



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 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)
SECTION B:	South African Theatre: 1960–1994	(40)
SECTION C:	South African Theatre: Post-1994 – Contemporary	(40)
SECTION D:	The History of Theatre, Practical Concepts, Content and Skills	(40)

2. **SECTION A**

QUESTION 1 is COMPULSORY.

Refer to the play text you 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 Primadonna</i> | Eugene Ionesco |
| • <i>Die Kaalkop Primadonna</i> | Translation of Eugene Ionesco play text |

OR

POSTMODERN 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. Answer only ONE question in this section.

- | | |
|--|--|
| QUESTION 2: <i>Woza Albert!</i> | Percy Mtwa, Mbongeni Ngema and Barney Simon, OR |
| QUESTION 3: <i>Sophiatown</i> | Junction Avenue Theatre Company, OR |
| QUESTION 4: <i>Siener in die Suburbs</i> | PG du Plessis |

4. **SECTION C**

This section consists of THREE questions. Answer only ONE question in this section.

- | | |
|--|----------------------|
| QUESTION 5: <i>Nothing but the Truth</i> | John Kani, OR |
| QUESTION 6: <i>Groundswell</i> | Ian Bruce, OR |
| QUESTION 7: <i>Missing</i> | Reza de Wet |

5. **SECTION D**

This section consists of ONE question. QUESTION 8 is COMPULSORY.

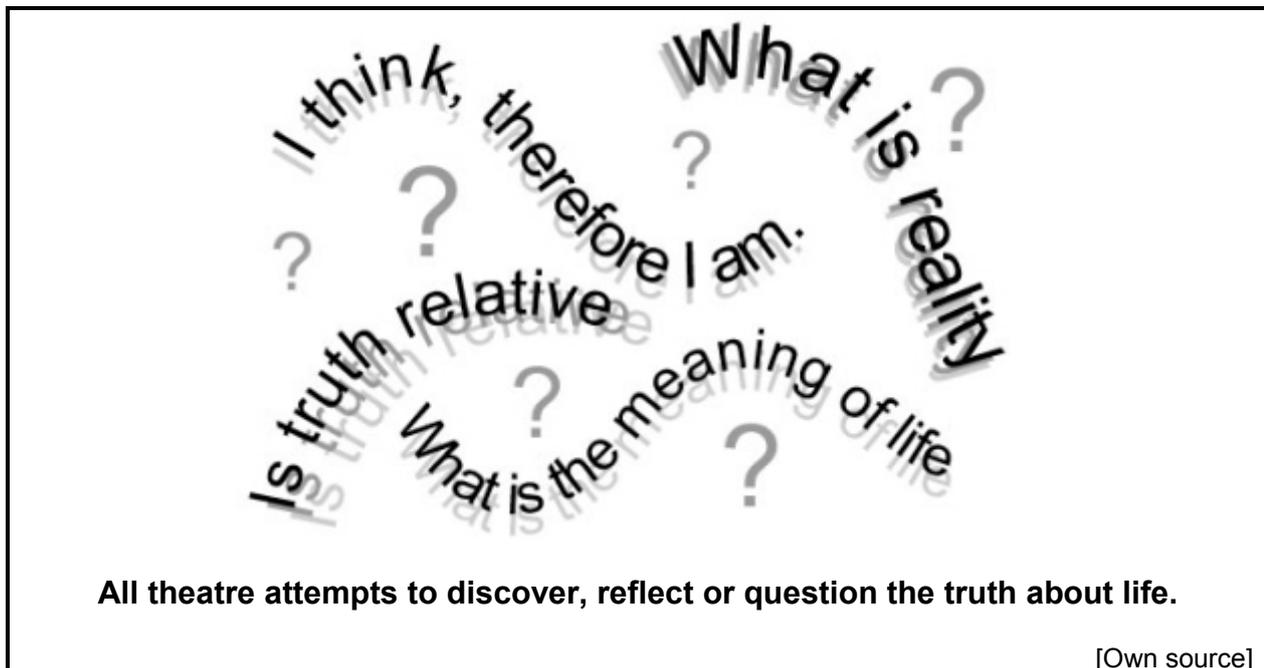
SECTION A: 20th CENTURY THEATRE MOVEMENTS

This question is COMPULSORY.

