit *Groundswell* en beantwoord die vrae wat daarop volg.

1	(Johan takes off his jersey and dries his hair with it. We see he is carrying a diver's knife on his belt. He sits down: flings his jersey onto the pile with the rest of his discarded things. This prompts Thami to pick up the whole bundle and dump it outside, through the stoep door. As he opens the door, the dog barks, and the sea sounds grow louder.)	5
	THAMI: (<i>Chasing the dog</i>) Voetseki! (<i>The sea sounds fade again as he closes the door</i>)	
	JOHAN: Took uinja for a uhambo elunxwemeni. (<i>Thami laughs</i>) That's wrong?	
	THAMI: No, it's right. You took the dog for a run on the beach. Very good.	
10	JOHAN: It's a crazy animal.	
	(Thami takes the broom again, and this time sweeps away the sand Johan and the wind have brought in.)	
	THAMI: Chasing the seagulls again?	
15	JOHAN: He never learns. And I swear the gulls know he is mad. They come flying in low over him, only just out of his reach. And he takes the bait every time.	
	THAMI: Like you?	
	JOHAN: What?	
	THAMI: Did you find something?	
	JOHAN: Hey?	
20	THAMI: A funny piece of glass, maybe (<i>laughs</i>) I've seen you. When you walk on the beach, you don't look at the sea, you don't look at the sky. Your head's down, your eyes are in the sand ... this side, that side – looking for I think I know what.	
	JOHAN: So I'm a diamond prospector.	
25	THAMI: And you take the bait every time.	
	JOHAN: There's always a possibility.	
	THAMI: That's what the dog also thinks. But you laugh at the dog.	



6.5

Jakes sê: 'Memory is a weapon. Only a long rain will clean away these tears.'

Bespreek die effektiwiteit daarvan om die toneelstuk af te sluit met hierdie reeks monoloe. Verwys na beide die struktuur en die fisiese opvoering van die toneelstuk in jou antwoord.

(6)

Verwys na die aanhaling hierbo en bespreek hoe effektiwief die toneelstuk *Sophiatown* as 'n akkurate historiese verslag van die plek Sophiatown is.

[30]
(10)

VRAAG 7: NOTHING BUT THE TRUTH DEUR JOHN KANI

Lees die volgende uittreksel uit 'n onderhoud met John Kani en beantwoord die vrae wat daarop volg.

'Ek het 'n toneelstuk geskryf wat *Nothing But the Truth* genoem word; hierdie toneelstuk is 'n voorbeeld van die vergifnis van 'n familie wat binne 'n breër samelewing lewe, om te begryp hoe mense hulself moet vergewe ...

Die toneelstuk speel in 2000 af, die begin van die nuwe millennium en die begin van die nuwe Suid-Afrika, 'n tyd van enorme politieke en maatskaplike verandering, 'n tyd van terugbeskouing oor 'n Apartheidsverlede, 'n tyd van voorraadopname oor die werklikhede van die hede, 'n tyd waarin die waarheid van die verlede beskou word, versoening deur vergifnis gevind word en vorentoe beweeg word na 'n toekoms wat gevul is met vryheid en moontlikhede. Dit is in hierdie konteks dat Siphos sy eie persoonlike drama uitleef en uitdrukking gee aan hierdie selfde situasie in sy eie lewe. In die proses van die toneelstuk ondergaan Siphos sy eie persoonlike waarheids-en-versoeningproses deur beskouing van die verlede, vergifnis in die hede en vervulling van die toekoms.'

John Kani

7.1

Bespreek die toepaslikheid van die titel *Nothing but the Truth*.

(4)

7.2

Waarom is dit belangrik dat die toneelstuk afspeel in die jaar 2000?

(3)

7.3

Toe die toneelstuk vir die eerste keer in 2002 opgevoer is, is dit beskryf as 'vars en roerend' (aandoenlik). Bespreek of hierdie frase nog steeds in 2011 toepaslik is.

(4)

7.4

Kani het besluit om hierdie toneelstuk in 'n realistiese omgewing te laat afspeel.

7.4.1

Hoe dra die keuse van 'n realistiese omgewing by tot die effektiwiteit van die toneelstuk?

(4)

7.4.2

Beskryf die stel en dekor wat nodig is vir 'n opvoering van hierdie toneelstuk.

(5)

7.5

Bespreek hoe die toneelstuk '... 'n voorbeeld (is) van die vergifnis van 'n familie wat binne 'n breër samelewing lewe ...' (reël 2–3). Verwys in jou antwoord na die temas van vergifnis en versoening.

