



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2012

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 17 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: 30 marks
SECTION B: 60 marks
SECTION C: 60 marks

2. Answer ONLY the questions on the drama texts that you have studied.
3. You have been allocated FIFTEEN minutes reading time before the start of the examination.
4. SECTION A consists of two questions.

QUESTION 1: *Caucasian Chalk Circle*
Epic Theatre: *Mother Courage*
Kanna Hy Kô Hystoe

OR

QUESTION 2: *Waiting for Godot*
Theatre of the Absurd: *The Bald Soprano*
Another prescribed Theatre of the Absurd play

Answer ONE question from SECTION A.

5. SECTION B consists of SIX questions.

QUESTION 3: *Boesman and Lena*
QUESTION 4: *Woza Albert!*
QUESTION 5: *Sophiatown*
QUESTION 6: *Nothing but the Truth*
QUESTION 7: *Siener in die Suburbs*
QUESTION 8: *Mis*

Answer only TWO questions from SECTION B.

6. SECTION C consists of SIX questions.

Answer only THREE questions.

QUESTIONS 9 and 10 are COMPULSORY.

From QUESTION 11, answer any ONE of the three questions, QUESTION 11 OR QUESTION 12 OR QUESTION 13

7. Number the answers correctly according to the numbering system used in this question paper.
8. Pay attention to the number of marks awarded to each question in order to determine the length of your answers.
9. Use your classroom knowledge, as well as independent and creative thought, 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*.

Brecht envisioned a new theatre in which the spectator will become a vital part.
To achieve this both drama and technical production must be altered.

NB! REFER TO: OBE/FET DRAMATIC ARTS GRADE 12

- 1.1 Discuss with reference to the above quotation: ALIENATION, HISTORIFICATION AND EPIC STRUCTURE, according to the text you have studied. Write an essay of not less than 250 words. (20)
- 1.2 Explain the following terms:
- 1.2.1 counterpoint (3)
 - 1.2.2 paradox (2)
 - 1.2.3 discordant (2)
 - 1.2.4 satire (1)
 - 1.2.5 tableau (2)

[30]**OR**

QUESTION 2 THEATER OF ABSURD

Answer this question if you have studied *Waiting for Godot* OR *The Bald Primadonna* OR another prescribed *Theatre of the Absurd* play.

In Theatre of the Absurd by definition, language cannot express the inexpressible and thus is reduced to making trivial statements or to masking the true experience beneath.

NB! REFER TO: OBE/FET DRAMATIC ARTS GRADE 12

- 2.1 Discuss *Silence*, *Rhythm* and *Repetition* within the structure of the play you have studied with reference to the above quote. Write an essay of not less than 250 words. (20)
- 2.2 Explain the following terms below:
- 2.2.1 Comic cross-talk (2)
 - 2.2.2 Non-narrative (2)
 - 2.2.3 Non-sequiter (2)
 - 2.2.4 Arbitrary (2)
 - 2.2.5 Tragi-comedy (2)
- [30]**

TOTAL SECTION A: 30

SECTION B UNDERSTAND AND ANALYSE

Answer only TWO questions from this section.

QUESTION 3 BOESMAN AND LENA – ATHOL FUGARD

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

LENA:	They made a big pile and burnt everything.	
Boesman:	Bonfire!	
Lena:	He helped drag what was left of the <i>pondoks</i> ...	
Boesman:	Of course. Full of disease. That one in uniform told me, " <i>Dankie, baas!</i> "	
Lena:	Just like that.	5
Boesman:	[<i>violently</i>] Yes! <i>Dankie baas</i> . You should have said it too, sitting there with your sad story. Whiteman was doing us a favour. You should have helped him. He wasn't just burning <i>pondoks</i> . They alone can't stink like that. Or burn like that.	10
	There was something else in that fire, something rotten. Us! Our sad stories, our smells, our world! And it burnt, <i>boeta!</i> It burnt. I watched that too.	
	The end was a pile of ashes. And quiet. Then ... 'Here!' ... then I went back to the place where our <i>pondok</i> had been. It was gone! You understand that? Gone! I wanted to call you and show you. There where we crawled in and out like baboons, where we used to sit like them and eat, our heads between our knees, our fingers in the pot, hiding away so that the others won't see our food ...	15
	I could stand there! There was room for me to stand straight. You know what that is? Listen now. I'm going to use a word. Freedom! Ja, I've heard them talk it. Freedom! That's what the whiteman gave us. I've got my feelings too, sister. It was a big one I had when I stood there. That's why I laughed, why I was happy. When we picked up our things and started to walk I wanted to sing. It was Freedom!	20
		25
Lena:	You still got it, <i>ou ding?</i>	

