



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 2019

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: 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 the 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 TWO questions (QUESTIONS 8 and 9). Answer only ONE question in this section.

SECTION A: 20th CENTURY THEATRE MOVEMENTS

This question is COMPULSORY.

QUESTION 1

Refer to SOURCE A below and answer the question that follows.

SOURCE A

[Source: <https://www.vectorstock.com/royalty-free-vector/question-mark-vector-972076>]

**Great theatre doesn't always give
us all the answers.**

**Sometimes it just gives
us the questions.**

Discuss, in an essay, how the statement in SOURCE A is explored in the play text and the 20th Century Theatre Movement you have studied, as well as its relevance to our lives in the 21st century.

Refer to the following in your essay:

- Examples of questions raised by the playwright in the play text about the sociopolitical context, life and humanity
- Themes, characters or language in the play text that support your discussion
- The 20th Century Theatre Movement you studied (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre) and the questions it raised

Write the name of the play text and the 20th Century Theatre Movement you studied at the beginning of your essay.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

Answer only ONE question in this section.

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

Study SOURCE B below and answer the questions that follow.

SOURCE B

Theatre is a living, breathing, collaborative (working together) art form. To me, that means that every production is different, depending on who's working on it. And it changes, depending on the audience in the room. This is what makes theatre powerful and memorable.

[Source: American Theatre, 22 May 2017]

Imagine you are a director. After reading the quote in SOURCE B, you are inspired to stage scene extracts from the play text of *Woza Albert!* for a local school's play festival which will take place in July 2020.

- 2.1 With reference to *Woza Albert!*, suggest why theatre can be viewed as a 'collaborative (working together) art form'. (4)
- 2.2 Explain why you think *Woza Albert!* may be a good choice for a schools' play festival. (4)
- 2.3 List and motivate the performance skills you will require from the actors who audition for the production. (6)
- 2.4 Focus on ONE scene in the play text.
Explain to the actors that you have cast in your production, what the appropriate style of acting will be to perform the scene you have selected. (4)
- 2.5 Evaluate how any TWO incidents in the play may cause different responses depending on different audiences' experiences. (8)
- 2.6 Suggest to the festival organisers how the performance space may be used creatively to highlight the style of the play. (4)
- 2.7 Discuss how you would direct the **ending** of the play to create a 'powerful and memorable' moment for the audience at the festival. Name specific production and performance elements in your answer. (10)
- [40]**

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C

Theatre is a living, breathing, collaborative (working together) art form. To me, that means that every production is different, depending on who's working on it. And it changes, depending on the audience in the room. This is what makes theatre powerful and memorable.

[Source: American Theatre, 22 May 2017]

Imagine that you are a director. After reading the quote in SOURCE C, you are inspired to stage scene extracts from *Sophiatown* for a local school's play festival which will take place in July 2020.

- 3.1 With reference to *Sophiatown*, suggest why theatre can be viewed as a 'collaborative (working together) art form'. (4)
- 3.2 Explain why you think *Sophiatown* may be a good choice for a schools' play festival. (4)
- 3.3 List and motivate the performance skills you will require from the actors who audition for the production. (6)
- 3.4 Select ONE scene in the play.
Explain to the actors that you have cast in your production, what the appropriate style of acting will be to perform the scene you have selected. (4)
- 3.5 Evaluate how any TWO incidents in the play may evoke (cause) different responses depending on different audiences' experiences. (8)
- 3.6 Suggest to the festival organisers how the performance space may be used creatively to highlight the style of the play. (4)
- 3.7 Discuss how you would direct the **ending** of the play to create a 'powerful and memorable' moment for the audience at the festival. Name specific production and performance elements in your answer. (10)

[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE D below and answer the questions that follow.

SOURCE D

Theatre is a living, breathing, collaborative (working together) art form. To me, that means that every production is different, depending on who's working on it. And it changes, depending on the audience in the room. This is what makes theatre powerful and memorable.

[Source: American Theatre, 22 May 2017]

Imagine that you are a director. After reading the quote in SOURCE D, you are inspired to stage scene extracts from *Siener in die Suburbs* for a local school's play festival which will take place in July 2020.