[30]
(10)



VRAAG 6: SOPHIATOWN DEUR DIE JUNCTION AVENUE-TEATERGESELSKAP

Lees die volgende uittreksel uit *Sophiatown* en beantwoord die vrae wat daarop volg.

RUTH:	That door is closed, Jakes.	1
JAKES:	No, it's not.	
RUTH:	Yes it is.	
JAKES:	Nonsense.	
RUTH:	Jakes. Right now I don't know where I'm going, but the door to Yeoville is shut.	5
JAKES:	No ...	
RUTH:	I'm the one who's closing it.	
(Lights change)		
ACT 2 SCENE 7		
10	(The cast sing 'Boph' umthwalo' as they enter.) Boph' umthwalo sigoduke (4) Siya' shiya likotifi (4) (We pack up and we leave (4) We're leaving Sophiatown) (4)	
15	(As the Cast sing, they slowly place a lifetime's furnishings and possessions in a pile around JAKES's desk. The old bath is carefully laid on its side. MAMARITI's onto her chair which has been placed on top of an old tin truck. The other members of the Cast each take up a special position and recite their monologues over the singing. The stage becomes very quiet, only the hum of the song remaining. The lighting is moody. Faces are picked out by the spotlights.)	20
MAMARITI: The day they moved us out, it was the day the big rains fell. That was the day of the tears and the day of the Saracens.		

6.1 Jakes herhaal drie keer negatiewe frases (reël 2, 4 en 7). Beskryf hoe jy die akteur sou lei om dramatiese spanning te bou in sy vertolking van hierdie woorde. (4)

6.2 Hoe toon Ruth se reaksie (in reël 8) dat sy as mens ontwikkel het sedert haar aankoms in Sophiatown? (3)

6.3 Verduidelik die funksie van die liedjie (reël 10–21). (4)

6.4 Die toneelstuk eindig met 'n reeks monoloë deur elke karakter. (3)

6.4.1 Waarom is dit gepas dat die karakter van Mamariti die reeks monoloë begin?

Kopiereg voorbehou

Blaai om asseblief



EASTERN CAPE

MBONGENI: Awuboni la uyakhona? [Can't you see where you're going?]

PERCY: He hasn't got a licence.

15

Noise of the lorry revving. They discover the invisible interviewer below and turn to him impatiently.

PERCY: What? Morena here in South Africa? You're talking rubbish! (Lorry sounds again. It jerks forward.) Smokeless coal for sale! Firewood for sale! (Looks back) Putsho putshu ikaka kwedini. You're talking shit, boy.

MBONGENI: Inkanda leyo – kwedini iyashisa hhe? [Your prick is hot, boy, –heh?]

Percy looks back contemptuously and makes a rude sign with his finger as the lorry drives off.

Fade.

25

5.1 5.1.1 Hoe sal akteurs hulself voorberei vir hulle rolle in hierdie toneelstuk? (2)

5.1.2 Watter plek (venue) sal geskik wees vir 'n opvoering van *Woza Alberti*? (2)

5.1.3 Watter kostuums sal jy voorstel vir die twee akteurs om in hierdie uittreksel te dra? (2)

5.1.4 Verduidelik hoe die akteurs klankeffekte in hierdie uittreksel kan gebruik. (4)

5.1.5 Beskryf die akteur-gehoor-verhouding wat die geskikste vir *Woza Alberti* sal wees. (2)

5.1.6 Noem TWEE voordele wat die gebruik van Grotowski se Gestroopte Teater aan die skepping en opvoering van *Woza Alberti* bied. (4)

5.2 Verduidelik die funksie van die onsigbare verslaggewer ('invisible interviewer') (reël 16). (2)

5.3 Bespreek of die gebruik van vulgêre taal en skurwe tekens (reël 20–25) gepas is vir hierdie toneelstuk. (4)

5.4 *Woza Alberti* is geskryf in die tyd van politieke opstand in Suid-Afrika en word dikwels as 'n toneelstuk met elemente van protestateater beskou. (8)

Verwys na die stelling hierbo en bespreek of *Woza Alberti* as 'n politieke protestoneelstuk geklassifiseer kan word. (8)



OLD WOMAN: My child, many of the things that the followers of the whiteman's God do symbolically in their churches are very similar to things which your forefathers and mine used to actually do in the sacred places where they worshipped the gods of Africa. ... Hamba kahle mtanam! [Goodbye my child].

UNOSILIMELA: Sala kahle, gogo. Ngiyabonga [Goodbye, grandmother. Thank you].

