



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

FEBRUARY/MARCH 2015

MARKS: 150

TIME: 3 hours

This question paper consists of 17 pages.



INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:
- | | | |
|------------|--|------------|
| SECTION A: | 20 th Century Theatre Movements | (30 marks) |
| SECTION B: | South African Theatre: 1960–1994 | (40 marks) |
| SECTION C: | South African Theatre: Post-1994 – Contemporary | (40 marks) |
| SECTION D: | The History of Theatre, Practical Concepts, Content and Skills | (40 marks) |

2. **SECTION A**
QUESTION 1 is COMPULSORY.
 Refer to the play text you 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 Primadonna</i> | Eugene Ionesco |
| • <i>Die Kaalkop Primadonna</i> | Translation of Eugene Ionesco play text |

OR**POSTMODERN THEATRE**

- | | |
|-----------------------|-----------------|
| • <i>Skrappel</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. Answer only ONE question from this section.
- | | |
|--|---|
| QUESTION 2: <i>Woza Albert!</i> | Percy Mtwa, Mbongeni Ngema and Barney Simon |
| QUESTION 3: <i>Sophiatown</i> | Junction Avenue Theatre Company |
| QUESTION 4: <i>Siener in die Suburbs</i> | PG du Plessis |

4. **SECTION C**
 This section consists of THREE questions. Answer only ONE question from this section.
- | | |
|--|-------------|
| QUESTION 5: <i>Nothing but the Truth</i> | John Kani |
| QUESTION 6: <i>Groundswell</i> | Ian Bruce |
| QUESTION 7: <i>Mis</i> | Reza de Wet |

5. **SECTION D**
 This section consists of ONE question. **QUESTION 8 is COMPULSORY.**
 QUESTION 8: Theatre History, Practical Concepts, Content and Skills



SECTION A: 20th CENTURY THEATRE MOVEMENTS

SECTION A is COMPULSORY.

QUESTION 1

Refer to the play text you studied and its relevant 20th Century Theatre Movement.

Theatre of the Absurd

OR

Epic Theatre

OR

Postmodern Theatre

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

'I regard the theatre as the greatest of all forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.'
– Oscar Wilde

Discuss, in an essay, how one human being can share with others the sense of being human, through the medium of theatre. Refer to the quote above and the play text you have studied this year.

You must refer to at least THREE of the points below in your essay:

- Socio-political context
- Themes
- Characters
- Language and dialogue
- Actor-audience relationship
- Plot/Structure
- Theatrical devices
- Space/Spectacle

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE (1960–1994)

Answer ONE question in this section.

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

Study the sources below and answer the questions that follow.

