



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 12 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	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

- *Caucasian Chalk Circle* Bertolt Brecht
- *Kaukasiese Krytsirkel* Translation of Bertolt Brecht play text
- *Mother Courage* Bertolt Brecht
- *Moeder Moed* Translation of Bertolt Brecht play text
- *The Good Person of Szechwan* Bertolt Brecht
- *Kanna Hy Kô Hystoe* Adam Small

THEATRE OF THE ABSURD

- *Waiting For Godot* Samuel Beckett
- *Afspraak met Godot* Translation of Samuel Beckett play text
- *Bagasie* André P Brink
- *The Bald Prima Donna* Eugeni Ionesco
- *Die Kaalkop Prima Donna* Translation of Eugene Ionesco play text

POSTMODERN THEATRE

- *Skrapnel* Willem Anker
- *Top Girls* Carol Churchill
- *Popcorn* Ben Elton
- *Buried Child* 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, Mbongeni Ngema and Barney Simon
 QUESTION 3: *Sophiatown* Junction Avenue Theatre Company
 QUESTION 4: *Siener in die Suburbs* P.G. 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: The History of Theatre (COMPULSORY)

Answer ONLY ONE of the following questions:

QUESTION 8: VOCAL AND PHYSICAL WORK OR
QUESTION 9: LIVE PERFORMANCE OR
QUESTION 10: CULTURAL PERFORMANCES 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: TWENTIETH CENTURY THEATRE MOVEMENTS**QUESTION 1: 20TH CENTURY THEATRE MOVEMENTS**

Refer to the 20th century “ism” that you studied this year to answer this question.

Study the following quote and answer the question that follows.

Being able to act in various acting styles gives you a better chance to become a successful actor. But of course you have to know one acting style from another.

www.acting-classes-online-tips.com

Consider the theatrical techniques of the play that you have studied and evaluate how these techniques influence the performance of the main character(s).

Refer to the following in your essay:

- Research
- Text analysis
- Creating a character

Your essay should be approximately THREE pages in length.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE [1960–1994]

Answer ONLY ONE question from this section.

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

- 2.1 Identify TWO biblical references evident in the play *Woza Albert!*. (2)
- 2.2 Discuss the concept of archetypes/stereotype characters and give examples from the play. (6)
- 2.3 Does *Woza Albert!* fit under the term 'agitprop'?
Support your answer by referring to an issue addressed in the play. (5)
- 2.4 Comment on the use of costumes as a form of character transformations in the play *Woza Albert!* (5)
- 2.5 Explain the term 'satire' in terms of *Woza Albert!* Give an example from the play. (4)
- 2.6 How can an actor use vocal and physical skills to perform in a production like *Woza Albert!*? (8)
- 2.7 What evidence do we find in the play that justifies the application of Poor Theatre techniques?
Refer to Poor Theatre conventions and examples from the play to support your answer. (10)
- [40]**

OR

QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

3.1 Name THREE reasons why people make community theatre. (3)

3.2 Can *Sophiatown* be labelled as a community theatre production?

Provide TWO reasons for your answer. (4)

3.3 Read the following extract from the University of Johannesburg written by Natasha Erlank and Karie L Morgan, *Sophiatown.2015*, and answer the questions that follow.

Sophiatown was established as a freehold area in the early 20th century, as one of two spaces in Johannesburg where Africans could own land. During the 1940s and 1950s Sophiatown was both fractured by poverty and functioned as a site of political activism and cultural production.

3.3.1 Which political activities do you think were practised in the suburb of Sophiatown during the above suggested era? Discuss at least TWO events. (5)

3.3.2 Discuss the reasons why Sophiatown's lifestyle is labelled as multi-cultured. (6)

3.3.3 Explain how the political situation of that time played a role in the dismantling of this multi-cultural environment. (5)

3.3.4 Mention any TWO writers who lived during the era of *Sophiatown*. (2)

3.4 Consider the following extract and answer the questions that follow:

Tsotsis take their name from the U.S. Zoot-suitor of a generation ago, and they act the part. They are street-corner dandies, lounging in the doorways of vacant stores, idling in the train stations and bus terminals, giving passers-by the hard eye.

[*House of Bondage*, Cole (1968:123)]

How do the activities done by the characters of Mingus and Charlie verify the above quote? (6)

3.5 Consider the society of *Sophiatown* and the cultural vibrancy thereof and answer the following question.

Write brief notes suggesting how *Sophiatown* may be seen as the South Africa that we all wish for, especially culturally. (10)

[40]

OR

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

- 4.1 What are the socio-political conditions that are contained in the text of *Siener in die Suburbs*? Name at least TWO. (5)
- 4.2 Comment on the use of stock characters in the play *Siener in die Suburbs*. Use examples from the play. (5)
- 4.3 Think about the objectives of the protagonist in *Siener in die Suburbs* and discuss the following:
- How does the character of Jakes appear to be the antagonist in the play *Siener in die Suburbs*? Consider his role in the plot of the play. (10)
- 4.4 How would you dress the character of Tiemie to reflect her role and socio-economic status in the play? (5)
- 4.5 How would you use setting to effectively stage a scene from *Siener in die Suburbs* at your school? (10)
- 4.6 Is it still necessary for the current South African audiences to see a production of *Siener in die Suburbs*? Give reasons for your answer. (5)
- [40]**

TOTAL SECTION B: 40

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* BY JOHN KANI

- 5.1 Consider the following excerpt from *Portal Studios* and answer the question that follows:

“Trigger events are things that happen that force dramatic movement. Trigger events trigger characters, institutions, societies and communities to be in action and respond. At the start of a story they are often referred to as inciting incidents, but trigger events can happen all through multi-stranded plot and the effect of the Trigger event may impact upon multiple plot lines or even multiple platforms”.