- 4.1 With reference to *Siener in die Suburbs*, suggest why theatre can be viewed as a 'collaborative (working together) art form'. (4)
- 4.2 Explain why you think *Siener in die Suburbs* may be a good choice for a schools' play festival. (4)
- 4.3 List and motivate the performance skills you will need from the actors who audition for the production. (6)
- 4.4 Select ONE scene in the play.
Explain to the actors that you have cast in your production, what the appropriate style of acting will be to perform the scene you have selected. (4)
- 4.5 Evaluate how any TWO incidents in the play might evoke (cause) different responses depending on different audiences' experiences. (8)
- 4.6 Suggest to the festival organisers how the performance space may be used creatively to highlight the style of the play. (4)
- 4.7 Discuss how you would direct the **ending** of the play to create a 'powerful and memorable' moment for the audience at the festival. Name specific production and performance elements in your answer. (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

Study SOURCE E below and answer the questions that follow.

SOURCE E

Nothing but the Truth
by John Kani

**Synopsis**

Nothing but the Truth is set in a South African township. It tells the story of Sipho and Thando who await the arrival of the body of Sipho's deceased brother, Themba. Themba's daughter, Mandisa, arrives with her father's ashes. The arrival of the ashes provides a catalyst for the revelation of past secrets.

**Comments from
the Cast**

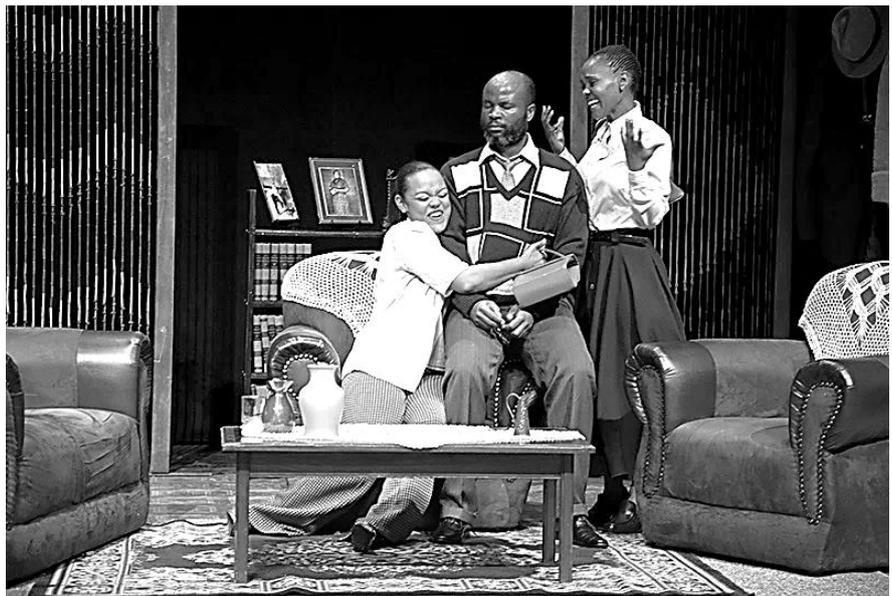
'It is a dream come true to be a part of this special production. With our director we tried to capture the essence of this masterpiece.' – Alex

'Through an exploration of its realistic elements we believe the performances are truthful and sincere. Thank you Stanislavski.' – Boipelo

'Realism at its best.' – Dorothy



Theatre programme



Dramatis Personae & Cast

Sipho Makhaya – Alex Hadebe
Thando Makhaya – Boipelo Tseou
Mandisa Mckay – Dorothy Aver

Director – Patricia Skosana

Programme Note

This is a play that falls into the genre of Theatre for Reconciliation. It is different from Protest Theatre or Theatre of the Struggle. Kani's script is still relevant and the issues raised are as applicable today as they were more than a decade ago. This is theatre that weaves the personal together with the political to bring both of them to a far deeper and more meaningful level.

Your class recently attended a production of *Nothing but the Truth* at your local theatre. You received a copy of the theatre programme in SOURCE E.