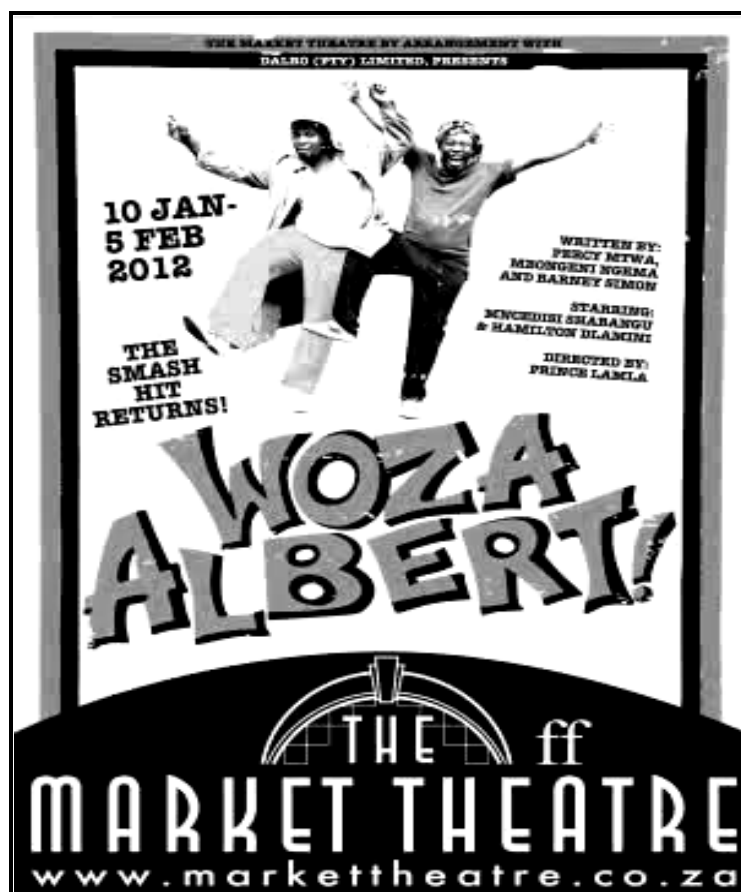
SOURCE A

PERCY:	Morena! Morena-a-a! Where are you? Come to Albert Street! Come to the Pass Office! We need you here Morena! Ja, Morena, this is the most terrible street in the whole of Johannesburg! Ja, Morena, this is the street where we Black men must come and stand and wait and wait and wait just to get a permit to work in Johannesburg! And if you're lucky enough to get the permit, what happens? You wait and wait and wait again for the white bosses to come in their cars to give you work. <i>(Turns back to Mbongeni.)</i> But I'm lucky! I've got six months special! <i>(Shows his pass-book.)</i> Qualified to work in Johannesburg for six months.	5 10
MBONGENI:	How many months? Eh?	
PERCY:	Six months!	
MBONGENI:	Six months? Congratulations. <i>(Laughs, slaps Percy's back, shakes his hand.)</i> Eh! Six month special!	
PERCY:	Three weeks in a queue!	15
MBONGENI:	But you're still their dog! <i>(Moves upstage to urinate, with his back to the audience.)</i>	
PERCY:	Aaahh, jealous! You jealous!	
MBONGENI:	Have you got a job? Have you got school fees for your children? Have you got money for rent? Have you got bus fare to come to the Pass Office? Oh, come on man, we've all got specials but we're still their dogs. <i>Car sounds.</i>	20
PERCY:	<i>(leaps up):</i> Hey! There's a car! A white man! <i>(Moves to the car at the front of the stage, follows it as it moves across.)</i> Are you looking for workers, my boss? Ya, I've got six month special, qualified to work in Johannesburg. <i>Mbongeni moves forward trying frantically to distract the driver. Car sounds continue, actors alternating.</i>	25

- 2.1 Explain why Albert Street was regarded as 'the most terrible street in the whole of Johannesburg' (lines 2–3). (4)



- 2.2 Explain what a 'six months special' (lines 8–9) is and why it was so important. (4)
- 2.3 Describe, with reasons, how an audience could react to the line, 'But you're still their dog!' (line 16). (4)
- 2.4 You are an actor and have to play the character of Percy.
Explain how you would deliver lines 1–10 vocally and physically to communicate Percy's feelings to the audience. (6)
- 2.5 Discuss the theme of discrimination as evident in lines 19–22. (4)
- 2.6 Suggest why and how Mbongeni and Percy's attitudes and actions change when they hear a car approach. (4)
- 2.7 Describe how a director could guide the actors to perform lines 24–29.
Focus on the use of gesture and movement. (4)

SOURCE B

- 2.8 From your study of the play text, do you think the poster in Source B is suitable for advertising *Woza Albert!*? Motivate your answer. (4)
- 2.9 Describe how Dramatic Arts learners could improve their own acting skills by watching a performance of the play *Woza Albert!*. (6)

[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study the sources below and answer the questions that follow.

SOURCE A

JAKES:	There we are. No problems – I told you. It's simple. Spirits for the front room. Rent for the bedroom. Homework for the kitchen and stories for the backroom.	
PRINCESS:	And Mingus, perfume for the Princess!	
MINGUS:	Ag my sweetie, anything for you.	5
RUTH:	I'll bring you perfume from John Orr's, if you want.	
MINGUS:	There you are, everything's gonna be just fine. Dis khuvet onder die korset.	
RUTH:	See, I'm the easiest person in the world to please. I'm happy with the simplest things. All I need is a light to read by, somewhere to sleep and a place to bath.	10
	<i>(Everyone exclaims incredulously.)</i>	
MINGUS:	Charlie! Go out there and find me a bath!	