- 3.1 Describe the subtext including the *mood*, the *tone* and Boesman's *state of mind* in the monologue. (5)
- 3.2 Create a costume design for Boesman suitable for this extract. Provide sketches and notations and/or descriptions. (4)
- 3.3 What is the conclusion that Lena come to at the end of the play? (4)
- 3.4 Write notes to your classmates to assist him/her with a performance of this monologue. (9)
- 3.5 The government spends millions on sports and homelessness is a major problem facing the government today. Yet we have spent millions of rands constructing new stadia and celebrating for example; the World Cup in 2010 as well as other sport events like Cricket, Rugby, etc.
- Discuss the validity (truth) of the above comments with specific reference to the play. (8)
- [30]**

**QUESTION 4 WOZA ALBERT! – PERCY MTWA, MBONGENI NGEMA
AND BARNEY SIMON**

Read the extract below and answer the questions that follow.

Woza Albert

Scene Twenty-six

The graveyard. Mbongeni in a hat and dust-coat is weeding and singing Zuluboy's song from Scene eighteen. Percy is sleeping on the boxes. Mbongeni sees him, rouses him.

MBONGENI. Hey ! Hey! Hey! This is not a park bench. It's a tombstone. This is a cemetery not Joubert Park.

PERCY. (groggy) I'm sorry, I should know better.

MBONGENI. You want Joubert Park? You want Joubert Park? You catch the number fifty-four bus. Or you want Zola Park? You catch a Zola taxi. Or you want to have a look at the ducks? Go to the Zoo Lake. But don't sit on my tombstones. Please.

PERCY. Okay, I'm sorry about that. Can I have a look around?

MBONGENI. Oh, well if you want to have a look around, look around, but don't sit around! The dead are having a hard enough time. These tombstones are bladdy heavy!

PERCY. Aaaah, tell me, do you keep your tombstones in alphabetical order?

MBONGENI. Yeah. What do you want?

PERCY. Wheres 'L'?

MBONGENI. You want 'L'?

PERCY. Ja.

MBONGENI . Serious? Okay. Right there. That whole line is 'L'. By that big tombstone. See? Livingstone ... Lamele ... Lusiti ... Lizi ...

PERCY. Have you got Lazarus here?

MBONGENI. Lazarus? Lazarus? Oh, Israel Lazarus! That was a very good man! You mean that one? American Half-Price Dealers? That was a very good man, I used to work for him in 1962. But he's not dead yet! Why are you looking for his grave here?

- 4.1 Write a small review about this extract and analyse it refer to where it happens and the social, political and economic issues addressed. (10)
- 4.2 Name the theatre genre (style) used in *Woza Albert* and motivate your answer. (4)
- 4.3 Described the THREE elements of a work shop play. (6)
- 4.4 As the director of this play you are looking for certain qualities in the actors. Suggest THREE of these qualities and motivate each one. (6)
- 4.5 Is the performance of *WOZA ALBERT* still relevant today? Motivate your answer. (4)

[30]

QUESTION 5 SOPHIATOWN – THE JUNCTION AVENUE THEATRE COMPANY

- 5.1 *Sophiatown* can be classified as a musical and or protest theatre. It is also a documentary drama.
- 5.1.1 Explain why *Sophiatown* (the play) can be described as 'a valuable part of South African history'. (4)
- 5.1.2 Discuss the theatrical techniques used in the process and product that allow *Sophiatown* (the play) to be described as a documentary drama. (8)
- 5.2 Study the extract below and answer the questions that follow.