QUESTION 1

Refer to the play text you have studied and its relevant 20th Century Theatre Movement (Theatre of the Absurd **OR** Epic Theatre **OR** Postmodern Theatre).

Study SOURCE A below and answer the questions that follow.

SOURCE A

Discuss and evaluate, in an essay, how the play text you studied this year 'attempts to discover, reflect or question the truth about life'.

Refer to examples from the play text by selecting any **FOUR** of the following:

- Sociopolitical context
- Themes
- Characters
- Language and dialogue
- Space and set
- Plot and structure
- Theatrical devices

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

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

Answer ONE question from this section.

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

Study SOURCE A below and answer the questions that follow.

SOURCE A

A scene from a production of *Woza Albert!*

You have been chosen to direct a production of *Woza Albert!* at your school. Use SOURCE A above to guide the planning and preparation of your play.

- 2.1 State FOUR physical skills you require from the actors that you cast in the play. (4)
- 2.2 The play requires only two actors to play many roles. Suggest to the actors what vocal demands this would make on them. (4)
- 2.3 Describe an improvisation exercise you would use during rehearsals to help the actors with characterisation demands. (4)
- 2.4 Prepare director's notes to support your choice of the following THREE theatre elements: (6)
- Venue
 - Costumes
 - Set

- 2.5 Explain to the cast how you would apply Poor Theatre techniques to your production. Include information on:
- Set
 - Staging
 - Acting
 - Actor-audience relationship
- (8)
- 2.6 State FOUR ways in which the production team could advertise the play for a school audience.
- (4)
- 2.7 Discuss, in your programme notes, how the staging of *Woza Albert!* might have value and relevance for a South African audience in 2015 in terms of issues such as policing, poverty and working conditions.
- (10)
[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study the sources below and answer the questions that follow.

SOURCE A

MAMARITI:	Ruthiwe, what is a Jewish? The only Jewish I know is the man in the chemist shop and one day he said to me, 'Meshugenah-kop chazer'. What is this 'Meshugenah-kop chazer'?	
RUTH:	Mama, you don't want to know that.	
MAMARITI:	Certainly I do.	5
RUTH:	It means, 'Madman pig'.	
MAMARITI:	Is that nice? When will these white people learn?	
LULU:	So what is a Jewish?	
RUTH:	Well, it's really hard to say. It's not a religion, because you can be an unbeliever and still be Jewish. And it's not a nationality, because you can be South African and be Jewish. It's not even a language, because the only Hebrew I know is this Baruch Atah. Perhaps it's like a tribe. A lost tribe. It's very confusing.	10
JAKES:	God is One, and God is Three, and the ancestors are many, and I speak Zulu and Xhosa and Tswana and English and Afrikaans and Tsotitaal, and if I'm lucky Ruth will teach me Hebrew, and the Boere and the UP and the Congress fight it out, and this Softown is filled with Coloured and Indian and Chinese and Zulus ... but this Jewish remains a mystery. And Softown is a brand-new generation and we are blessed with a perfect confusion.	15 20

You have been chosen to direct a production of *Sophiatown* at your school. Use the sources to guide the planning and preparation of your play.

- 3.1 Describe THREE characteristics of Mamariti that you would share with the actress playing this role in SOURCE A above. Refer to the play as a whole. (6)
- 3.2 Advise the actress playing Ruth on how to achieve the most effective vocal and physical performance of her lines in SOURCE A above so that she will be believable and interesting to watch. (6)
- 3.3 State why it is necessary for Jakes to be multilingual within the context of *Sophiatown*. (2)
- 3.4 Explain to the actors how the scene in SOURCE A above reflects the life in *Sophiatown*, the place, and *Sophiatown*, the play. (6)

SOURCE B

A cover of *Drum* magazine

- 3.5 You have decided to use the magazine cover in SOURCE B above as a poster to advertise a performance of your play.

