



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 13 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:

SECTION A: 20th Century Theatre Movements (30 marks)

SECTION B: South African Theatre: 1960 – 1994 (40 marks)

SECTION C: South Africa Theatre: Post 1994 (40 marks)

SECTION D: Theatre History, Practical Concepts, Content and Skills (40 marks)

2. **SECTION A**

All candidates must answer the questions by referring to the play text they have studied and its relevant 20th century theatre movement.

EPIC THEATRE

- | | |
|--------------------------------------|---|
| • <i>Caucasian Chalk Circle</i> | Bertolt Brecht |
| • <i>Kaukasiese Krytsirkel</i> | Translation of Bertolt Brecht play text |
| • <i>Mother Courage</i> | Bertolt Brecht |
| • <i>Moeder Courage</i> | Translation of Bertolt Brecht play text |
| • <i>The Good Person of Szechwan</i> | Bertolt Brecht |
| • <i>Kanna Hy Kô Hystoe</i> | Adam Small |

OR

THEATRE OF THE ABSURD

- | | |
|---------------------------------|---|
| • <i>Waiting for Godot</i> | Samuel Beckett |
| • <i>Afspraak met Godot</i> | Translation of Samuel Beckett play text |
| • <i>Bagasie</i> | André P. Brink |
| • <i>The Bald Prima Donna</i> | Eugene Ionesco |
| • <i>Die Kaalkop Primadonna</i> | Translation of Eugene Ionesco play text |

OR

POST MODERN THEATRE

- | | |
|-----------------------|-----------------|
| • <i>Skrapnel</i> | Willem Anker |
| • <i>Top Girls</i> | Carol Churchill |
| • <i>Popcorn</i> | Ben Elton |
| • <i>Buried Child</i> | Sam Shepard |

3. SECTION B

This section consists of THREE questions. Candidates must answer only ONE question from this section.

QUESTION 2: *Woza Albert!*

Percy Mtwla, Mbonengi Ngema and
Barney Simon

QUESTION 3: *Sophtiatown*

Junction Avenue Theatre Company

QUESTION 4: *Siener in die Surburbs*

PG du Plessis

4. SECTION C

This section consists of TWO questions. Candidates must answer only ONE question from this section.

QUESTION 5: *Nothing but the Truth*

John Kani

QUESTION 6: *Missing*

Reza de Wet

5. SECTION D

This section consists of FOUR questions. Candidates must answer only TWO questions as follow:

QUESTION 7: Theatre History is COMPULSORY

QUESTION 8: VOCAL WORK **OR**

QUESTION 9: PHYSICAL WORK **OR**

QUESTION 10: LIVE PERFORMANCE **OR**

QUESTION 11: CULTURAL PERFORMANCE AND RITUALS

NOTE TO TEACHERS

SECTION D may contain a different number of questions each year depending on the aspects that are tested and the source material used.

SECTION A: 20TH CENTURY THEATRE MOVEMENTS**QUESTION 1**

Answer this question by referring to the play text you studied and its relevant 20th century theatre movement (Theatre of the Absurd **OR** Epic Theatre **OR** Postmodern Theatre).

Indicate at the top of your essay which text you have studied.

Unlike other works of literature such as novels or short stories, plays are meant to be heard out loud rather than read to oneself. The author of the play, known as the playwright, connects together scenes of dialogue between the characters to create a storyline for their audiences to follow ...

[Source: education.goodmantheatre.org]

Use the theatre movement you have studied and write an essay proving the validity of the above statement by referring to the following aspects:

- Themes
- Language
- Structure

Your essay must be at least 2–3 pages long.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE (1960–1994)

Answer only ONE question from this section.

QUESTION 2: *WOZA ALBERT!* BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 2.1 Explain the term “*Agitprop*”. (2)
- 2.2 Mention and explain any TWO unfair laws that were imposed by the previous government (before 1994). (4)
- 2.3 Write a brief paragraph discussing the different phases of workshopping a production. (10)
- 2.4 Read the following extract from *Woza Albert!* and answer the questions that follow.

PERCY: There's no jobs!

MBONGENI: There *is* jobs!! Ten thousand bricks! This morning there were many people at the gates standing there looking for work. And you chased them away!