3.1 You are the director of *Sophiatown*.

- 3.1.1 Choose THREE characters who live in Mamariti's house. Give a brief description of each character and list the props and furniture you could use to depict (show) these characters on stage. (6)
- 3.1.2 Explain how you would direct the characters in Source A to react to Ruth's statement in lines 9–11. (4)
- 3.1.3 Advise the actor who portrays Mingus on how to use changes in tone, volume and pace when he delivers (says) his lines in Source A. (6)



SOURCE B**3.2 Refer to Source B.**

- 3.2.1 Why is the bath an unusual addition to Mamariti's house? (2)
- 3.2.2 What is the bath used for later in the play text? (2)
- 3.2.3 As director of this scene, explain to your actors why they should perform the gestures depicted (shown) in Source B. (2)
- 3.2.4 Name the girl in the bath and write a character description for her. (4)
- 3.2.5 Describe and explain the facial expression and body language of the girl in the bath. (4)
- 3.2.6 How does this character help to develop the theme of education in the play text? (4)
- 3.2.7 From your study of *Sophiatown*, explain why the play text is relevant in a modern South African society. (6)

[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study the sources below and answer the questions that follow.

SOURCE A

TJOKKIE:	Met ou Giel in die huis en met daardie dun slaapkamermuur. Ma praat hard in Ma se slaap. Dink Ma ons het nie van kleins af geluister nie?	
MA:	Tjokkie, my kind!	
TJOKKIE:	Ma moet nie nou na Tiemie kyk nie. Waar kom sy self vandaan ennieway? Waar kom ou Giel vandaan? Waar ... Jar! Vir 'n pensioen.	5
MA:	Ma wou julle net met sekerheid grootkry. Julle moes klere hê ... Agge nee, my kind ...	
TJOKKIE:	Ek word liever by die skool gespot oor my klere as oor my ma. Tiemie ... vra vir Tiemie. Sy keer al van sy twaalf is omdat almal dink sy's maklik ... soos Ma, soos Ma verdomp, soos my ma verdomp.	10
MA:	Toe-nou, Tjokkie.	
TJOKKIE:	Jý moet met daardie klot trou! Jy sal Vrydagaande moet dronknes hou en so nou en dan gedōner raak ook. En jy was altyd stuck-up, jy wou beter doen as hierdie plek. Toe dog ek, orraait, die girl is reg, met haar gesig sal sy hier uitkom. Nou sit jy met die grootste tang in die Suburbs se kleintjie – nog een van die arme bloedjies wat in hierdie plek moet vergaan. (<i>Pouse.</i>)	15

- 4.1 A group of you has decided to stage *Siener in die Suburbs* at your school's annual Dramatic Arts festival. You are the director for the production.

Consider both Source A and the play text when you answer the questions below.

- 4.1.1 Explain to the actor playing Tjokkie what his attitude and feelings will be towards the following characters in the play text:
- Giel
 - Ma
 - Tiemie
- (6)
- 4.1.2 Explain to the actor playing Tjokkie how the concept (idea) of the 'Siener' in the title leads the play text to its tragic conclusion.
- (6)
- 4.1.3 Explain how the characters' use of language reflects their socio-economic circumstances.
- (6)
- 4.1.4 Advise the actor playing Tjokkie how to perform his lines in Source A, both physically and vocally.
- (6)



SOURCE B

The original cast of *Siener in die Suburbs* – 1971

- 4.2 Discuss how you would use lighting and sound effects to highlight the characters and their environment. Remember this is a realistic play text. (6)

SOURCE C

'No one will watch the play! It is outdated! And besides, how much money is this going to cost? We simply do not have the time and the space available!'

– The school principal

- 4.3 Write a motivation to the school principal in response to his/her statement in Source C, in which you explain your reasons for choosing to stage a modern version of this play text. Refer to examples from the play text to support your answer. (10)
[40]

TOTAL SECTION B: 40



SECTION C: SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)

Answer ONE question in this section.