- 4.1 Bespreek van watter taal- en karakteriserings tegniese die dramaturg gebruik maak om die ou vrou as eerbiedwaardig voor te stel. (4)
- 4.2 Verduidelik in watter dilemma UNOSILIMELA in hierdie uittreksel verkeer. (4)
- 4.3 Jy word gevra om die regie van hierdie uittreksel te doen. (4)

- 4.3.1 Beskryf hoe jy die aktrise wat die ou vrou in hierdie uittreksel speel, sal lei om deur vokale en fisiese spel 'n karakter te weerspieël wat beide selfvertroue het en vir ander mense omgee. (8)
- 4.3.2 Watter stemtoon en pas (tempo) sal die aktrise wat UNOSILIMELA speel, gebruik wanneer sy haar bekommernis aan haar Ouma in reëls 5–7 verduidelik? (4)

- 4.4 Bespreek hoe die temas, struktuur en sosiale en kulturele kwessies van die produksie UNOSILIMELA vandag nog steeds toepaslik (relevant) is. (10)

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

Lees die volgende uittreksel en beantwoord die vrae wat daarop volg.

BOTH PERCY & MBONGENI Hey! Firewood for sale! Coal for sale! Smokeless coal for sale! Firewood for sale! (They make sound of the lorry's engine revving). 5

PERCY: Coal for sale! Hey wena, Auntie Madlamini, phum' endlini. [Hey you, Auntie Dlamini, come out of your house.] (He spies a young girl, gestures.) Dudluli! Mayemaye the sugar pumpkin. [Hallo there, hi hi, you are the sugar, the pumpkin.] 10

MBONGENI: Red light! Hey wena! [Hey you!] Driver – awuboni i-robbo? [Can't you see the red light?]

PERCY: Don't you see the red light?

Lights up. Percy and Mbongeni are coal-vendors, soot-stained sacks on their heads. They are climbing on to boxes – a coal lorry – taking off.

- 3.4 Stel jou voor dat jou skool hierdie produksie opvoer.
- 3.4.1 Verduidelik watter tipe verhoog die geskikste sal wees vir 'n produksie van *Boesman en Lena*. (2)
- 3.4.2 Beskryf die stel wat prakties sou wees vir hierdie produksie. (3)
- 3.4.3 Beskryf die soort kostuums wat jy sou voorstel vir die karakters van Boesman, Lena en Ota. (3)
- 3.5 Bespreek hoe die tema van rassisme deur die karakter van Boesman op die verhoog voorgestel word. Gebruik voorbeelde uit die toneelstuk om jou antwoord te ondersteun. (8)
- [30]

VRAAG 4: *UNOSILIMELA* DEUR CREDO MUTWA

Lees die volgende uittreksel uit *uNosilimela* en beantwoord die vrae wat daarop volg.

OLD WOMAN:	Sawubona, mtanami. [Greetings, my child.]	1
UNOSILIMELA:	[BREATHLESSLY:] Yebo, gogo. [Yes, grandmother.]	
OLD WOMAN:	Where are you going to, child, with a face so grey with care? What worries you?	
UNOSILIMELA:	Gogo, I am afraid my ancestral spirits are angry with me for having forsaken them and becoming a Christian. My mind is not at peace. I am so lonely though I dare not tell others about this.	5
OLD WOMAN:	O, you young people are alike nowadays, always worrying about little things instead of big ones. [Takes some snuff]. Tell me more.	
UNOSILIMELA:	Each Sunday I have to undergo a ritual in church, the ritual of symbolically eating flesh and drinking blood of the son of the whiteman's God. Each time I do this, I feel a traitor to my people and I feel as though every one of my ancestors has turned his back on me.	
OLD WOMAN:	My child, you are not the only one who's being torn apart between the old faith of our fathers and the new faith of the whiteman. Many find they cannot, no matter how hard they try, completely turn their backs on their ancestors and upon the ways of the old ones and yet at the same time feel forced to follow the faith of the whiteman for reasons you well know. But I'll tell you something that will ease the burden of guilt, fear and uncertainty in your heart ...	15 20
UNOSILIMELA:	Yini leyo, gogo? [What's that, grandmother?]	



AFDELING B: BEGRYP EN ANALISEER

Daar is agt vrae in hierdie afdeling. Beantwoord slegs TWEE vrae uit hierdie afdeling wat van toepassing is op die toneelstukke wat jy bestudeer het.