PERCY: Zuluboy, you are getting cheeky, huh?

MBONGENI: I'm not getting cheeky. It's true.

PERCY: Ja! I'm cutting down your salary. I think you're getting too much.
Ja! Ja!

MBONGENI: The boss can't cut salary.

PERCY: Ek gaan dit doen! [I'm going to do it.]

MBONGENI: That's not showing sympathy for another man.

PERCY: Zuluboy! Zuluboy! You sit around waiting for Morena and then you come and tell me about the cost of living? You talk about inflation? What do you know about inflation? I've got you here, just here. One more mistake, once more cheeky, and you're fired.

- 2.4.1 Why does Mbongeni and Percy use their real names instead of character specific names in *Woza Albert!*? (3)

- 2.4.2 Is *Woza Albert!* an example of Protest Theatre? Explain. (5)
- 2.4.3 Consider the above extract: Which themes formed the major narratives in South Africa before 1994 and how does *Woza Albert!* address these themes? (10)
- 2.4.4 Are these themes still relevant in South Africa today? Explain. (6)
- [40]**

OR

QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

- 3.1 What was the Group Areas Act and what kind of impact did it have on South Africans in the past? (4)
- 3.2 Explain the term "free-hold suburb". (2)
- 3.3 Study the extract from *Sophiatown* and answer the questions that follow.

FAHFEE: 'Nobody believed it was possible. Was this just a fantasy? A Jewish girl living in Softown! It's not possible. Is she crazy as a bedbug? Who'd leave the easy white life of Yeoville for the seething hot-spots of Kofifi? Well, folks, let me introduce you. She is none other than Ruth Golden. Height: five foot three 5 inches ...'

RUTH: Five foot four!

JAKES: Oops! Sorry.

FAHFEE: Aah ... Five foot four. 'Long black hair pulled back in a swinging switch. A pert but comfortable figure. Curious 10 bright eyes ...'

RUTH: come on!

FAHFEE: 'She tells me ...'

JAKES: uh, uh – that's my bit. 'She tells me she worked at Vanguard's, the bookshop, and we all know what happens there! Could 15 she be an eager intellectual? A wide-eyed jazz maniac? A demure but daring do-gooder? Or is it just an advertising stunt?'

RUTH: Jakes!

- 3.3.1 How did the name Sophiatown come into being? Explain. (3)
- 3.3.2 What is so strange about Ruth moving in at Mamariti's home? (2)

3.3.3 The character of Fahfee represents the politically informed in many ways in the play.

Is this statement TRUE or FALSE? Refer to the play and give examples for your answer.

(4)

3.4 Identify TWO characters in the play. Explain their relationship and how it is affected by the forced removals.

(6)

3.5 Discuss THREE social issues affecting the people of Sophiatown and explain how these issues are presented in the play.

(9)

3.5 Would you classify this play as an example of Realist Theatre?

Consider the following in your response:

- Setting
- Plot
- Characters

(10)

[40]

OR

QUESTION 4: *SIENER IN DIE SUBURBS* BY P.G. DU PLESSIS

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

GIEL: Toe-nou maar, my meisie, jy vat my verkeerd op. Ek ken jou gesindhede. Dis net dat diè ding 'n mooi gedagte is vir die kinders – ek meen, dan's ek tog ook iets in die huis. 1

TJOKKIE: (*loop voor om die motor met 'n sleutel in sy hand*). Ma, koop tog die ding en kry klaar! 5

(*Giel trek Ma so bietjie verder van die garage af en hulle gaan sit op die stoepie.*)

MA: Die kinders hou nie van die ding nie.

GIEL: Onse liefde het nie wet nodig nie, my hart. Ek meen ek het jou life. As oorle Pa nog leef, orraait ... ek meen ... orraait. Hoekom laat jy nie vir 10 Tjokkie 'n shot oorle Pa sien nie? Hy's nou al oor 'n twintig jaar soek. Jy kan mos nie so aangaan nie. Laat Tjokkie 'n shot sien.

MA: Jy moenie lol dat Tjokkie sien nie, Giel.

GIEL: Maar dit kos hom niks.

