



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2013

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 19 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. Answer ONE of the two questions.

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

OR

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

5. SECTION B consists of eight questions. Answer only TWO of the 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*

6. SECTION C consists of THREE questions. QUESTIONS 11 and 12 are COMPULSORY. In QUESTION 13 there is a choice between three questions. Answer 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 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. Draw a line after each question.
11. Write neatly and legibly.

SECTION A: UNDERSTAND AND ANALYSE

Answer only ONE of the two questions in this section.

QUESTION 1: EPIC THEATRE

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

- 1.1 Brecht did not want the audience to get emotionally involved in his plays. He wanted the audience to react intellectually and be an active rather than a passive audience. With his Epic Theatre he developed certain conventions to emphasise the issues or themes in the play rather than creating another reality on stage for the audience to embrace and forget about life outside the theatre. He wanted them to think and then react with action as they leave the theatre.

Read the above statement carefully and then react to it in an essay.

In your essay of approximately 2 to 3 pages, discuss how the conventions of Epic Theatre would affect an audience watching the Epic play you have studied. Refer to specific examples from the play as well to the following points to make your discussion clear:

- Alienation (Verfremdungseffekt)
- Characterisation and Epic acting technique
- Use of music
- Staging and scene design
- Any other Epic Theatre conventions used in the play
- How all of the above conventions highlight the themes in the play

[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*.

- 2.1 Theatre of the Absurd reflected the feelings of existentialism and hopelessness that characterised humanity after the Second World War. Human beings were depicted as homeless, lost souls without a future or purpose. They had lost the ability to communicate and speech itself became a tool to emphasise the pointlessness of life. Absurd Theatre broke the rules and conventions of conventional theatre to depict the state of humanity in a post-war environment.

Read the above statement carefully and then react to it in an essay.

In your essay of approximately 2 to 3 pages refer to the statement and discuss how the characters, style of language and Absurd Theatre conventions are used in the absurdist play you have studied. Use the following points to make your discussion clear:

- Use of language
- Characterisation
- Staging and set design
- Any Absurd Theatre conventions used in the play
- How the themes reflect human existence

[30]

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

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

QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD

Study the source material (SOURCES A) below and then answer the questions that follow.

SOURCE A

[Source: www.johnathanrosenbaum.com]

- 3.1 Explain the cycle of violence that Boesman and Lena seem to be trapped in. (3 x 2) (6)
- 3.2 Compare the relationship between Lena and Outa with that of the attitude of Boesman towards Outa. (3)
- 3.3 Which costumes and props would you choose to convey meaning in the play by showing their socio-economic status? You can draw it or describe it with motivations. (6)
- 3.4 Identify ONE main theme in the play and motivate your answer by referring to the text. (3)
- 3.5 Source A shows the poster of the movie version of the play. The movie stars well-known American actors Danny Glover and Angela Basset in the title roles.

Consider the socio-political context of the play and discuss the suitability of casting American actors in the roles of Boesman and Lena in a short essay. Refer to the Black Consciousness movement and Protest Theatre in South Africa in your discussion.

(12)
[30]

QUESTION 4: *uNOSILIMELA* BY CREDO MUTWA

- 4.1 In ancient Greek Theatre the playwrights used a choir as a theatrical device. Credo Mutwa uses the 'storyteller' in the play as a convention.
- 4.1.1 Explain ONE function of the storyteller in *uNosilimela*. (2)
- 4.1.2 Explain where you would position the storyteller in this circular type of staging. Justify your answer. (3)
- 4.1.3 Why does Mutwa use only the English language whenever the storyteller speaks? (2)
- 4.1.4 Imagine you have been cast to play the character of the storyteller. Explain how you would use your voice, body and costume to create the character of the storyteller effectively. (8)
- 4.2 Explain in a short essay why the stage directions of the play imply that the THREE acting areas (spirit area, high area and *incundla*) are regarded as sacred places. (3 x 3) (9)
- 4.3 *uNosilimela* is an epic play.
- Discuss, in a short paragraph, whether you agree with this statement or not and motivate your opinion. (6)