Identify the information you would add or remove from this magazine cover to create an effective poster. (4)

- 3.6 The cover of the *Drum* magazine in SOURCE B above reflects the fashion and lifestyle in Sophiatown in the 1950s.

Use this visual image as inspiration to describe the costumes you would choose for the characters of Mingus and Princess. (6)

- 3.7 Explain to the audience in your programme notes what the residents of Sophiatown experienced when the apartheid government started their forced resettlement. How is this reflected in the play text? (10)

[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study the sources below and answer the questions that follow.

SOURCE A

A scene from a production of *Siener in die Suburbs*

You have been chosen to direct a production of *Siener in die Suburbs* at your school. Use SOURCE A to answer the following questions.

- 4.1 Identify characters **A** and **B**. (2)
- 4.2 Discuss the relationship between character **A** and character **B**. (4)
- 4.3 Explain why the production depicted in SOURCE A above may be considered realistic. (6)
- 4.4 Describe THREE sound effects that you will use to enhance the dramatic tension in your production of *Siener in die Suburbs*. (6)

SOURCE B

TIEMIE:	Dis nie van Ma wat ek wou weg nie ... dis van die plek af. Ma, ek kan nie met Jakes trou nie. Ek wil nie hier bly nie. Ek wil nie hierdie lewe hê nie, ook nie die mans nie, Ma. Ek wil nie 'n man hê wat getrek huis toe kom nie ... ás hy huis toe kom ... met dwarsklappe en kleintjies nie ... Ek wil nie oudgebaar wees op dertig nie. Weet Ma, hulle weet nie van ons nie ... by die werk, hulle dink ons bestaan nie ... hulle lag as hulle van ons hoor, of as hulle hoor waar ek bly, weet hulle nie waar om te kyk nie. Ons maak hulle verleë oor ons – oor ons. Hulle weet nie van ons nie. Hulle weet nie hoe ons leef en dat ons voel nie. Hulle wéét nie. Ek wil van geweet wees, Ma, ek wil nie vrek soos 'n hond nie, ek wil van geweet wees ... Ek wou so graag van geweet wees.	5 10
TJOKKIE:	Jou kans weggefoeter – as jy van die begin af 'n kat se kans gehad het.	
MA:	Tjokkie!	
TJOKKIE:	Orraait, jar, ek is net jammer vir haar. Sy wou uit dié nes uit. Sy was mooi. In die A-klas. Jar!	15
MA:	Tjokkie, loop nou, Ma wil met Tiemie praat.	
	<i>(Tjokkie onder die motor in.)</i>	

4.5 Explain what Tjokkie means when he refers to the following:

4.5.1 'Jou kans weggefoeter' (line 12) (2)

4.5.2 'In die A-klas' (line 15) (2)

4.6 Advise the actor playing Tiemie in SOURCE B above on how to achieve the most effective vocal and physical performance of her lines so that her change of mood is clearly expressed. (6)

4.7 Suggest what the dramatic significance of Tiemie repeating the line 'ek wil van geweet wees' might be. (2)

4.8 The playwright has compassion for the characters and insight into a society that is built on false hope and the moral decay of the family unit.

[Own source]

Discuss how the theme of moral decay is made evident through the characters and their actions in the play.

(10)
[40]

TOTAL SECTION B: 40

SECTION C: SOUTH AFRICAN THEATRE: POST 1994 – CONTEMPORARY

Answer only ONE question in this section.

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

John Kani asked you to direct a production of *Nothing but the Truth*.