MA: Is jy darem bang hy kom terug, Giel? Ek meen oorlede Pa. 15

GIEL: Hoe kan jy nou so 'n ding vir 'n man vra wat elke aand bang is hy verloor sy meisietjie dalk? Maar jy's wettiglik sy vrou, my hart.

MA: Nou sien jy nie hoekom ek bang is Tjokkie moet daaroor sien nie?

- 4.1 What does Giel want to sell to Ma? (1)
- 4.2 Is Giel and Ma married? Motivate your answer by referring to the extract. (3)
- 4.3 Who is Tjokkie's sister? (1)
- 4.4 Giel is shown as the father figure in Ma's household. Is he treated that way by the family? Give an example from the play to support your answer. (4)
- 4.5 Giel is a victim of what the community expects from a man.
- 4.5.1 What did the community of the time expect from a man? (2)
- 4.5.2 Provide an example from the play to support your answer. (2)
- 4.6 Discuss the relationship between the following characters from the play:
- Tjokkie and Giel
 - Ma and Giel
- (6)
- 4.7 Describe the costumes that you think will be suitable for the character of Tjokkie and Ma and motivate your choices. (6)
- 4.8 Mention TWO social problems in society that the play addresses. (2)
- 4.9 Explain how the playwright address these problems in the play. Use the themes of the play as references to your answer. (6)
- 4.10 You have been given the opportunity to direct this play. How will you stage the play? Consider the following in your response:
- The use of voice
 - Characterisation
 - Blocking (movement on the stage)
- (7)

[40]**TOTAL SECTION B: 40**

SECTION C: SOUTH AFRICAN THEATRE POST-1994

Answer ONLY ONE question from this section.

QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI

- 5.1 Consider the following South African Theatre analysis and respond to the questions that follow.

(Most of the South African plays draw from many international theatre trends, movements and styles. These trends can range from the actual making of a production to the style of presentation.)

- 5.1.1 Nothing but the truth resembles the Realist Theatre in many ways. Is this statement TRUE or FALSE? (1)
- 5.1.2 Justify your answer in QUESTION 5.1.1 by commenting on the setting in "*Nothing but the Truth*". (8)
- 5.1.3 Mention any ONE of the international theatre movements. (1)

- 5.2 Read the following extract and answer the questions that follow.

EXTRACT FROM *NOTHING BUT THE TRUTH*

SIPHO: How was your day? 1

THANDO: Oh! The same grind. Former soldiers, policemen and security people applying for amnesty. Saying they are sorry. Sometimes I sit there translating, interpreting, and not even feeling. It's easy to get numb you know.

SIPHO: That's why I do not go anymore. It's pointless. 5

THANDO: The truth does come out, and at least the families get to know what happened.

SIPHO: Their version of what happened.

THANDO: Don't start! Don't start! I know how you feel about that.

Pause

SIPHO: The undertaker must be on his way now. 10

THANDO: *[as she exits]*: Daddy, what did uncle Themba die of?

SIPHO: His heart gave in, so says his wife.

THANDO: *[from the bedroom]*: Why didn't Auntie Thelma accompany his body instead of Mandisa? 14

- 5.2.1 What is the Truth and Reconciliation Commission? (2)
- 5.2.2 Discuss THREE points about the character of Sipho and Thando. What is their personalities? (6 x 2) (12)
- 5.2.3 How does the audience know that Sipho and Thando have had this conversation before? (2)
- 5.2.4 Sipho changes the topic after the pause. How would you use your voice in a performance to show this change? (4)
- 5.2.5 Discuss the theme of 'truth' in *Nothing but the Truth*. Consider Thando and Sipho's conversation about the Truth and Reconciliation Commission. (10)
- [40]**

OR

QUESTION 6: MISSING BY REZA DE WET

Read the following extract taken from an article by Johan Coetser for the University of Kwazulu-Natal.

"In Reza de Wet's play *Mis* (1993a), for example, the mother, Miem, and her daughter Meisie make a living by selling manure. Miem's husband, Gabriël, permanently stays in the loft, and everything he needs must be hoisted up to him."

