



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**DRAMATIC ARTS
FEBRUARY/MARCH 2018**

MARKS: 150

TIME: 3 hours

This question paper consists of 18 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:
 SECTION A: 20th 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

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

OR**THEATRE OF THE ABSURD**

- *Waiting for Godot* Samuel Beckett
- *Afspraak met Godot* Translation of Samuel Beckett play text
- *Bagasie* André P Brink
- *The Bald Primadonna* Eugene Ionesco
- *Die Kaalkop Primadonna* Translation of Eugene Ionesco play text

OR**POSTMODERN THEATRE**

- *Skrapnel* Willem Anker
- *Top Girls* Carol Churchill
- *Popcorn* Ben Elton
- *Buried Child* Sam Shepard

3. **SECTION B**

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

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

4. **SECTION C**

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

- QUESTION 5: *Nothing but the Truth* John Kani **OR**
 QUESTION 6: *Groundswell* Ian Bruce **OR**
 QUESTION 7: *Missing* Reza de Wet

5. **SECTION D**

This section is COMPULSORY. Answer QUESTIONS 8 AND 9.

- QUESTION 8: Theatre history, Practical concepts, Content and Skills
 QUESTION 9: Theatre history, Practical concepts, Content and Skills

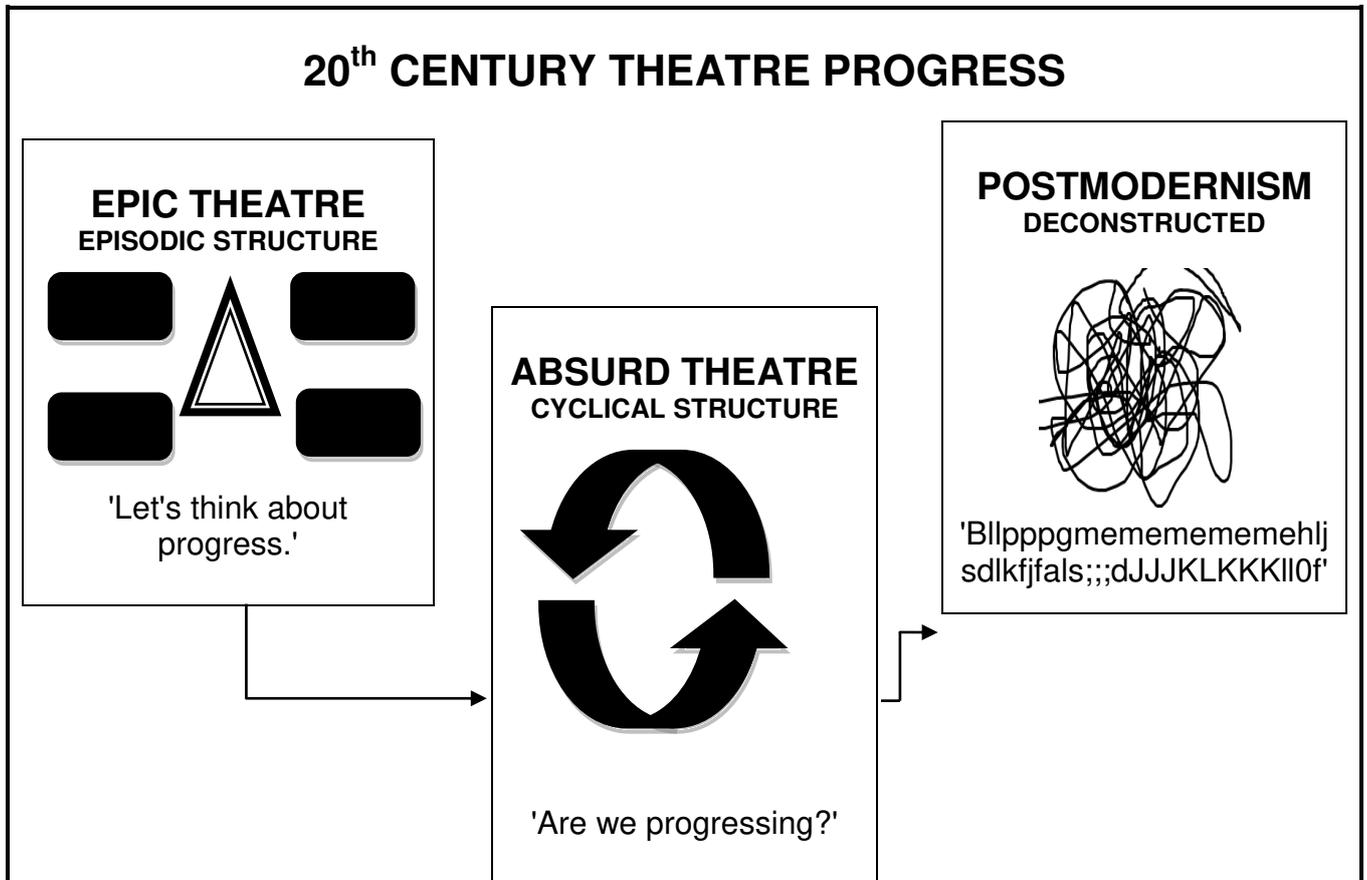
SECTION A: 20th CENTURY THEATRE MOVEMENTS

