



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 14 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: 20TH CENTURY THEATRE MOVEMENTS**

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

3. **SECTION B: SOUTH AFRICAN THEATRE (1960–1994)**

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

QUESTION 2: *Woza Albert!*

Percy Mtwa, Mbonengi Ngema and
Barney Simon

QUESTION 3: *Sophiatown*

Junction Avenue Theatre Company

QUESTION 4: *Siener in die Surburbs*

PG du Plessis

4. **SECTION C: SOUTH AFRICAN THEATRE (POST 1994)**

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: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS**

This section consists of FOUR questions. QUESTION 7 is COMPULSORY.

QUESTION 7: Theatre History (COMPULSORY)

Answer ONLY ONE of the following questions:

QUESTION 8: VOCAL AND PHYSICAL WORK

QUESTION 9: LIVE PERFORMANCE

QUESTION 10: 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 relevance to the 20th century theatre movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre).

Consider the following extract and answer the question that follows.

... Dramatic style results from the way in which a play is presented in the theatre. It is the way that a play is directed and acted, as well as the types of scenery, costumes, and lighting that are used, which helps to influence the style of the production.

[Source: dlibrary.acu.edu.au Form and Style in Drama]

Refer to the text that you have studied and discuss the validity of the above statement in relation to any THREE of the following aspects:

- Plot
- Structure
- Characters
- Language
- Themes

Your essay must be 2–3 pages long.

Indicate at the top of your essay which text you have studied. [30]

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 Study the following picture and answer the questions that follow.



[Mcedisi Shabangu and Peter Mashigo in the revival of the satire *Woza Albert!* Photo by James Glossop, Aug 7, 2012]

- 2.1.1 Which previous South African governance law is evident in the above picture? Explain your answer. (3)
- 2.1.2 Can *Woza Albert* be classified as 'satire'? Explain your answer. (5)
- 2.1.3 Which international actor-trainer had an influence in the overall performance style of *Woza Albert!*? (1)
- 2.1.4 Discuss the training method of the above-mentioned actor-trainer. (6)
- 2.1.5 How is this method evident in the performance of *Woza Albert!*? (5)

2.2 Read the following extract and answer the questions that follow.

...This sense of (re)discovery has had a similar impact on the cultural history of South Africa. It has meant rediscovering lost (or discovering new) facts, redefining principles of historiography, reinterpreting the old, and ultimately seeking to write a new history.

[Source: Temple Hauptfleisch. University of Stellenbosch. SA. *The shaping of South African Theatre: An overview of major trends*]

2.2.1 Is the above extract reflective of the objectives of 'Theatre of Resistance'? Use any theme from *Woza Albert!* to support your answer. (6)

2.2.2 Prove the following statement by referring to the play *Woza Albert!* *Woza Albert!* is a recording of the South African history. (6)

2.2.3 Is it necessary for South Africans to watch a production like *Woza Albert!* even today when we are under a new government?

Consider the events in the play and the government of the time. (8)
[40]

OR

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

3.1 Discuss any other TWO art forms that were found in Sophiatown and mention ONE artist for each. (4)

3.2 Give TWO reasons that led to the forced removals of the people of Sophiatown. (4)

3.3 Name any other example of forced removals that took place during time of the previous South African government. (2)

3.4 Explain the term '*township musical*'. (2)

3.5 Can Sophiatown be classified under the term '*township musical*'? Explain your answer by referring to the elements of a township musical and the events in the play. (8)

3.6 Study the following picture and answer the questions that follow.



[Source: youngviclondon.wordpress.com]

3.6.1 The above picture shows the devastation that crept into the suburb of Sophiatown. Discuss the South African law that made this happen and explain how it affected the people of Sophiatown. (5)

3.6.2 Describe the dress code of a typical Sophiatown gangster. Use the characters of Mingus and Charlie as your reference. (6)

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

(A single tight spot reveals RUTH sitting in a chair. FAHFEE stands behind her. She listens with intense concentration, desperately trying to learn.)

FAHFEE: *(in a monotone)* 1 is for King; 2, Monkey; 3, Seawater; 4, Dead Man; 5 is for Tiger; 6 is for Ox; 7 is for Skelm; 8 is for Pig; 9 is for Moon; 10, Eggs; 11, Car; 12, Granny; 13, Big Fish; 14, Dead Woman; 15, Slegte Vrou; 16, Pegeon; 17, Diamond Lady; 18, Small Change; 19, Small Girl; 20, Cat; 21, Elephant; 22, Ship; 23, Long Hair; 24, Big Mouth; 25, Big House; 26, Bees.