[Source: *Afrikaans Theatre: Reflections of Identity*, Johan Coetsee, UKZN]

- 6.1 What event is taking place in the community during the play? (2)
- 6.2 There seem to be a danger associated to this event. What is this danger? (3)
- 6.3 How does the playwright show poverty as one of the society problems in the play? (6)
- 6.4 Discuss the irony of the visit by the policeman. (5)
- 6.5 Miem and Meisie have been serving Gabriël diligently for the past seven years. How is this an indication of gender issues that are addressed by the play? (6)
- 6.6 Do you think that *Missing* resembles the Realist Theatre in terms of its setting and the themes that it addresses? Explain your answer. (10)
- 6.7 Miem comes back towards the end of the play and finds Meisie missing.
- How would you play the character of Miem after she has realised that Meisie was missing? Refer to your knowledge of voice and body use in theatre. (10)

[40]

TOTAL SECTION C: 40

SECTION D: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS

This section is COMPULSORY.

QUESTION 7: THEATRE HISTORY

- 7.1 Name any TWO philosophers and a theatre movement that they have influenced. (4)
- 7.2 Which theatre movement did Adolphe Appia influence? (1)
- 7.3 Discuss THREE differences between Realism and Expressionism. You may use a table to show the differences. (3 x 2) (6)
- 7.4 Why is it important to know the social and political background of the plays that is studied in Dramatic Arts? (3)
- 7.5 Name your favourite 20th century theatre movement that you have discussed this year. Explain your choice by referring to the themes. (6)
- [20]**

Answer only ONE question from the following.

QUESTION 8: VOCAL WORK

Consider the following excerpt from a book *Voice and Speech in Theatre* and answer the questions that follow.

“... There’s a place in theatre for voices of many types, but no room whatsoever for any voice that is incorrectly managed, or for voice and speech which is not appropriate for the play ...”

[Source: *Voice and Speech in the Theatre* by James Clifford Turner]

- 8.1 Your voice is an important tool in the theatre. Is this TRUE or FALSE? Give ONE reason for your answer. (2)
- 8.2 Give TWO reasons why voice training is important for an actor. (4)
- 8.3 Describe any TWO voice exercises and explain their importance. (6)
- 8.4 How did you use your voice to be appropriate to the character that you played? Refer to your practical performance for your answer.

Consider the following in your response:

- The age of the character
- The events in the play where the character had to use voice to show an emotion

(8)
[20]

OR

QUESTION 9: PHYSICAL WORK

Refer to the following image to answer the questions that follow.



[Michael Marmite in Ma Ravan Ensemble. Cuepix 2009]

- 9.1 How do you know that the above image was taken during a physical theatre performance? Justify your answer. (3)
- 9.2 Give TWO reasons why it is important to warm up before a physical theatre performance. (4)
- 9.3 Which qualities do you think an actor should have to be able to perform in a physical theatre performance of the same nature as the one shown in the image? (4)
- 9.4 Describe ONE exercise that you can use to prepare your body for a physical theatre performance. (3)
- 9.5 Write a 50–60 words story about the action shown in the image. (6)

[20]

OR

QUESTION 10: LIVE PERFORMANCE

Consider the following source to answer the questions that follow.

SOURCE

A drama student once said this to his drama teacher, "The process of making a live performance depends on many things; the final performance is just a reflection thereof."

10.1 How important is it to properly prepare for your practical performance? Explain. (5)

10.2 You have been part of the making of a performance as a Dramatic Arts student. Write a brief report of the process of making your September practical examination performance.

Your report should consider the entire process – from the first day to the day of the performance. (15)
[20]

OR

QUESTION 11: CULTURAL PERFORMANCE AND RITUAL

Study the following source extracted from the writings of Joseph Campbell, a mythologist.

SOURCE

"... Usually societies had rituals that glorified supernatural powers, victories and heroes. Often supernatural forms would be represented using costumes and masks. Rituals that were practised as duty to the gods, also brought entertainment and pleasure."

[Source: Joseph Campbell, a mythologist]

Consider the elements of drama that you have studied during your years as a Dramatic Arts student. Discuss how a ritual event can be fit to be named a performance. You may refer to a traditional ritual practised in your community as an example in your discussion.

Think about:

- How the event begins and ends
- The people (characters) attending the ceremony
- Physical theatre

[20]

TOTAL SECTION D: 40
GRAND TOTAL: 150