[30]

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

- 5.1 The two actors had to interpret and create many characters. In order to do so the actors would have to use a variety of skills. Explain TWO physical or vocal performance techniques used by the actors to help them move quickly from one character to another. (6)
- 5.2 The play *Woza Albert!* has an episodic structure.
- 5.2.1 What is meant by term *episodic structure*? (2)
- 5.2.2 Why does this play have an episodic structure? (3)
- 5.3 Briefly describe the use of humour in the play to deal with serious issues in society. Refer to specific examples in the play. (5)
- 5.4 The play explores the inhumanity of the Pass Law system. Briefly describe how this system affected the characters in the play as well as black people living under apartheid in general. Motivate your answer from the play. (4)
- 5.5 As actors and co-creators of *Woza Albert!*, Percy Mtwla and Mbongeni Ngema expanded their abilities as actors through rigorous training of voice and body. They also adopted a lifestyle of no smoking and no alcohol.
- Describe the following concepts of Grotowsky's Poor Theatre that served as inspiration for the creation of this play:
- 5.5.1 The holy actor (4)
- 5.5.2 Via-Negativa (3)
- 5.5.3 Plastique Exercises (3)
- [30]**

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study the source material (SOURCE A and SOURCE B) thoroughly and then answer the questions that follow.

SOURCE A – EXTRACT FROM SOPHIATOWN

Ruth:	What's going on Jakes?	1
Mingus:	You're a bloody good-for-nothing! You whites, you're breaking down all our houses.	
Ruth:	I'm doing no such thing!	
Mingus:	Well, who's doing it?	5
Fahfee:	They came three days early, like tricksters, conmen. They're loading people onto trucks and nobody's doing a thing. It's pitiful – families everywhere. They went for the leaders.	
Mingus:	Ja, white girl – it's your fault!	
Ruth:	My fault? How can you say a bloody stupid thing like that?	10
Mingus:	What are you doing to stop them?	
Ruth:	What are you doing? Jakes tell him to lay off. (<i>Ruth finds protection behind Jakes, Mingus moves in on her.</i>)	12
Mingus:	Don't cry to Jakes, it's your fathers and uncles and brothers who are doing this to us.	13 14

SOURCE B – QUOTE BY CAN THEMBA

"It was a time, when Sophiatownians ... drank, joked, conversed, sang and horseplayed (rough, lively play) ... before the government destroyed it ... It was the best of times, it was the worst of times ..."

6.1 Refer to SOURCE A.

- 6.1.1 Discuss whether Mingus is justified in blaming Ruth (line 9) and all whites (line 2) for the forced removals. Motivate your answer. (4)
- 6.1.2 What do lines 13 –14 highlight about Mingus' character? (3)
- 6.1.3 Explain why Ruth wants to find protection behind Jakes. (2)

- 6.2 Sophiatown presented contrasting experiences for the people that lived there. SOURCE A shows the reaction of the characters to the forced removals. In a short essay, discuss the vibrant culture of Sophiatown and how it contrasts with the theme of political violence and the effect this had on the characters in the play. Refer to examples from the play as a whole. (12)
- 6.3 Imagine you are the director of a production of this play. Consider Can Themba's quote (SOURCE B) about Sophiatown as well as your knowledge of the township musical and describe and motivate what style of music you would use in this production. (6)
- 6.4 Discuss your choice of set design for this production to underline the themes and atmosphere. You can describe or draw your ideas with motivation. (3)

[30]