This section is COMPULSORY.

QUESTION 1

Study SOURCE A below and answer the question that follows.

SOURCE A



Evaluate how the diagram of any ONE of the 20th Century Theatre Movements in SOURCE A reflects the subject matter, socio-political context and plot structure of the play text you have studied. Create an original argument, in the form of an evaluative essay, which refers to the question, the diagram you have chosen, the play text you studied and its associated Theatre Movement (Theatre of the Absurd or Epic Theatre or Postmodern Theatre).

Indicate the title of the play text you have studied at the top 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

BWW Review: **Will the real *Woza Albert!* please stand up?**

7 October 2016

About ten years ago, I saw a production of *Woza Albert!* that added pre-recorded music to an already uninspired reading of Mbongeni Ngema, Percy Mtwa and Barney Simon's anti-apartheid play. The music neither elevated (raised the standard of) that production nor illuminated (clarified) the text.

More than three decades after its premiere (opening), *Woza Albert!* still has a great deal to say about the current sociopolitical and economic situation in South Africa. Those problems include - but are certainly not limited to - poverty, access to education, inhumane working conditions, race-based exclusion from participation in economic systems and excessively punitive prison environments: when *Woza Albert!* was created, no target was spared when it came to exposing the injustices of apartheid. What Morena, Jesus Christ, would do if the second coming were to take place in apartheid-era South Africa, is brought to a thrilling conclusion when Morena brings struggle heroes Albert Luthuli, Robert Sobukwe, Lillian Ngoyi, Steve Biko, Bram Fischer, Ruth First, Griffith Mxenge and Hector Pieterse back from the dead. Even today, this scene has the power to inspire solidarity (unity) and action.

By David Fick

- 2.1 Identify the 'Albert' referred to in the title and state what he represents. (2)
- 2.2 Explain, with examples, how Mbongeni Ngema and Percy Mtwa created the music in the original production of *Woza Albert!*, through their use of vocal and physical skills. (4)
- 2.3 Analyse why the use of 'pre-recorded music' (lines 1–2) may change the impact of a production of *Woza Albert!*. (3)
- 2.4 Motivate why the play, *Woza Albert!*, may still be a success even 'more than three decades after its premiere' (line 5). (4)

- 2.5 You are responsible for directing a scene in *Woza Albert!* using a genre that is different from Poor Theatre.
- 2.5.1 Name the genre you will use to direct your scene. (1)
- 2.5.2 Describe the scene you have selected. (2)
- 2.5.3 Explain how you could stage the scene to reflect the characteristics of the genre you selected in QUESTION 2.5.2. (6)
- 2.6 Analyse why the final scene of *Woza Albert!* is a 'thrilling conclusion' (line 12) to the play and has the ability 'to inspire solidarity (unity) and action' (line 15). (6)
- 2.7 Evaluate whether the 'sociopolitical and economic situation' (line 6) portrayed in *Woza Albert!* is still relevant to South Africa today.
- Your evaluation should include THREE specific examples from the play text and TWO examples of current events. (12)
- [40]**

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C**EXTRACT FROM SOPHIATOWN**

(The company storms onto stage, singing 'Koloi e'. Each character emerges and shouts his or her protest over the music.)