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

Study the sources below and answer the questions that follow.

SOURCE A

SIPHO:	What they did to me was wrong too. Why do you want to stop me?	
THANDO:	Because I love you. I don't want to lose you!	
MANDISA:	She's right. I love you too, Uncle Sipho. You are the only father I have now.	
	<i>Pause.</i>	5
SIPHO:	You see what you have done to me Themba. Even when you are dead, ashes in that vase, you are still making my life a misery. Why? Why Themba?	
MANDISA:	Because he loved you!	
THANDO:	It's true Daddy, people always hurt the ones they love the most. Especially family.	10
SIPHO:	Is that true Mandisa? Did he ever say that? Did he ever say he loved me?	
MANDISA:	Yes. You can phone my mother right now. During his last days that's all he talked about. You, Uncle Sipho.	15
SIPHO:	I've waited so long to hear that.	
THANDO:	So you don't blame him for Luvuyo's death?	
SIPHO:	In my heart I've always known it wasn't his fault. Blaming him just gave me a reason to be angry with him and it felt good. It was the only way I could deal with Luvuyo's death.	20
THANDO:	So you forgive him?	
SIPHO:	I forgave Themba long ago. All I wanted was for your father to come home, stand in front of me and say 'I am sorry, my brother'.	
THANDO:	For everything.	
SIPHO:	Yes. For everything.	25



5.1 Realism is truth reflected on stage.

- 5.1.1 Describe how you could costume (dress) each character realistically for the scene in Source A. (6)
- 5.1.2 Choose ONE character from the play text. Explain how an actor could apply THREE of Stanislavski's techniques to build and perform a character. (6)
- 5.1.3 Discuss how the actor you have selected in QUESTION 5.1.2 could deliver his/her lines vocally and physically to convey his/her thoughts and emotions truthfully in Source A. (6)
- Refer to specific lines (words) to support your answer. (6)

SOURCE B

5.2 'This play has been called Theatre for Reconciliation and is an example of forgiveness in a family within the life of the broader society.' – John Kani

- 5.2.1 What do you understand by the term *Theatre for Reconciliation*? (2)
- 5.2.2 Identify TWO issues in the play text that caused Sipho conflict and distress. (2)
- 5.2.3 Explain which events influenced the journey towards forgiveness and reconciliation in the Makhaya family. (4)
- 5.2.4 What impact and relevance could the message of reconciliation have on you as an audience member watching the play? (4)
- 5.2.5 Discuss how the characters Mandisa and Sipho reflect the theme of truth and reconciliation. Refer to the play text in your answer. (10)
- [40]**

QUESTION 6: GROUNDSWELL BY IAN BRUCE

Study the sources below and answer the questions that follow.

SOURCE A

	<i>We hear only the sea sounds; the bell is prominent. As the lights come up we find Thami seated at the table writing a letter. His threadbare shirt is ironed and his worn out shoes are polished. He smiles warmly as he writes and occasionally takes sips of tea from a large mug. On the table is a spray-can of polish and a polishing rag. Also near at hand are a broom and a pan.</i>	5
THAMI:	<i>(In Xhosa, reading, and editing what he has written.)</i> I went today to the river to look at the concession ... <i>(Adds.)</i> and to see how my sweepers were getting on. <i>(Reads.)</i> Nothing very much so far ... <i>(Adds.)</i> But of course it's early times still. <i>(Reads.)</i> On the other hand though, everybody is dancing as they go, because they are so sure that there is such great wealth of jewel-quality diamonds in the cracks and gullies of the bedrock–	10
	<i>He breaks off, aware of someone approaching. We hear Johan at the patio door ordering a dog to settle down and stay outside.</i>	15
JOHAN:	<i>(Off.)</i> Sit boy, sit! Stay there! That's a good boy, stay, <i>(etc.)</i> <i>Thami abandons the letter, quickly grabs the cloth and spray-can and polishes the table. Johan enters, damp and windblown, wearing an oilskin top, tracksuit pants with shorts over them and old tackies.</i> Molo! Kunjani, mhlobo wam?	20
THAMI:	<i>(Wary.)</i> I'm fine. What are you doing here?	
JOHAN:	I work here too, remember.	
THAMI:	But I told you, I'm expecting a guest.	