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

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

Thando:	It's funny, every time I try to make you talk about Uncle Themba you change the subject. All I know about him is what everybody else has told me.	1
Sipho:	I've told you everything there is to know.	
Thando:	Were you close?	5
Sipho:	With whom?	
Thando:	Uncle Themba.	
Sipho:	He is dead.	
Thando:	I mean before, before he left.	
Sipho:	He is my brother.	10
Thando:	He must have been very close to Grandpa. Uncle Themba, that's all he talked about.	
Sipho:	Of course my father always talked about Themba. When Themba left the country, at first my father blamed me for not stopping him.	
Thando:	Really? I never knew that Grandpa felt that way. To me he said he loved you very much.	15
Sipho:	I wish he had told me too.	
Thando:	You mean Grandpa never said he loved you?	
Sipho:	We African men don't find it easy to say that to our sons. It's taken for granted that we do.	20
Thando:	Was Uncle Themba close to Mom?	
Sipho:	What do you mean?	
Thando:	People say they got along very well.	
Sipho:	Who are these people saying these things to you?	25
Thando:	Well everybody ...	
Sipho:	I suppose they were close, very close. He was my brother.	27
Thando:	Why did Uncle Themba go into exile?	28
Sipho:	HE LEFT THE COUNTRY! Leave it at that.	29

- 7.1 What is the relationship between the two characters in the extract? (2)
- 7.2 Sipho says he has told Thando 'everything there is to know' (line 4) about his brother Themba. What has he told her? (3)
- 7.3 Using your knowledge of the play as a whole, describe the different experiences of love and caring (family, friendship and romantic love) that Thando and Sipho have had. (8)
- 7.4 Describe what approach you would use if you have to play the character of Thando or Sipho. Refer to acting styles and techniques in your answer. (4)
- 7.5 The play investigates Sipho's own personal battle with truth and reconciliation against the backdrop of the Truth and Reconciliation Commission.

Discuss how Sipho's private conflict is presented through his relationships with others and the theme of betrayal. In your discussion you may make reference to the passage and the play as a whole.

(13)
[30]

QUESTION 8: GROUNDSWELL BY BRUCE

Study the source material (SOURCE A and SOURCE B) thoroughly and then answer the questions that follow.

SOURCE A		
JOHAN	I'm warning you, I'll –	1
THAMI	I know what you'll do.	
JOHAN	Don't make me.	
THAMI	Don't make you what? Kill an unarmed man? Why not? That's what you can do.	5
JOHAN	I didn't mean to –	
THAMI	But you did! You killed a man who couldn't protect himself.	
JOHAN	I didn't know he was ... I thought ... I didn't know it was his finger. They used me. You <i>know</i> that. They lied.	
THAMI	They didn't lie. You killed Julius Thwalo.	10
JOHAN	They lied about the way it happened. I didn't go there to kill somebody.	
THAMI	But you had a gun. What are guns for?	
JOHAN	I was a policeman. They gave me one. It was my job.	
THAMI	Now you want me to be your partner. How can I be that? Every time I look at you I see that poor man, sleeping in his little shack. Him, his wife and his kids in one room. Next thing, someone banging on the door, someone shouting, torches shining through the window. He wakes up, heart is jumping out of his chest. His kids cry, his wife holds his arm. Then he understands what is happening, because he's heard about it from others.	15
	<i>(Advances towards Johan)</i>	20
	He has no weapons. He goes to the door. He opens the door. Torchlight in his eyes. Men's shadows with hats, and boots, voices shouting, smell of gun oil. Then he...with all his strength of his rage, lifts up his arm and points a finger – straight at your face.	25
	<i>(He points his finger furiously into Johan's face. Johan freezes, stares bewilderedly at the finger.)</i>	
	What are you waiting for?	
	<i>(Johan violently grabs Thami's finger, spins him around and locks his left arm across Thami's neck. With his right he holds the knife across Thami's throat.)</i>	30
	Do it! Slit my throat.	32

SOURCE B

Johan clings to Thami. Their attempt at friendship, begun some time before the action of the play, has grown complex. On the surface he has seen a way – the diamond-mining scheme – for Thami to gain what he came for, something that will allow him not only to return to his family, but to vastly improve their circumstances and status. It becomes clear though that Johan is not only helping Thami to achieve this goal, he is also defining the goal for Thami. In doing this ... he has defined a future for Thami that includes himself as a close neighbour. This is a clue to Johan's desperate need: to be allowed out of his isolation and to end the long years of banishment. From Thami he is demanding – although never in words – forgiveness, understanding and acceptance.