- 5.1 Give a definition of the following terms used in the programme:
- Synopsis (1)
 - Cast (1)
 - Script (1)
 - Director (1)
- 5.2 Refer to the synopsis in the programme note in SOURCE E.
- Motivate whether or not you agree with the description of the Makhaya family as 'a family in crisis'.
- Refer to the characters in your answer. (6)
- 5.3 Suggest why the play is described as Realism with reference to its costumes and subject matter. (6)
- 5.4 Explain how any of the actors in the cast might use FOUR techniques of Stanislavski's System/Method to create a 'truthful and sincere' performance.
- Refer to examples or moments in the play to substantiate your answer. (8)
- 5.5 Evaluate why the set and performance space depicted in the image on the programme are suitable for a production of the play. (6)
- 5.6 Discuss why *Nothing but the Truth* is an effective title for the play. Refer to incidents and characters in the play. (10)
- [40]**

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCE F below and answer the questions that follow.

SOURCE F

Groundswell by Ian Bruce



Synopsis



Set in a beachfront resort on the jagged edge of western South Africa, two men plot to convince their lone guest to invest in their diamond-mining scheme. The three men find themselves caught in a power struggle fuelled by greed and desperation and will go to any length to secure a chance at a better life.

Comments from the Cast

'It is a dream come true to be a part of this special production. With our director we tried to capture the essence of this masterpiece.'
– Kabu

'Through an exploration of its realistic elements we believe the performances are truthful and sincere. Thank you Stanislavski.' – Stefan

'Realism at its best.' – Wilbur



Theatre programme



Dramatis Personae & Cast

Thami – Kabu Ngwenya
Johan – Stefan Jordaan
Smith – Wilbur Lucas

Director – Sophia Rasmeni

Programme Note

The question of who is an African has no answer yet. Can white people be accepted by fellow black people as Africans? The legacy of divisions – cultural, social, geographical, psychological – remain. It stirs a groundswell of anger, loss of identity, hope, prejudice and despair that continues to disturb our everyday interactions. The script contains power struggles and personal conflicts. In this respect *Groundswell* doesn't make judgements, it tells it like it is.

Your class recently attended a production of *Groundswell* at your local theatre. You received a copy of the theatre programme in SOURCE F.

- 6.1 Give a definition of the following terms used in the programme:
- Synopsis (1)
 - Cast (1)
 - Script (1)
 - Director (1)
- 6.2 Refer to the synopsis in the programme note in SOURCE F.
- Motivate whether or not you agree with the description of the 'three men ... caught in a power struggle'.
- Refer to the characters in your answer. (6)
- 6.3 Suggest why the play is described as Realism with reference to its costumes and subject matter. (6)
- 6.4 Explain how any of the actors in the cast might use FOUR techniques of Stanislavski's System/Method to create a 'truthful and sincere' performance.
- Refer to examples or moments from the play to substantiate your answer. (8)
- 6.5 Evaluate why the set and performance space depicted in the image on the programme are suitable for a production of the play. (6)
- 6.6 Discuss why *Groundswell* is an effective title for the play. Refer to characters and events in the play. (10)
- [40]**

QUESTION 7: MISSING BY REZA DE WET

Study SOURCE G below and answer the questions that follow.

SOURCE G

<p>Missing by Reza de Wet</p> <p> Synopsis </p> <p>The magical-realist play, <i>Missing</i>, deals with a daughter's escape from her dysfunctional rural family, bringing women who are trapped and scared into the spotlight and examining how far fear can take them.</p> <p>Comments from the Cast 'It is a dream come true to be a part of this special production. With our director we tried to capture the essence of this masterpiece.' – Karien</p> <p>'Through an exploration of its realistic elements we believe the performances are truthful and sincere. Thank you Stanislavski' – Trienie</p> <p>'Realism at its best.' – Rushana</p> <p style="text-align: center;"></p>	<h2 style="text-align: center;">Theatre programme</h2>  <p style="text-align: center;">Dramatis Personae & Cast</p> <p style="text-align: center;">Miem – Karien van Jaarsveld Meisie – Trienie du Toit Gertie – Rushana Flank Constable – Michael Slater</p> <p style="text-align: center;">Director – Darren Noels</p> <p style="text-align: center;">Programme Note</p> <p>This script grabbed me from the outset – the images and words which are conjured up by Reza de Wet immediately appealed to me. The issue of women who are trapped, scared or missing does not apply to one particular community only. It is relevant to most communities in this country and many other countries in the world. So I could make it universal and that is very exciting for me.</p>
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Your class recently attended a production of *Missing* at your local theatre. You received a copy of the theatre programme in SOURCE G.