Koloi e, ha ena marili (x2)
Ha e tsamaya, ya nyahyatha
Ha e tsamaya, e etsa 'Chips' (x2)

5

This car, this car
Has no wheels (x2)
When it moves, it moves quietly
When it moves,

MINGUS: It dances 'Chips' (x2)

10

FAHFEE: Strijdom, Strijdom, watch out! Watch out, Strijdom!

CHARLIE: Hey, hey, hey, hey, hey! Die kar van ons – it's going right over you!

PRINCESS: Ja Strijdom. Ons dak nie, ons pola hier. Gee pad, gee pad, gee pad!
Hey Boere, watch out! This car it's got no wheels! Gee pad, gee pad!

3.1 Refer to SOURCE C.

- 3.1.1 Describe the mood created by the song and the effect it may have on the audience. (2)
- 3.1.2 Motivate what the car in the song might symbolise. (4)
- 3.1.3 Explain the purpose of the song as a theatrical device in this scene. (2)
- 3.1.4 Suggest why the creators of *Sophiatown* chose to use a variety of languages in the play. (4)
- 3.1.5 Motivate how you would stage SOURCE C in order to communicate the message of this scene. (6)
- 3.1.6 Discuss the vocal and physical skills required by the actors in order to perform this scene effectively. (6)

SOURCE D

The main conflict in *Sophiatown* is that of the individual against societal forces. Society's rules or laws prevent the characters from reaching their own goals. In *Sophiatown*, the societal power is the apartheid government, which enforced racial segregation. This is also the underlying cause of the various occurrences of interpersonal conflict in the play and the internal conflict within each of the characters. 5

[Source: *Sophiatown*, 2015 Edition]

3.2 Refer to SOURCE D.

3.2.1 Explain any TWO of 'society's laws' which prevented the characters in *Sophiatown* from 'reaching their own goals' (line 2). (4)

3.2.2 Evaluate how the many conflicts between the characters reflect the mood and messages of *Sophiatown*.

Substantiate your answer by referring to the following:

- Interpersonal conflict (conflict between characters)
- Internal conflict (conflict within a character)
- Decisions made by the characters and the resulting actions, behaviour and consequences

(12)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE E below and answer the questions that follow.

SOURCE E**PLAYWRIGHT'S DIRECTIONS FOR THE SETTING OF THE PLAY**

Dis Vrydagaand en somer en nog lig in die suidelike voorstede van Johannesburg. Ons kyk na die agterplaas van Ma se semi en sien:

Verhoog links: Agter, tot byna middelvoor, die enkelgarage met verweerde houtdeure waarop die verf jare gelede groen was. Op die garage se plat stukkie, gewel, krom en haastig met groen verf geskryf: DO NOT PARK IN FRONT OF THIS GATE. 5

Met rooi verf het iemand later meer dringend bevel, maar sy letter-spasie verkeerd bereken en toe hoe verder hoe kleiner moes skryf: AT YOUR OWN RISK.