(Blackout)

3.7.1 What do you understand by the term '*monotone*'? (2)

3.7.2 Which acting style would you use, if you had to play a character in *Sophiatown*? Choose ONE character from the play as reference to your answer. (7)

[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

- 4.1 Explain the term 'problem drama' ('*probleem drama*'). (2)
- 4.2 Discuss TWO reasons why some of the Afrikaans plays were banned from public theatres during the previous government. (4)
- 4.3 Consider the picture below and answer the questions that follow.



[Source: *Siener in die Suburbs*, 2010, by PG du Plessis under the direction of GW Davids]

- 4.3.1 Name the characters that are shown in the above picture. (3)
- 4.3.2 Consider the picture and describe what happens in the play during that moment. (4)
- 4.3.3 Can *Siener in die Suburbs* be viewed as one of the Afrikaans *protest theatre* plays? Support your answer with motivations and/or examples. (5)
- 4.3.4 Consider the situation of the character of Tjokkie. What makes his ability to “see” an ironic element of the story? (6)
- 4.3.5 You are given the chance to cast someone to play the character of ‘Ma’. Explain what you will look for from an actress and support your answer by referring to the events in the play where Ma is involved. (3)
- 4.3.6 How does PG du Plessis address the theme of poverty in the play *Siener in die Suburbs*?

Consider the following in your answer:

- The characters
- The setting.

(8)
[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 Discuss the reasons why The Truth and Reconciliation Commission was put in place at this time in South African history. (6)
- 5.2 Do you think the Truth and Reconciliation Commission achieved its primary goals? Give an example to support your answer. (5)
- 5.3 What were the different reasons why many South Africans went in exile to become part of overseas liberation movements? (4)
- 5.4 Study the following picture and answer the questions that follow.



[Source: Warona Seane, John Kani, and Esmeralda Bihl in *Nothing But the Truth* (Photo © Paul Kolnik)]

- 5.4.1 Does the above setting fit under the term box-set? Explain your answer. (3)
- 5.4.2 Write a brief account of what is happening at this point in the story with reference to the above picture. (4)
- 5.4.3 What is the internal conflict suffered by Sipho? Provide examples from the play to support your answer. (8)
- 5.4.4 Discuss the theme 'loss of culture' in *Nothing but the Truth*. Consider the difference between the characters to support your answers. (10)

[40]**OR**

QUESTION 6: MISSING BY REZA DE WET

- 6.1 Discuss some of the issues that are faced by families according to the play 'Missing'. (6)
- 6.2 Which qualities do the play "missing" have that enable us to identify it as an Afrikaans identity theatre? Explain using the play as reference. (6)
- 6.3 Will it be suitable to present this play on a traverse stage set-up? Use the setting of the play as reference in your answer. (6)
- 6.4 Who are the intended target audiences for this kind of play? Give reasons for your answer. (4)
- 6.5 Study the following picture and answer the questions that follow.



[Source: Miéle Janse van Vuuren. www.linden.co.za]

- 6.5.1 Discuss the relationship between the character shown in the picture and Miem. Support your answer by using examples from the play. (6)
- 6.5.2 Which actor training method would you use if you had to play the role of the character shown in the picture? Explain by using events from the play as your reference. (6)
- 6.5.3 Explain the irony of the circus coming into town in the play. (6)
- [40]**

TOTAL SECTION C: 40

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

QUESTION 7 is COMPULSORY.

QUESTION 7: THEATRE HISTORY

7.1 Choose any ONE of the following theatre movements/styles and write three things that you know about it.

- Surrealism OR
- Dadaism OR
- Symbolism OR
- Feminism

Indicate the theatre movement/style you chose at the top of your response.

(3)

7.2 Study the following text and answer the question that follows.

A group of teenagers from a township performed the story of Oedipus the king in a township community hall. They had adapted the play to a performance filled with singing and dance in the form of jazz.

Consider the above text and identify the genre and style used by the teenagers in their performance.

(4)

7.3 How does politics affect society? Support your answer by referring to the themes of any theatre movement that you have studied.

(6)

7.4 Discuss ONE experimental theatre practitioner and the impact that they had on theatre as it is today.

(5)

7.5 Who can you associate the following quote with, in the history of theatre?

“If you want to create a masterpiece, you must always avoid beautiful lies.”

(2)

[20]

Answer only ONE question from the following.

QUESTION 8: Vocal and Physical Work OR QUESTION 9: Live Performance OR
QUESTION 10: Cultural Performance and Ritual.

QUESTION 8: VOCAL AND PHYSICAL WORK

8.1 Consider the following equation and answer the questions that follow.

WORDS = MEANING
VOICE = EMOTION

8.1.1 Do you view the above 'equation' as TRUE or FALSE?
Explain your answer. (4)

8.1.2 Describe the process of voice production in the shaping of the
sound "-ng". Consider the organs of speech in your answer. (6)

8.2 Consider the following extract from *Drama Works, Drama Workshops and Teachers Resource* and answer the questions that follow.