- 6.1 Identify TWO sound effects the audience hears at the beginning of the play. (2)
- 6.2 Describe how these sound effects add to the mood of the play. (2)
- 6.3 If you were directing the play text, name ONE other sound effect you could choose. Motivate why you would choose it. (3)
- 6.4 Explain what the descriptions of the costumes in the stage directions reveal about the characters of Thami and Johan. (4)
- 6.5 What effect does the use of isiXhosa and English have on the audience's initial understanding of the characters and their relationship? (2)



SOURCE B

6.6 Consider Source A and Source B.

6.6.1 Identify to whom Thami is writing the letter. (1)

6.6.2 Analyse the contents of the letter in Source A and say whether it is an accurate reflection of his situation, or not. (4)

6.6.3 Describe how the actor playing Thami would perform lines 8–13 physically and vocally to reflect his inner conflict. (6)

6.7 Explain why Thami '*abandons the letter, quickly grabs the cloth and spray-can and polishes the table*' (lines 17–18). (2)

6.8 Discuss how the arrival of the 'guest' (line 23) changes and develops the direction of the plot of the play text towards its climax and conclusion. (4)

6.9 Motivate, in a paragraph, why *Groundswell* is an example of a realistic play text. (10)
[40]

QUESTION 7: *MISSING* BY REZA DE WET

Study the sources below and answer the questions that follow.

SOURCE A

Reza de Wet states in her notes on the play text: 'the sets and costume should convey a sense of the folkloric, of rough fairy tale.'

7.1 Discuss how the play text reflects a sense of 'rough fairy tale'.

Refer to the following in your discussion:

- | | | |
|-------|-----------|-----|
| 7.1.1 | Costume | (2) |
| 7.1.2 | Set | (3) |
| 7.1.3 | Sound | (3) |
| 7.1.4 | Character | (3) |

SOURCE B

7.2 Identify the characters in Source B marked **A**, **B** and **C**. (3)

7.3 In Source B the characters are listening to Constable's story.

7.3.1 Write a brief (short) summary of Constable's story. (3)

7.3.2 Analyse and describe the facial expression of EACH character in Source B. (3)

7.3.3 Reza de Wet states that when Constable relates his story, it is 'more of a reliving than a retelling of the past'.

Advise the actor playing Constable on how to show that he is reliving the past. Focus on the vocal and physical interpretation and performance. (8)

SOURCE C

'Internal conflict generally manifests as external conflict. Afrikaner Calvinism is largely the root cause of the conflict in the play. The characters in *Missing* represent, for the audience, clear characteristics of Afrikaner Calvinism.'

– Dr NF van Niekerk

7.4 Discuss the validity (truth) of Dr NF van Niekerk's statement in Source C. Refer to the characters in Source B. (12)

[40]