Refer to SOURCE E and then imagine that you are the director of a new production of *Siener in die Suburbs*. You are being interviewed by the media before the opening night of the play. They ask you the following questions:

- 4.1 Name the setting (time AND place) of the play. (2)
- 4.2 Name the type of dramatic structure used by the playwright of *Siener in die Suburbs*. (1)
- 4.3 Suggest how the time of the action is a reflection of the realistic nature of the play. (2)
- 4.4 Give a brief character sketch of Ma which will be included in the programme notes of the play. (3)
- 4.5 Describe, with reasons, the choice of costume that you have selected for the actor playing the role of Ma in your production. (4)
- 4.6 Name and describe the vocal and physical skills an actor would require to portray the role of Ma effectively. (6)
- 4.7 Discuss the significance of the 'enkelgarage' (line 3) to the action in the play. (6)
- 4.8 Suggest what might be the dramatic value of including 'AT YOUR OWN RISK' (line 7), painted red, on the set of the play. (4)

SOURCE F**A REVIEW OF *SIENER IN DIE SUBURBS* ON GOODREADS.COM**

PG du Plessis's play was lauded (celebrated) when first performed and published. After more than 40 years the characters, conflict and dialogue retain power – in the hands of an excellent cast it will still have an audience spellbound.

[Source: http://www.goodreads.com/book/show/1231642.Siener_in_die_suburbs]

4.9 Refer to SOURCE F.

'After more than 40 years the characters, conflict and dialogue still 'retain power' (line 2).

Evaluate the validity (truth) of the statement above. You must refer to the following in your discussion:

- Characters
- Conflict
- Dialogue
- Relevance to society today

(12)
[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 G below and answer the questions that follow.

SOURCE G**EXTRACT FROM *NOTHING BUT THE TRUTH***

SIPHO enters the kitchen unnoticed ...

MANDISA: Come with me to London. We will go together to the London Fashion Week. My father always said he wished you could come to London.

THANDO: I am so excited, and confused at the same time. What about Mpho?

MANDISA: It's only for three weeks Thando! One week in Johannesburg and two weeks in London. That can't change his mind about you, if he really loves you. 5

THANDO: I know that. Mpho is not the problem. I am not sure that my father would agree.

MANDISA: To Hell with your father! It's your life! If Mpho doesn't mind, why do you care about your father? Tell him you are going away with me to London for two weeks. It's not like you are going forever! Even if you were, it would still be your decision. 10

SIPHO: Well spoken, Mandisa! Like father, like daughter!

MANDISA: Oh, not again! I think I should buy you squeaky shoes. 15

THANDO: Look Daddy, it's not like that! I would never go without your permission and blessing!