[Mannie Manim in the introduction to *Groundswell*]

- 8.1 The theme of personal power is explored in this play. Discuss the role of power in the relationship between Thami and Johan. (8)
- 8.2 Johan and Thami's aspirations (goals) are different. Explain what each of these two characters wants for his future referring to the play as a whole. (4)
- 8.3 Explain what the style of writing in SOURCE A suggests about the genre of the play. (3)
- 8.4 Can this play be seen as a good example of South African Theatre with a specific agenda? Discuss the playwright's agenda/intention/purpose with the play, *Groundswell*. You may refer to SOURCES A and B and the play as a whole in your answer. (15)

[30]

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Siener in die Suburbs successfully communicates an important theme, namely the different ways in which love manifests itself. – André P. Brink

- 9.1 Discuss the quote above and describe the different forms of love in the following characters' relationships in the play:
- 9.1.1 Fé and Tjokkie (2)
 - 9.1.2 Ma, Tjokkie and Tiemie (6)
 - 9.1.3 Tiemie and Tjokkie (2)
 - 9.1.4 Jakes and Tiemie (4)
- 9.2 Explain shortly the process of work you would follow as an actor to create a character on stage for this play. (6)
- 9.3 Describe the following characters with reference to their style of dialogue that is typical of their personalities and socio-economic background in a short essay.
- Tiemie
 - Tjokkie
 - Jakes
- (10)
[30]

QUESTION 10: *MISSING* BY REZA DE WET

10.1 Answer the following questions.

10.1.1 Name the different meanings of the title of the play, *Missing*. Refer to the Afrikaans translation of the title, namely *Mis*. (4)

10.1.2 The use of 'mis' as the title contributes to the conflict in the drama. Discuss the above statement and motivate your opinion from the text. (8)

10.2 The arrival of the circus can be seen as a pivotal point in the lives of the three female characters, Miem, Gertie and Meisie. With reference to the characters' aspirations and beliefs, discuss this statement by motivating from the text. (8)

10.3 Answer the following questions.

10.3.1 *Missing* takes place during the evening of 31 August 1936. In what way does the context of the play contribute to the meaning of the play? (8)

10.3.2 Do you think the message of the play would have been different if the action took place on 31 August 2013? (2)

[30]

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

QUESTIONS 11 AND 12 are COMPULSORY.

QUESTION 13 consists of three questions. Answer only ONE of the three questions.

QUESTION 11

Read the extract from the poem *Stones and Bones* by Christopher Reid and answer the questions that follow.

Two survived the flood.	1
We are not of their blood,	
Springing instead from the bones	
Of the Great Mother – stones,	
What have you, rocks, boulders –	
Hurled over their shoulders	5
By that pious pair	
And becoming people, where	
And as they hit the ground.	
Since when, we have always found	
Something hard, ungracious,	
Obdurate in our natures,	10
A strain of the very earth	
That gave us our abrupt birth;	
But a pang, at the back	
Of the mind; a loss...a lack	15

A group of six learners has been given the poem to perform as a choral verse for assessment. Imagine you have been asked to assist in their preparation for a choral verse performance of the poem. Answer the questions that follow.