- What is the triggering event in *Nothing but the Truth*? Use the play as reference to support your answer. (4)
- 5.2 Discuss the cultural conflict found in the play *Nothing but the Truth*.
Use ONE character from the play as an example. (6)
- 5.3 Can *Nothing but the Truth* be set on a traverse stage?
Give at least THREE reasons for your answer. (6)
- 5.4 Identify reasons from the plot of *Nothing but the Truth* that make it suitable under the term ‘narrative’. (6)
- 5.5 Is melodrama an appropriate performance style for a play like *Nothing but the Truth*?
Support your answer by using the play as a reference. (8)
- 5.6 Discuss the theme of reconciliation as evident in the play *Nothing but the Truth*. (10)

[40]

OR

QUESTION 6: MISSING BY REZA DE WET

- 6.1 What does it mean if a character is said to be 'multi-dimensional'?
- Give an example from the play *Missing*. (4)
- 6.2 Determine the reasons why some playwrights tend to use nameless characters in their plays. Refer to the character of Constable in your answer. (6)
- 6.3 Mention the sound effects and what they suggest about the world outside the house of Miem in the play *Missing*. (5)
- 6.4 The playwright uses deliberate repetition of character actions in the play. Meisie repeatedly goes to the window to peep and Miem always objects to that.
- Consider this and write a brief paragraph in which you discuss how an actor can demonstrate the relationship between Miem and Meisie by using actions. (5)
- 6.5 Consider the following extract and answer the question that follows:
- Another Jungian idea is that the suppression of deep-seated forces and passions within the human psyche has a destructive effect on the individual.
- Validate the above quote with reference to the character of Meisie. Use the play as a source to support your answer. (10)
- 6.6 Discuss the different levels at which the theme of blindness has been addressed in the play *Missing*. (10)
- [40]**

TOTAL SECTION C: 40

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

This section consists of FOUR questions.

QUESTION 7 is COMPULSORY.

QUESTION 7: THEATRE HISTORY (COMPULSORY)

7.1 Refer to the image below (SOURCE A) and answer the questions that follow:



- 7.1.1 What type of stage is displayed in SOURCE A? (2)
- 7.1.2 List TWO types of skills a performer would need to perform on this type of stage. (2)
- 7.1.3 Identify the strongest focal point in SOURCE A. Provide a motivation for your answer. (2)
- 7.2 Explain the term *Existentialism*. (2)
- 7.3 Who was the founder of *Theatre of Cruelty*? (2)
- 7.4 What was the main aim of *Theatre of Cruelty*? (2)
- 7.5 It is said that the world is currently in a postmodern state.
What does the term *Postmodernism* mean? (2)
- 7.6 Explain some reasons that served as impulse for the origin of the 20th century *isms* and provide some examples of theories and or events to motivate your response. You may select examples from the *isms* that relate to the plays that you have studied. (6)

[20]

Answer **ONLY ONE** of the following questions.

QUESTION 8: VOICE AND PHYSICAL WORK

8.1 Warm-ups, both vocal and physical, are vital components of Dramatic Arts.

Design a vocal warm-up, incorporating the use of consonants, intonation and articulation. (9)

8.2 When preparing for a character role, physically 'getting into character' can be challenging.

Discuss the process that you would follow when preparing for one of the characters from a South African play that you have studied in Dramatic Arts. State the name of the play and, importantly, the name of the character to which you will be referring. (8)

8.3 Referring to physical and vocal characterisation, a performer must be able to internalise a character.

What does it mean to internalise a character? (3)
[20]

OR

QUESTION 9: LIVE PERFORMANCE

9.1 You have been working towards your theme programme as your final practical assessment.

Write notes on your theme, the message you want to leave the audience with, and why it is relevant to explore this theme today. (6)

9.2 Study the following elements you need to consider when putting together a theme programme:

- Choosing your theme
- Having a catchy title
- Constructing the programme
- Creating links
- Blocking the programme
- Exploring your space
- Exploring your energies

In a short essay, discuss how you put your programme together. Refer to at least **THREE** elements stated above and explain how you worked through that specific element. (8)

9.3 When preparing for a **monologue**, there are also a number of elements you need to consider, such as:

- Relationships
- Conflict
- The moment before
- Humour
- Communication
- Discoveries

Choose TWO elements that you used in preparation for your individual spoken piece. Write a paragraph explaining each element, as well as how you used this element to prepare for your individual spoken piece.

(6)
[20]

OR

QUESTION 10: CULTURAL PERFORMANCE AND RITUAL

The following is a list of some of the elements of drama:

- Focus
- Rhythm
- Contrast
- Mood
- Space
- Sound
- Symbol
- Conflict
- Climax

Theatre or drama has been seen as originating from ritual in many studies. Many critics believe that there's a vivid similarity in the manner theatre or drama structures its narratives and even the 'theatre experience' itself.

Choose FOUR elements from the list provided above and write a paragraph for each in which you explain the reasons why a ritual may be seen as closely related to a theatre or drama performance.

[20]
TOTAL SECTION D: 40

GRAND TOTAL: 150