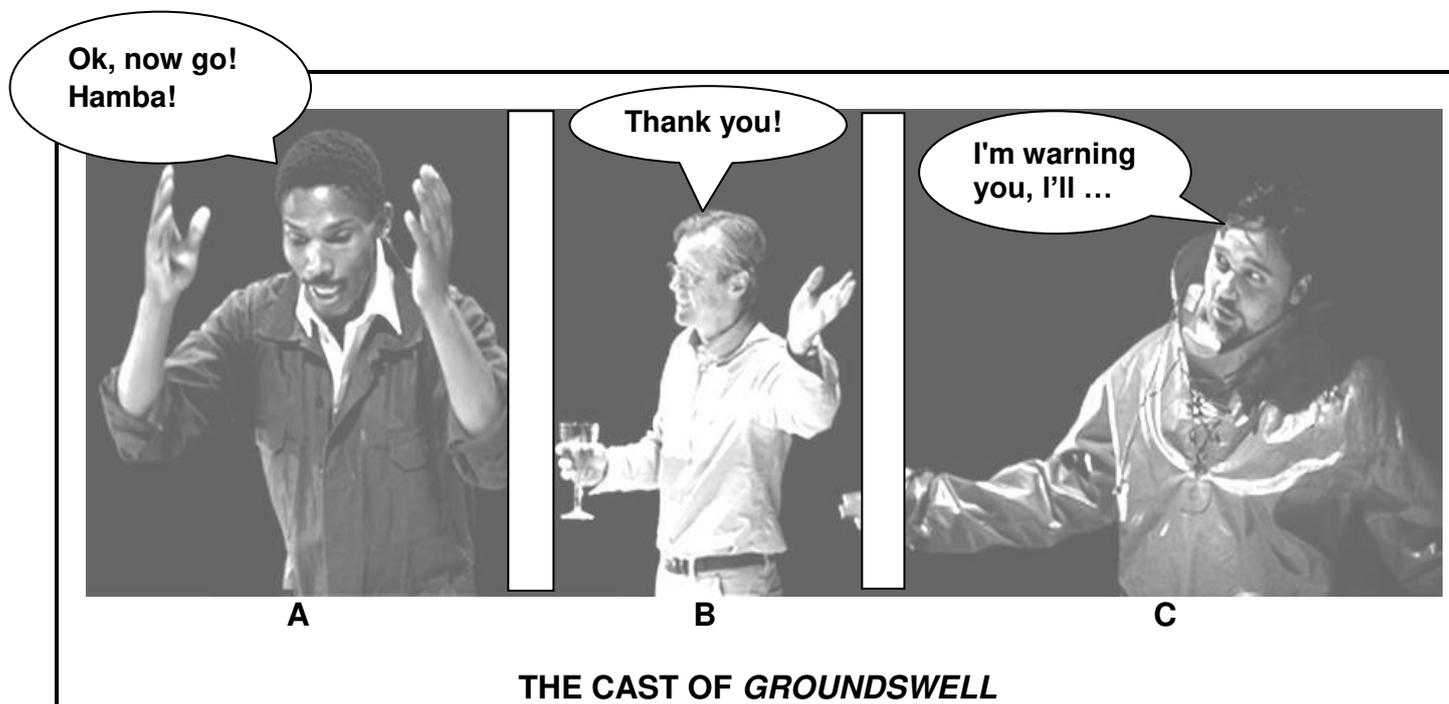
MANDISA: Blessing yes, permission no. It is up to you, Thando, if you want to go with me. You are old enough to make decisions for yourself.

- 5.1 Describe how the actor playing Siphon could 'enter(s) the kitchen unnoticed' (line 1). (2)
- 5.2 Explain how Siphon's entrance could add to the dramatic tension of this scene. (3)

- 5.3 Refer to Thando's words in line 4.
- 5.3.1 Suggest why Thando is 'so excited and confused at the same time'. (2)
- 5.3.2 Analyse how the actor playing Thando could reflect that she is 'excited and confused at the same time' through her vocal and physical skills. (4)
- 5.3.3 Motivate why Mpho's opinion is so important to Thando. (3)
- 5.4 Discuss the reasons for the conflict between Mandisa and Siphho. (4)
- 5.5 Refer to Siphho's words in line 14.
- 5.5.1 Explain why Siphho makes this statement by referring to TWO examples in the play as to why he feels this way. (6)
- 5.5.2 Describe the tone of voice the actor playing Siphho could use to emphasise his feelings in this scene (2)
- 5.6 Explain why the audience might find line 15 humorous in the context of the play as a whole. (4)
- 5.7 Realistic drama is real life portrayed on stage.
- Evaluate how *Nothing But The Truth* is 'real life portrayed on stage'.
- In your discussion refer to the following:
- Language
 - Characters
 - Staging
- (10)
[40]

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCES H and I below and answer the questions that follow.

SOURCE H

- 6.1 Identify the genre of the play *Groundswell*. (1)
- 6.2 Name the characters marked **A**, **B** and **C** in SOURCE H. Write only the letter and the name next to the question number (6.2). (3)
- 6.3 Explain how the costume of each actor in SOURCE H reflects his character and situation. (6)
- 6.4 Motivate how each actor's posture and dialogue is suitable for the character he is playing (SOURCE H). (6)
- 6.5 The characters in *Groundswell* are complex individuals, driven by their personal desires and dreams. This is why tension between the characters exists. (6)
- Discuss this statement by referring to how the characters add to the dramatic tension in *Groundswell*. (6)

SOURCE I

'The play is gender biased!'

'Only boys will enjoy studying and watching this play!'

[Source: @theatre4UsAll]

6.6 After watching a recent production of *Groundswell*, you are required to respond to the accusations and criticisms of the tweet in SOURCE I to defend the universal nature of the play.