7.1 Give a definition of the following terms used in the programme:

- Synopsis (1)
- Cast (1)
- Script (1)
- Director (1)

- 7.2 Refer to the synopsis in the programme note in SOURCE G.
Motivate whether or not you agree with the description of the family as 'dysfunctional'.
Refer to the characters in your answer. (6)
- 7.3 Suggest why the play is described as Realism with reference to its costumes and subject matter. (6)
- 7.4 Explain how any of the actors in the cast might use FOUR techniques of Stanislavski's System/Method to create a 'truthful and sincere' performance.
Refer to examples or moments from the play to substantiate your answer. (8)
- 7.5 Evaluate why the set and performance space depicted in the image on the programme are suitable for a production of the play. (6)
- 7.6 Discuss why *Missing* is an effective title for the play. Refer to the various interpretations of the word 'missing' and the themes. (10)
- [40]**
- TOTAL SECTION C: 40**

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

Answer either QUESTION 8 or QUESTION 9.

QUESTION 8: AUDITION PROGRAMME OR THEME PROGRAMME

You have completed your final performance examinations (audition programme OR theme programme).

Advise the Grade 12 Dramatic Arts learners of next year on how to plan for successful performance examinations.

- 8.1 List FOUR factors to consider when selecting dramatic items (pieces) for a performance. (4)
- 8.2 Suggest TWO benefits of regular rehearsals. (2)
- 8.3 Analyse TWO challenges of working in a group. (4)
- 8.4 Provide practical tips that would assist next year's Grade 12 learners to prepare for the day of their final practical examinations to ensure a successful performance. (6)
- 8.5 Discuss how the principles of the theatre practitioner, Jerzy Grotowski, influenced your understanding and experience of practical work. Give examples to support your answer. (8)
- 8.6 There are a number of innovative forms of entertainment available today. These include YouTube videos, Street Theatre, computer games, films (on TV/Netflix or in the cinema), etc.
Choose any ONE of these forms that appeals to you and comment on the effectiveness of the dramatic skills and techniques used. (8)
- 8.7 Discuss the challenges some learners may experience in accessing drama and theatre productions, and how the availability of technology (cellphones, smartphones, the internet, etc.) can help to overcome these challenges to ensure that everyone can view drama productions. (8)
- [40]**

OR

QUESTION 9: TECHNICAL THEATRE PROGRAMME

You have completed your final technical theatre programme examinations (set design OR stage management OR film OR directing).

Advise the Grade 12 Dramatic Arts learners of next year on how to plan for a successful technical theatre programme.

- 9.1 List FOUR factors to consider when selecting one of the technical theatre programme options for your final practical examinations. (4)
- 9.2 Suggest TWO benefits of regular rehearsals. (2)
- 9.3 Analyse TWO challenges of working with others. (4)
- 9.4 Provide practical tips that would assist next year's Grade 12 learners to prepare for the day of their final practical examination performance/ screening or presentation. (6)
- 9.5 Discuss how the analysis of the *given circumstances of the performance/film assisted your understanding of the visual world created on stage OR in film.
Give examples to support your answer.
*Given circumstances are the season, geographical environment, dramatic situations of characters, date, time, etc. of a dramatic item/play text. (8)
- 9.6 There are a number of innovative forms of entertainment available today. These include YouTube videos, Street Theatre, computer games, films (on TV/Netflix or in the cinema), etc.
Choose any ONE of these forms that appeals to you and comment on the effectiveness of the technical skills and techniques used. (8)
- 9.7 Discuss the challenges some learners may experience in accessing drama and theatre productions, and how the availability of technology (cellphones, smartphones, the internet, etc.) can help to overcome these challenges to ensure that everyone can view drama productions. (8)

TOTAL SECTION D: 40
GRAND TOTAL: 150