Princess: And who's gonna protect her from the Americans at night?	1
Mingus: Me.	
Princess: But you are an American, wena	
Mingus: I'll protect her.	
Princess: And the Beliners, and the Gestapo Gang, and the Vultures? Where have you ever seen a white girl in this Sophiatown-where	5
Fahfee: There are always Europeans here – drinking at the Back of the Moon, drinking at the Thirty-Nine Steps. In the night clubs, at the House of the Truth, in the bioscope. What difference if one of them spends the night. Nobody's gonna know. And if they did, nobody'd give a damn.	10
Mingus: Except for the Boere.	
Lulu: And the Princess!	

- 5.2.1 What role do the characters of Lulu and Princess play in the development of themes (issues) in the play? (4)
- 5.2.2 Lulu says: "I'm going to be a film star – like Dolly Rathebe in 'African Jim' and 'The Magic Garden'."
(she gets up and sings an extract from one of Dolly Rathebe's films)
Describe how jazz music and the American culture influenced life in Sophiatown. (4)
- 5.3 Choose ONE of the genres of the quote in QUESTION 5.1 and motivate why you have chosen this specific genre to be the main genre of "*Sophiatown*". Give examples from the text. (10)

[30]

QUESTION 6 NOTHING BUT THE TRUTH – JOHN KANI

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

EXTRACT FROM: *NOTHING BUT THE TRUTH*

Mandisa: My father was cremated last week. I brought his ashes to be buried next to his parents. If Uncle Siphoh does not want to do that, I am not going to beg him. I will ask somebody to show me where his parents are buried and I will scatter the ashes between them and go home. My father was right. Uncle Siphoh was jealous because my father was a hero of the Struggle.	1 5
Siphoh: If your father was a hero of the struggle why did he not come back when the exiles came back? Why was he not part of the Kempton Park delegation that negotiated with the apartheid government? Did he ever tell why he could not come back?	10
Mandisa: He was not well. He wanted to be well first, then he would come back. He did not want to come back a sick man.	
Siphoh: He preferred to come back a dead man in that thing. How convenient.	
Thando: (<i>coming back into the living room</i>) Stop it! Both of you! I've made up my mind. I am going to Johannesburg with you Mandisa. With or without your permission, Daddy. About London, that is another matter. I'll let you know later.	15
Siphoh: Even if he is dead he is still taking from me.	

- 6.1 Analyse the subtext of the extract above. (4)
- 6.2 Explain how cremation is seen in South African indigenous cultures and what Siphoh's reaction to the cremation is. (6)
- 6.3 "*Nothing but the Truth*" is a realist play using the principles of Stanislavski. Explain the techniques that you would use to create a character from this play for performance. (10)
- 6.4 The themes of truth, forgiveness and reconciliation are highlighted in this play.
- Discuss the themes of *Nothing but the Truth* in a short essay. (10)
- [30]**

QUESTION 7 SIENER IN DIE SURBURBS – PG DU PLESSIS

7.1 Read the extract below and then answer the questions that follow:

FÉ:	Wanneer gaan jy sien?	1
TJOKKIE:	Sien? Hoekom moet ek sien? Jy besimpeld.	
FÉ:	Ek dag Tiemie het jou al gevra. Sy't gesê jy sal as sy jou vra.	
TJOKKIE:	Sy't nie gevra nie. Ek sal ook nie, al vra sy.	
FÉ:	Natuurlik sal jy, dis jou suster.	5
TJOKKIE:	Suster of te not, ek sal nie. Elke keer as hulle iets verbrou, moet ek dit regsien.	
FÉ:	Die onsekerheid maak haar siek, Tjokkie.	
TJOKKIE:	Ek dag sy wil juis siek word.	
FÉ:	Jy sal iets moet doen, Tjokkie. Sy's bang vir Jakes.	10
TJOKKIE:	Almal in hierdie straat is bang vir Jakes.	
FÉ:	Tjokkie, jy kan nie toelaat dat Jakes haar vat nie. Hy wou haar nog altyd hê. Nou met dié ding gaan hy haar kry. Tjokkie, jy sal moet sien.	
TJOKKIE:	Wat sal sien help? Sien sal nie die kleintjie uit haar uithaal nie.	15
FÉ:	Asseblief, Tjokkie. Laat sy net weet. Dis 'n vreeslike ding.	
TJOKKIE:	Julle druk mens altyd in 'n ding in. Ek kan nie help dat ek 'n verbrande talent het nie. (<i>Opstandig, verander stemming.</i>) En oor ek hom het, kan ander mense met my mors soos hulle wil, soos hulle lekkerkry! Oor ek 'n ding het wat mooi is, wat ek moet vashou, moet almal 'n gemors daarvan maak. Nou ryg almal altyd aan die ding en hulle torring my gal los. Jar, ek is al moeg rondge-loop soos 'n ding met 'n los draadjie. Dis mos seer as hulle torring.	20