- 11.1 Write down TWO words that describe the overall feel and atmosphere of the poem. (2)
- 11.2 Name the volume that you would use in line 1 and explain why it would be appropriate. (2)
- 11.3 Explain how you would help the group to emphasise (exaggerate) the vowel sounds in the words, 'but a pang, at the back ... loss ... lack' (lines 14 and 15). (4)
- 11.4 Discuss how you would use pace and pause in the interpretation and presentation of lines 9 – 15 so that the poem's mood/feeling is clear. (4)
- 11.5 Describe where in lines 1 – 9 you would use sounds creatively (sound effects) to improve/enhance the meaning/atmosphere of the poem. (3)
- [15]**

QUESTION 12

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

SOURCE A

I was deeply frustrated with the text-based approaches to acting, and in a desperate attempt to find another way of approaching the subject I thought masks would be a good starting point, so I got my students to make masks and then we would dress the masks and then make small visual scenarios (scenes).

We found that we could double up the characters by simply having identical masks and costumes, and this gave us tremendous freedom. We made characters with such strong visual personalities that the audience could connect with them immediately.

Today I try to use masks as a means of developing an actor's physical and imaginative range – for me they are a rehearsal device (method) for exploring economy in action and for freeing our imaginations and inspiring us to play spontaneously.

[Adapted from an interview with John Wright, a theatre practitioner developing a play]

SOURCE B

Consider SOURCE A and SOURCE B and answer the following questions.

- 12.1 Give TWO reasons why you think using masks in a performance could be an effective performance tool. (4)
- 12.2 Name THREE reasons why a director might decide against the use of masks in a production. (6)
- 12.3 Describe at least TWO exercises a physical theatre actor could do to be able to develop better characterisation through improving physical expressiveness, strength, co-ordination and flexibility. (8)
- 12.4 The actors in SOURCE B needed to rely on their bodies to create the characters. Describe these two characters by describing who you think they are and then what movements you would make them do. Also refer to any physical theatre practitioner/method that you have studied in Dramatic Arts to make your description of the movements clear. Use appropriate terminology. (12)

[30]**OR**

QUESTION 13

Answer ONE of the following three questions.

13.1 LIVE PERFORMANCE

OR

13.2 MEDIA STUDIES

OR

13.3 CULTURAL PERFORMANCE AND RITUAL**13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

An actor/performer looks at a script. It is made up of a lot of words; speeches that people say to one another. An occasional stage direction. No more. These words are the beginning and the end of the actor's work. Between his first reading of the words and his utterance of those words in performance lies the actor's task: the psychological and physical preparation needed to say those words so that they are more than mere mouthings.

[Jerome Rockwood – The Craftsmen of Dionysus]

- 13.1.1 What role does a director have in the actor's 'psychological and physical preparation'? Refer to your own experience in acting during the three years of studying Dramatic Arts. (4)
- 13.1.2 Describe shortly what you can do as an actor to make sure the dialogue you speak on stage is not '... mere mouthings' as Jerome Rockwood suggests. (3)
- 13.1.3 Explain to what extent the material that you chose for your Theme Programme contributed to its success or created problems for interpretation during rehearsal and performance. (8)
- [15]**

OR

13.2 MEDIA STUDIES (CHOICE QUESTION)

Any media presentation (film, television, video, DVD or radio) requires a team of specialists, both technical and creative, to bring the product to its final stage.

- 13.2.1 Explain why an editor would be essential in any of these media productions by describing their role in the production of a film/programme. (5)
- 13.2.2 You have watched/listened to many media productions. Choose ONE and discuss how the specialist technical and creative team enhance (added to) the overall production's theme and atmosphere. (10)
- [15]**

OR

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

In most cultures in the world the origin of drama can be found in their traditional ceremonies. Today still, many dramatic and theatrical conventions and devices are to be found in indigenous ceremonies.

- 13.3.1 Name a traditional ceremony in any culture you are familiar with. (1)
- 13.3.2 Describe TWO theatrical devices/conventions that are used in the ceremony you named in QUESTION 13.3.1. (4)
- 13.3.3 There may not be actors and a director in an indigenous ceremony. Explain who would take on these roles as participants and leader of the performance section of the ceremony you named in QUESTION 13.3.1 and how they would go about it. (10)
- [15]**

TOTAL SECTION C: 60
GRAND TOTAL: 150