VRAAG 3: BOESMAN EN LENA DEUR ATHOL FUGARD

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

LENA:	(Sag, aan die ouman) Ons deel myne, moenie worry nie.	1
	(Kyk op en sien Boesman hou haar dop)	
	Ek sê daar Boesman, die ou pondokkie lyk oraait, lekka ou nessie. Hy's goed met sy hande, Outa.	
	(Sonder om te besef wat sy doen, begin Lena 'n liedjie te neurie terwyl sy by die vuur werk. Sy besef die fout te laat. Boesman kyk kwaai na haar.)	
BOESMAN:	Ek sien vir jou Lena. En daar's 'n gedagte in daai kop van jou.	
LENA:	Die Jirre hoor vir my Boesman, ek issie happy nie!	10
BOESMAN:	Hy moet loop.	
LENA:	'Seblief Boesman!	
BOESMAN:	Nei, hy't nou genoegsaam gerus sê ek. Hei!	
LENA:	Maar dis dan donker.	
BOESMAN:	Dis sy worries daai. Hei! <i>Hamba wena!</i>	15
LENA:	Hy maak tog niksê kwade nie, Boesman.	
BOESMAN:	Ja, tot hy ander saambring? Dis glad te na aan hulle lokasie.	17

- 3.1 Verduidelik hoe Outa se aankoms vir Boesman geaffekteer het. (3)
- 3.2 Waarom is die volgende verwysing na Boesman ironies: "Hy's goed met sy hande" (reël 3–4)? (3)
- 3.3 Lena herhaal 'Ek issie happy nie.' (reël 8 en 10)
- 3.3.1 Waarom doen sy dit? (2)
- 3.3.2 Verduidelik hoe die aktise stemtoon en volume sal gebruik om die verskil in betekenis van Lena se woorde te wys wanneer sy reël 8 en 10 vertolk. (6)



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.

Brecht was daarvan oortuig dat die teater 'n instrument van maatskaplike verandering moes word.

Bespreek hoe die Epiese toneelstuk wat jy hierdie jaar bestudeer het, maatskaplike verandering aangemoedig het. Verwys in jou antwoord na spesifieke voorbeelde van tema, karakter en Vertremdungseffekt (vervreemding) uit die toneelstuk om jou bespreking te ondersteun.

[30]

OF

VRAAG 2: TEATER VAN DIE ABSURDE

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

Absurde toneelstukke het onlogies gelyk omdat hulle tegniese gebruik het wat nie konvensioneel was nie. Die intrige (storielyn) het afgewyk van die tradisionele episodiese struktuur en het gelyk asof dit in 'n sirkel beweeg ... Stel en dekor was dikwels onherkenbaar en die temas het mense getoon wat in 'n betekenislose en irrasionele wêreld bestaan.

Bespreek hoe die onkonvensionele (ongewone) tegniese in 'n Absurde toneelstuk die stelling hierbo ondersteun. Verwys in jou antwoord na voorbeelde van intrige (storielyn), stel en temas uit die toneelstuk wat jy bestudeer het.

[30]

TOTAAL AFDELING A: 30



INSTRUKSIES EN INLIGTING

1. BEANTWOORD SLEGS DIE VRAE OOR DIE TONEELTEKSTE WAT JY BESTUDEER HET.
2. Daar word VYFTIEN minute leestyd toegestaan voor die begin van die eksamen.
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 Epiëse Teater
 - *Kaukasiese Krytsirkel* of
 - *Moeder Courage* of
 - *Kanna Hy Kō Hystoe*
 - VRAAG 2 Teater van die Absurde
 - *Afspraak met Godot* of
 - *Die Kaalkop Prima Donna* of
 - *Bagasie*
5. AFDELING B Suid-Afrikaanse Teater 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 *Siener in die Suburbs*
 - VRAAG 10 *Mis*
6. AFDELING C bestaan uit DRIE vrae. VRAAG 11 en VRAAG 12 is VERPLIGTEND. Beantwoord in VRAAG 13 slegs EEN van die drie vrae, VRAAG 13.1, VRAAG 13.2 of VRAAG 13.3.
7. Nommer die vrae korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik word.
8. Gee aandag aan die getal punte wat aan elke vraag toegeken is.
9. Gebruik jou klaskamerkenne, asook onafhanklike en kreatiewe denke om die vrae te beantwoord.
10. Skryf netjies en leesbaar.





Hierdie vraestel bestaan uit 18 bladsye.



TYD: 3 uur

PUNTE: 150

FEBRUARIE/MAART 2012

DRAMATIESE KUNSTE

GRAAD 12

NASIONALE
SENIOR SERTIFIKAAT

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

basic education