- 5.1 Write a theatre programme that contains specific facts about the play in which you include the following information:
- 5.1.1 The setting (time and place) of the play (2)
 - 5.1.2 A brief synopsis (summary) of the play (not more than TEN lines) (4)
 - 5.1.3 A director's note on the significance of the play's title (4)
- 5.2 Select ONE other suitable piece of information to include in your programme. (2)

Study the sources below and answer the questions that follow.

SOURCE A

SIPHO: The truth, the whole truth and nothing but the truth, so help me God.
That's what you've asked for.

- 5.3 Why, in your opinion, would John Kani request that you include this photograph of the play in the programme? (4)
- 5.4 Consider Sipho's words in SOURCE A above.
Advise the actor playing Sipho on how to achieve the most effective performance of these lines. (6)
- 5.5 Analyse how SOURCE A above reflects the realistic genre of the play. (6)

SOURCE B

THE TRUTH	
The truth is never easy, it is never simple, it can't always be justified.	1
The truth is painful, and doesn't give all the answers.	5
The truth doesn't always eliminate the guilt, it can't erase the past or bring a loved one back.	
The truth doesn't make all that is wrong, right, but it presents the opportunity to ...	10
The truth is a chance to make a reality known, put one's heart to rest, for one alone.	
To no longer possess a dark secret that will forever gnaw at your soul, is a chance to set you free.	15
'The truth will set you free.'	
	– Anonymous

- 5.6 John Kani chose the poem in SOURCE B above to be included in the programme.

Discuss the themes of truth, reconciliation and forgiveness in the play *Nothing but the Truth*, and state whether you support John Kani's choice of including the poem in the programme notes.

(12)
[40]

QUESTION 6: GROUNDSWELL BY IAN BRUCE

Study the sources below and answer the questions that follow.

SOURCE A

A scene from a production of *Groundswell*

You have been chosen to direct a school production of *Groundswell*.

- 6.1 Advise the actor performing the role of Johan in SOURCE A above on how to portray the anger and aggression required, both vocally and physically. (6)

SOURCE B

GROUNDSWELL – World premiere directed by Heinrich Reisenhofer

On the barren, diamond-diving West Coast of South Africa, Johan and Thami, an ex-cop and a gardener from starkly contrasting backgrounds, maintain a beachfront guest lodge during the off-season while looking for a way out. When Smith, a retired businessman, shows up one foggy night, the two men think they've found an ideal investor for their scheme to buy into a government-run diamond concession. Soon, these ruthless men find themselves in a power struggle fuelled by greed, desperation and entitlement. *Groundswell* is a psychological thriller about hunger and hope and the glittering promises of a transforming society. [New York Times]

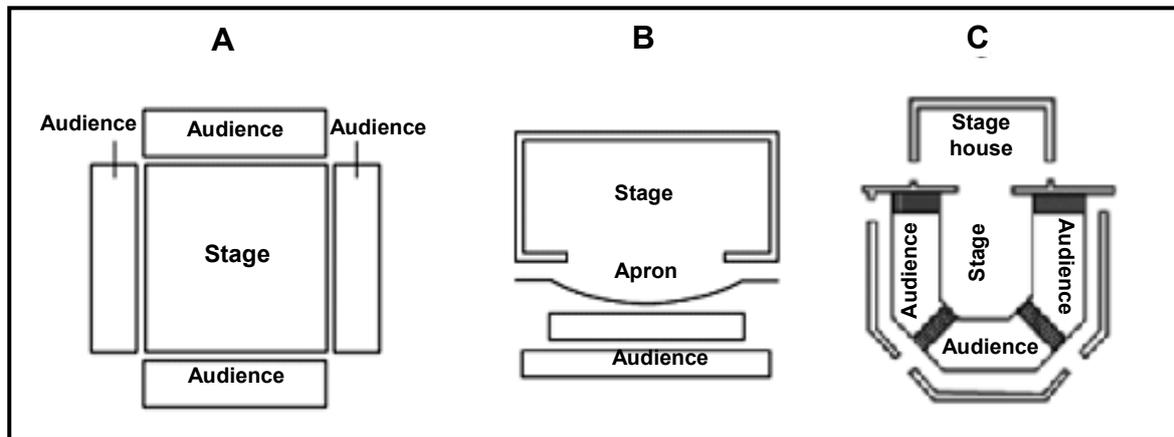
- 6.2 Using your knowledge of the play and line 2 of the extract describe the 'starkly contrasting backgrounds' of Johan and Thami. (4)
- 6.3 Analyse the differences in the characters of Johan and Thami by paying close attention to their goals, ambitions and hopes for the future. How might this contribute to the dramatic tension in the play? (6)
- 6.4 Explain why the characters and action make this play a 'psychological thriller'. (A psychological thriller is a story with elements of mystery, drama, action, horror and characters with unstable emotional states.) (8)