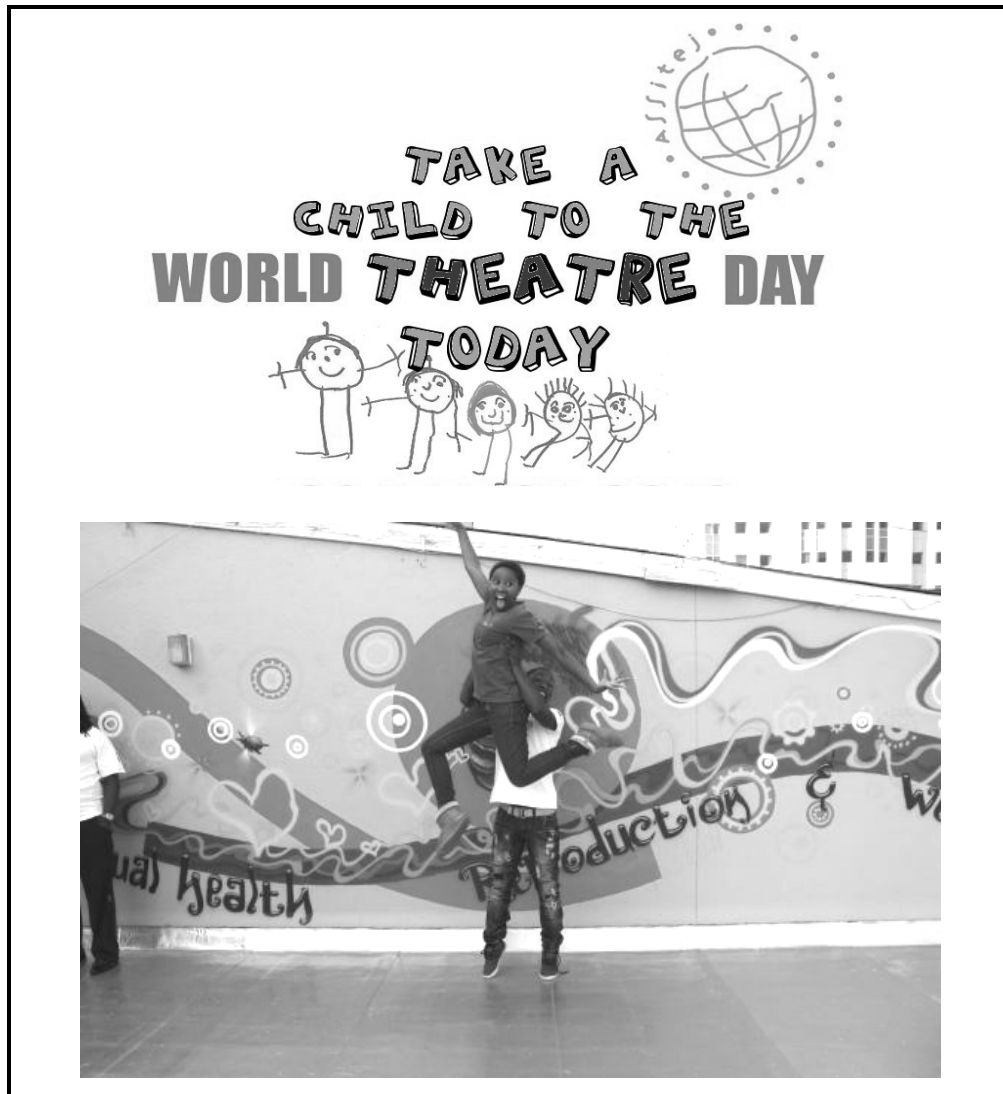
TOTAL SECTION C: 40

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

SECTION D is COMPULSORY.

QUESTION 8

Study the sources below and answer the questions that follow.

SOURCE A

SOURCE B

Theatre for Development can be a kind of participatory theatre that encourages improvisation and workshoping or can be fully scripted and staged. Audience members can play roles in the performance. Many Theatre for Development productions are a mix of the two.

You are a member of a local Theatre for Development company. You have to create a production for World Theatre Day.

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|-----|--|--------------------------------|
| 8.1 | Why, in your opinion, is it beneficial for children to visit the theatre? | (4) |
| 8.2 | Discuss why it is important to promote and support initiatives such as World Theatre Day. Refer to your own experiences of the value of Dramatic Arts in your answer. | (6) |
| 8.3 | What do you understand by the term <i>Theatre for Development</i> ? | (2) |
| 8.4 | For your Theatre for Development production would you prefer to use an existing script or to workshop the play? Motivate your answer. | (6) |
| 8.5 | Describe the workshop process and explain why it was a popular choice for South African Theatre practitioners to create productions during the apartheid era. | (8) |
| 8.6 | Advise children attending theatre for the first time, about appropriate theatre etiquette (behaviour). | (4) |
| 8.7 | <p>Write a proposal to the organisers of World Theatre Day. Discuss your production which is based on ONE social issue affecting your community. Identify the social issue and refer to the following in your answer:</p> <ul style="list-style-type: none"> • Brief description of the storyline • Choice of venue • Staging | <p>(10)</p> <p>[40]</p> |

TOTAL SECTION D:	40
GRAND TOTAL:	150