6.6.1 Argue against the statement: 'The play is gender biased.' (4)

6.6.2 Comment on the personal bias of the tweet to show how we can be influenced by social media. (4)

6.6.3 Evaluate why everyone would benefit from studying and watching this play.

In your discussion refer to the following:

- Characters
 - Themes of belonging and identity
- (10)
[40]

QUESTION 7: MISSING BY REZA DE WET

Study SOURCE J and answer the questions that follow.

SOURCE J**AN ADVERT FOR A 2010 PRODUCTION OF *MISSING***

Missing
by Reza de Wet
Presented by the Old Mill Theatre

It is 31 August. The wind is howling around the corners of a derelict little house. From afar the sound of circus music is audible. Around the kitchen table, three women, each trying to calm her own fears. Will a girl again go missing in her snow white confirmation dress this year, like previous years? The women are anxious – but believe that the minister/pastor and elders, who are praying the whole evening, will avert the evil. Suddenly there is a knock at the door. It is an unfamiliar, blind constable who claims that he has come to keep an eye on them ... Will the constable be able to protect them from the dangers of the night? 5

Actors: Esther von Waltsleben, Jan-Hendrik Opperman, Stephanie Hough and Vicky Stemmet 10
Director: Gaerin Hauptfleisch



[Source: http://argief.litnet.co.za/article.php?news_id=87848]

Your Dramatic Arts teacher presents you with the advertisement above to use as inspiration when you direct your own production of *Missing* at your school.

- 7.1 Explain the significance of the following in the play:
- 7.1.1 '31 August' (line 1) (1)
 - 7.1.2 'The wind is howling' (line 1) (1)
 - 7.1.3 'circus music' (line 2) (2)

- 7.2 Suggest the symbolic significance of Reza de Wet's choice of colour for the 'confirmation dress' (lines 3–4). (2)
- 7.3 Analyse how the advertisement creates a mysterious mood. (SOURCE J) (4)
- 7.4 Evaluate whether you think the inclusion of the picture used in the advertisement for the play is appropriate. (SOURCE J) (4)
- 7.5 Describe the type of stage you would choose for your own production of *Missing*. Refer to the GENRE as well as TECHNICAL considerations with regard to the play. (6)
- 7.6 Name any TWO props you wish to include in the play in order to highlight the themes of the play. Motivate why you want to include the props named. (4)
- 7.7 The advertisement refers to the 'blind constable' (line 6). (SOURCE J)
Explain the significance of blindness as a motif (image) in the play as a whole. (6)
- 7.8 Write to your school principal to motivate why *Missing* is an excellent choice of play to be staged at your school.
Include the following in your discussion:
- Knowledge of Dramatic Arts skills
 - Analysis of the play text (genre, characters, themes and relevance)
 - Budget and staging
- (10)
[40]
- TOTAL SECTION C: 40**

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

This section is COMPULSORY. Answer QUESTIONS 8 AND 9.