- 6.5 Give TWO reasons why this play would appeal to an international audience. (4)
- 6.6 Discuss the statement that *Groundswell* is a play 'about hunger and hope and the glittering promises of a transforming society'.
- Refer to TWO themes in the play to support your answer. (12)
- [40]**

QUESTION 7: MISSING BY REZA DE WET

You have been chosen to direct a production of *Missing* for the annual Arts and Culture Festival in your town.

Study the sources below and answer the questions that follow.

SOURCE A

[Source: Oscar E Brockett]

- 7.1 Name the genre of the play. (1)
- 7.2 Identify the THREE types of stages labelled **A**, **B** and **C** in SOURCE A above. (3)
- 7.3 Motivate the stage type you would choose for the theatrical demands of the play. (6)

SOURCE B

MEISIE: I ... planted rose trees outside my window. (*Silence.*) And that's why no one comes to visit. The smell is so terrible. Who would want to drink tea? The flies have got dung all over them. They walk over the cakes and fall in the milk. (*Short silence. She smiles.*) Last year, Danie Venter came to visit. One Sunday. The wind was blowing the right way, you see. It blew away all the flies and the whole house smelled of roses. 5

CONSTABLE: (*Interested.*) Yes? And then?

MEISIE: (*Sadly.*) Then the wind changed. (*Silence. MEISIE works on her sack.*)

CONSTABLE: But don't you go out? The town's not very far away?

MEISIE: My mother needs me here. She's only got me. 10

CONSTABLE: And is there really so much to do here?

MEISIE: Yes. I never get all the work done. There's always dust all over everything. The walls are thin and full of cracks, so everything outside comes inside. I dust and sweep, dust and sweep, but it doesn't help. And every day I have to wash and iron, because our clothes smell of dung. And the windows have to be cleaned every day ... Because the flies leave dung-tracks on the glass ... Food, slops-bucket! Sacks! My hands were soft once. Now I've got calluses on my fingertips. 15

- 7.4 Describe and motivate the costume you want Meisie to wear in this scene. Explain why this costume would change at the end of the play. (6)
- 7.5 Advise the actor playing Meisie on how to achieve the most effective vocal and physical performance of her lines in SOURCE B above (lines 12–18). (6)
- 7.6 As the director, describe the character of Constable to the actor to assist him in playing this role effectively. (6)
- 7.7

<i>Missing</i> may be described as a complete play. It takes the audience on a journey of realism, fantasy, ritualistic elements and, eventually, magic. [Own source]
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- Discuss the validity (truth) of the above statement and refer to specific examples in the play. (12)
[40]