- 7.1.1 What is Fé referring to in line 1 when she asks, 'Wanneer gaan jy sien?'? (2)
- 7.1.2 Discuss why the following characters want Tjokkie to 'see':
- (a) Giel (4)
- (b) Jake (4)
- 7.1.3 Tjokkie's words, 'Elke keer as hulle iets verbrou, moet ek dit regsien', are ironic.
- Explain the above statement by referring to the action and dramatic tension that follows Tjokkie's vision, specifically with reference to Tiemie. (8)
- 7.2 Discuss why Tjokkie can be seen as an innocent scapegoat. (4)
- 7.3 Explain how the following sound effects strengthen atmosphere and meaning in the play:
- 7.3.1 Jakes' motorbike (4)
- 7.3.2 The radio broadcast of the horse race (4)

QUESTION 8 MIS – REZA DE WET

READ THE EXTRACT BELOW AND ANSWER THE QUESTIONS:

Meisie: Ja. (*Draai na die KONSTABEL. Skielik vreesbevange*)

Moet tog nie vir my ma sê nie, asseblief.

Konstabel: Ek sal nie.

Meisie: Belowe. Belowe eers.

Konstabel: Ek belowe.

Meisie: (*duidelik verlig*) En 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

Konstabel: (*Iag*) 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.

Meisie: Nee! Ek mag nie daarvoor praat nie. Ek mag nie daaraan dink nie.
Om te dink, is om te doen.

Konstabel: (*byna verleidelik*) Maar jy kan tog vir my sê. Net een keer. Ek is 'n vreemdeling. En blind.

Meisie: (*onseker*) Ek weet nie ...

Konstabel: (*fluister*) Niemand sal ooit weet nie.

Meisie: Nou goed, ek sal vir u vertel en dan sal 'k daarvan ver-
geet. (*Knyp haar oë styf toe*) Vir altyd en vir ewig. (*Stilte. Begin vertel en leef haar heeltemal in. Sagte vlae wind word gehoor en dit word geleidelik effens harder*) Een jaar was die sirkus hier. Soos nou. Maar dit was 'n warm aand. 'n Vroeë somer,' het my ma gesê. 'Dit bring droogte en pestilensies.' (*Sag*) Dis bedompig in die huis. Ons maak die vensters oop en toe gaan ons slap. Skielik skrik ek wakker. Ek lê in die donker en luister na die musiek. Dis asof die musiek al harder word. Die take skraap teen die dak. Die gordyne waai, op maat van die musiek. Ek gaan staan voor die venster. Ek sien die tent. Die groot tent en die liggies. Die musiek word harder en harder. Ek klim deur die venster, spring af tussen die rose, gaan deur die tuinhekkie en hardloop na die skougronde. Sommer net so. Kaalvoet oor die dorings. Ek loop tussen die hokke deur.

'n Tier grom. Ape raas. Ek staan by die tent. (*Laggie*)

Toe sien ek 'n gaatjie en ek loer daardeur. (*Maak die 'gaatjie' met duim en voorvinger en loer daardeur*) Eers die een oog en toe die ander. (*Stilte.*

Verwonderd asof sy dit weer sien) Ek sien 'n man met lang, swart hare en 'n blink mantel. Daar's ook 'n...