Physical Theatre (which has also been called Visual Theatre in an attempt to pin-point it further – a definition which appears not to have stuck) is a style of theatre where the actors' bodies are given more importance than is usual in, for example, Naturalistic Theatre.

8.2.1 Why is physical theatre referred to as Visual Theatre in the above
extract? (2)

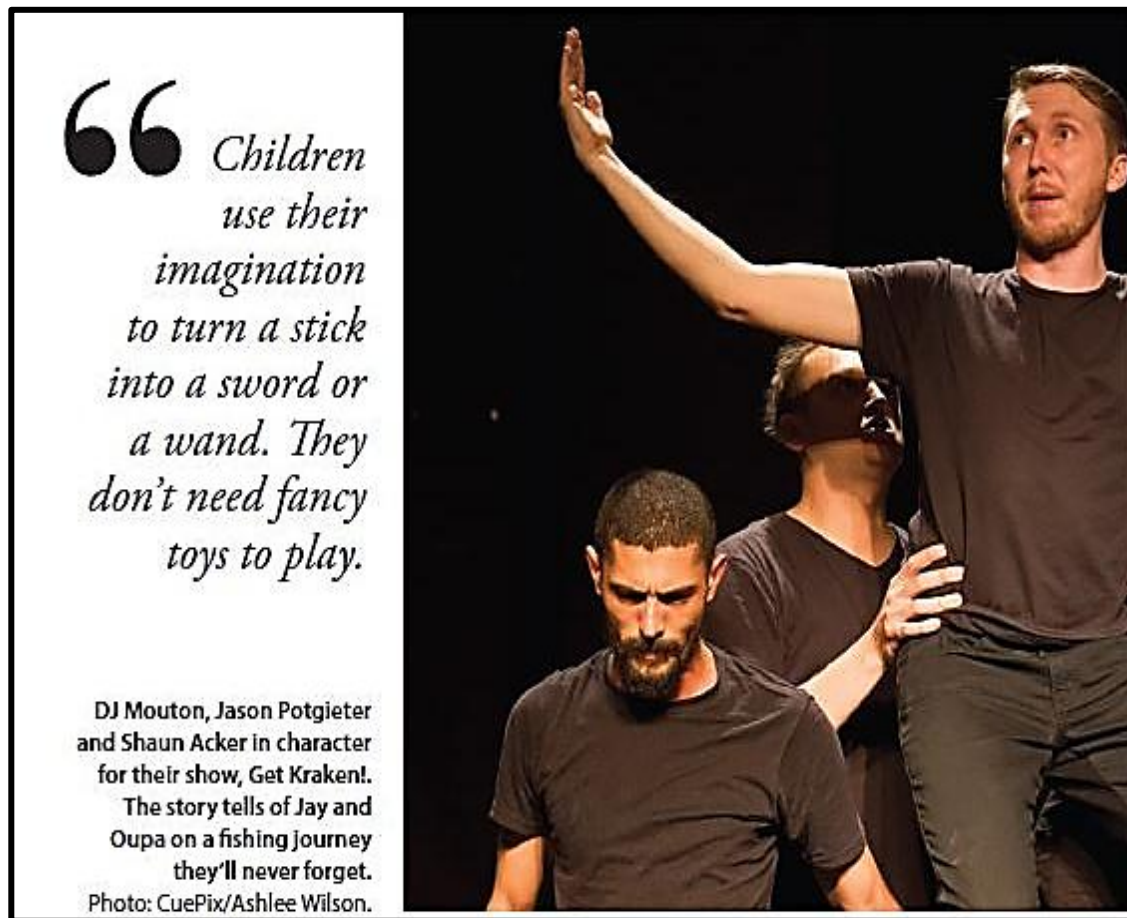
8.2.2 Consider your performance examination and answer the following
question.

What was the theme of your programme and how did you use
physical theatre to communicate this theme? (8)
[20]

OR

QUESTION 9: LIVE PERFORMANCE

Consider the following SOURCE to answer the questions that follow.



- 9.1 Write a brief paragraph about how you use your imagination to create the setting of your theme programme. (10)
- 9.2 Which actor training method did you apply in your practical exam? Support your answer by discussing the reasons why you chose this method. (10)
- [20]**

OR

QUESTION 10: CULTURAL PERFORMANCE AND RITUAL

Consider the following extract and answer the question that follows.

“[Culture] is the collective programming of the mind which distinguishes the members of one group or category of people from another.”

[Source: Hofstede 1994: 5]

- 10.1 What is your understanding of the term ‘*culture*’? Use examples to support your answer. (5)
- 10.2 How can we use drama to teach cultural tolerance and address cultural differences? Motivate your answer with specific examples from the rituals and performances that you have studied. (15)
- [20]**

TOTAL SECTION D: 40
GRAND TOTAL: 150