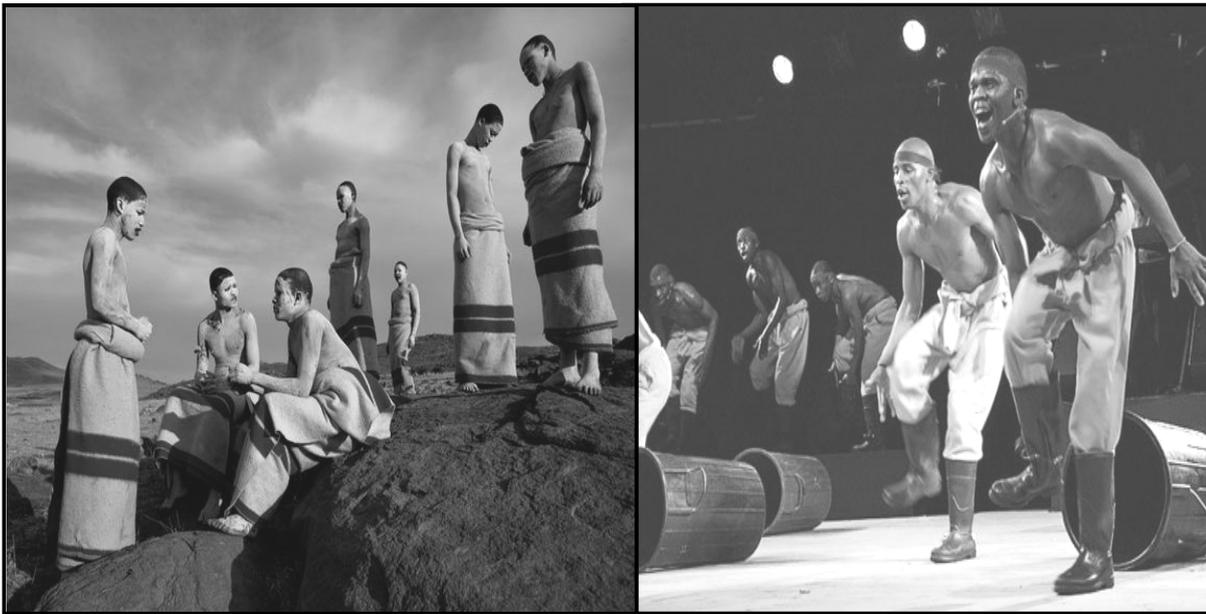
TOTAL SECTION C: 40

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

This question is **COMPULSORY**.

QUESTION 8

Study **SOURCE A** below and answer the questions that follow.

SOURCE A

Ritual performance

Cultural dance performance

Your Dramatic Arts class has been asked to workshop a performance for the Heritage Day celebrations at your school. The theme of your performance is 'My Identity'.

- 8.1 Describe to your friends **TWO** similarities between a ritual ceremony or performance you know about and a dramatic performance. (4)
- 8.2 Explain the term *Workshop Theatre*. (2)
- 8.3 List the steps your group would follow when workshopping your performance on the theme 'My Identity'. (6)
- 8.4 Identify and explain the challenges your group might face when producing and staging the performance at your school. (6)
- 8.5 State the benefits/advantages of workshopping a production. (4)

- 8.6 After your group's performance at the Heritage Day celebrations, you received the following comments from your Dramatic Arts teacher.

Write a definition for EACH of the terms in bold print. Write only the answer next to the question number (8.6.1–8.6.8) in the ANSWER BOOK.

An excellent, vibrant production. The (8.6.1) **ensemble** work was of the highest quality. The way you managed to use (8.6.2) **Theatre for Identity** was truly inspirational. I loved the way you broke the (8.6.3) **fourth wall** to create an intimate actor-audience relationship. There were glimpses of (8.6.4) **Postmodernism** as well as (8.6.5) **Existentialism**, which really captured the essence of what it means to be a modern teenager dealing with our cultural heritage. (8.6.6) **Multifunctional props** were used to great effect. My only advice to the director would be to consider (8.6.7) **blocking** your actors in more interesting ways and for the actors to consider vocal warm-ups to assist with (8.6.8) **projection**. (8)

- 8.7 Discuss how theatre in South Africa reflects the radical sociopolitical changes that the country has lived through.

Refer to any TWO of the following in your answer:

- Theatre practitioners (playwrights/directors/actors)
- Performance spaces
- Plays
- Performances

(10)
[40]

TOTAL SECTION D: 40
GRAND TOTAL: 150