- 8.1 Discuss the constable's character as it becomes clearer in this extract. (4)
- 8.2 Discuss the role (the purpose) of the stage directions from the beginning of the extract to where Meisie has her long monologue. (4)
- 8.3 Discuss how the names Meisie and Margareta suites the aspects of Meisie's conditions and personality. (5)
- 8.4 Give examples of internal conflict that is clear in this extract. (2)
- 8.5 Which theme in the drama is involved by Meisie's circus story? Discuss. (5)
- 8.6 As director, write notes to your class mates and explain the role that Meisie portrays. (10)

[30]

TOTAL SECTION B: 60

**SECTION C APPLY PERSONAL RESOURCES AND REFLECT AND
EVALUATE**

SECTION C is COMPULSORY

QUESTION 9 VOICE

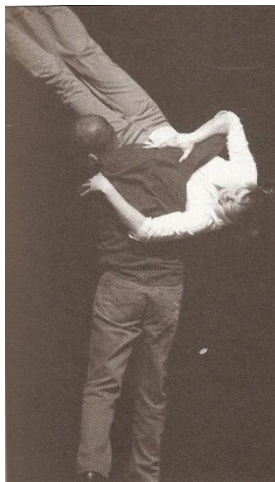
Read the POEM below and then answer the questions that follow.

In detention: *Chris van Wyk*

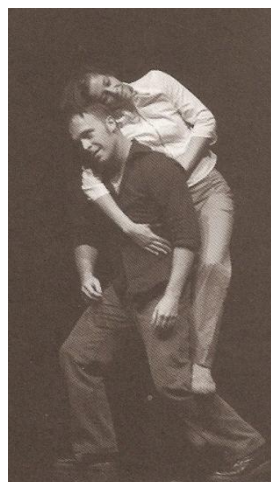
He fell from the ninth floor	
He hanged himself	
He slipped on a piece of soap while washing	
He hanged himself	
He slipped on a piece of soap while washing	5
He fell from the ninth floor	
He hanged himself while washing	
He slipped from the ninth floor	
He hung from the ninth floor	
He slipped on the ninth floor while washing	10
He fell from a piece of soap while slipping	
He hung from the ninth floor	
He washed from the ninth floor while slipping	
He hung from a piece of soap while washing	

- 9.1 Discuss THREE techniques preventing you from getting stuck in a fixed rhythmic pattern or lapsing into monotone. (6)
- 9.2 Where would you pause from lines 5 – 7? (4)
- 9.3 Write down TWO breathing exercises that you would do before performing this poem. (4)
- 9.4 Identify the tone of the poem. (1)
- [15]**

QUESTION 10 MOVEMENT



A



B

10.1 Actors need to trust each other while doing movement in plays and physical theatre.

Describe THREE trust exercises that can be done before attempting the exercises shown in the picture above. (6)

10.2 Refer to Picture A. Which of the actors is leading the movement? (2)

10.3 Discuss the emotions suggested by the actions of the performers in Picture A and Picture B. (4)

10.4 Give the definition of SPACE when doing movement with a partner. (3)

[15]

Answer ONE of the following three questions; that is QUESTION 11 OR QUESTION 12 OR QUESTION 13.

QUESTION 11 LIVE PERFORMANCE (CHOICE QUESTION)

11.1 Michal Shurtleff (Audition 1978)

He gave advice about auditions and he considered the following elements:
(OBE for FET Dramatic Arts grade 12)

Explain the following elements in detail:

11.1.1 Relationship (2)

11.1.2 Conflict (2)

11.1.3 Humour (2)

11.1.4 Opposite (2)

11.1.5 Place (2)

11.2 Reflect to the process and product of your September practical theme/audition programme.

Consider the following:

- The process and improvements made
- Message to the audience

(5)
[15]

OR

QUESTION 12 MEDIA STUDIES (CHOICE QUESTION)

- 12.1 Explain the function of the following people on a film set:
- 12.1.1 Director of photography (3)
 - 12.1.2 The Editor (3)
 - 12.1.3 Director (3)
- 12.2 Write a review of the film that you have studied in your journey of Dramatic Art, from grades 10-12, considering the message that film portrays. (5)
- 12.3 Explain the word: *Dolly-shot* (1)
- [15]**

OR

QUESTION 13 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

- 13.1 Write a short paragraph, explaining your participation in any cultural performance. (5)
- 13.2 Explain the actor-audience relationship in a ritual performance. (5)
- 13.3 Draw or describe a cultural performance of a South African cultural group. (5)
- [15]**

TOTAL SECTION C: 45

GRAND TOTAL: 150