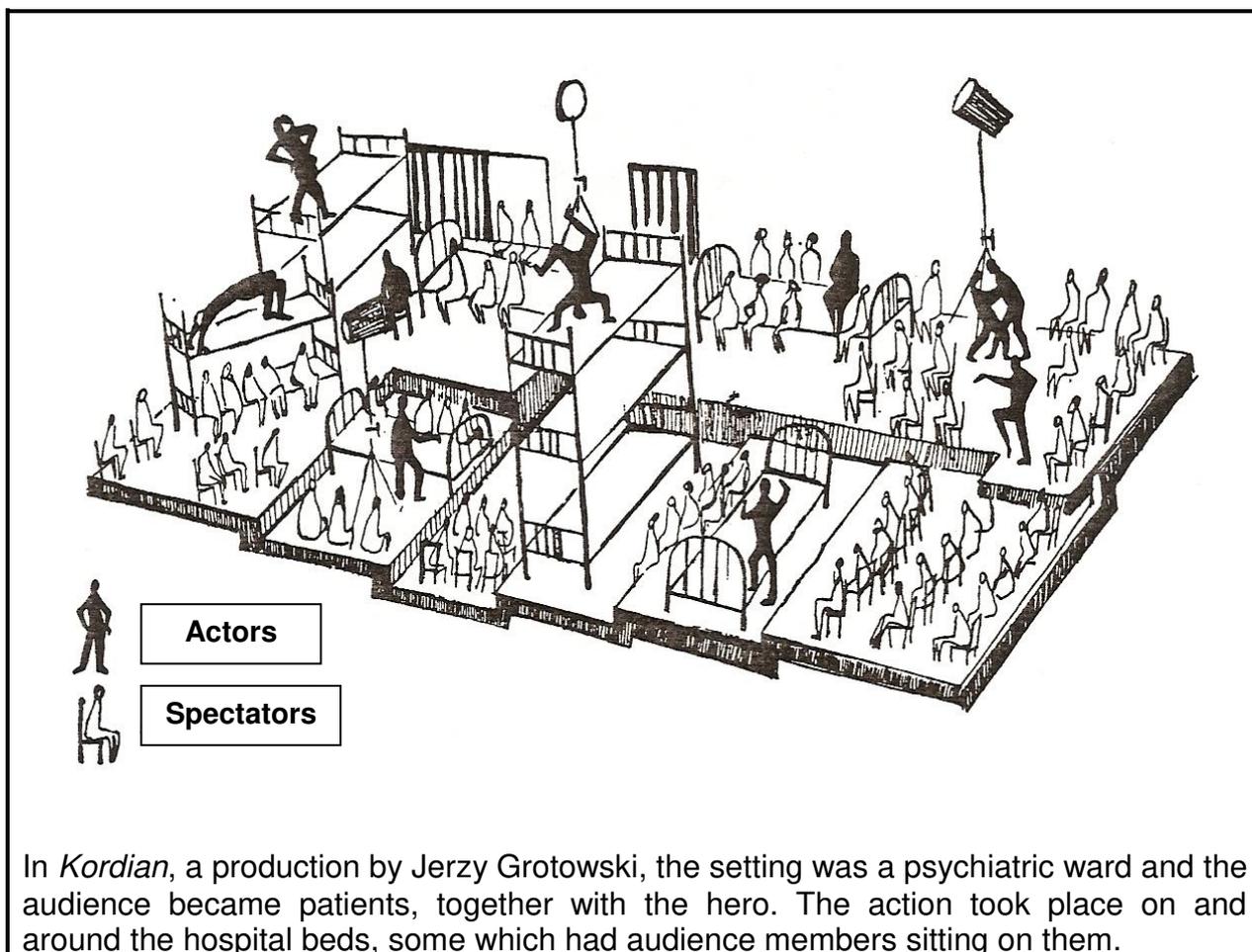
QUESTION 8

Study SOURCE K below and answer the questions that follow.

SOURCE K

- 8.1 Identify the parts of the stage labelled **A** and **B**. (2)
- 8.2 Give TWO possible theatrical uses for the ladders in SOURCE K. (4)
- 8.3 Discuss how the staging in SOURCE K could reflect any ONE 20th century movement (-ism) you studied this year. (4)

SOURCE L



- 8.4 Describe Grotowski's use of space in *Kordian* in SOURCE L. (4)
- 8.5 Identify and explain any TWO of Grotowski's principles of acting. (6)
- 8.6 Analyse the staging challenges that Grotowski might have faced when directing this production. (4)
- 8.7 Explain the impact this kind of theatrical production might have had on the audience members watching the play.

Refer to the following:

- Staging
- Setting of the play

(4)
[28]

QUESTION 9

Study the source below and answer the questions that follow.

SOURCE M

One of the aims of the National Curriculum is to ...
promote human rights, inclusivity, environmental and social justice.

Apply your knowledge of dramatic processes, principles and skills and discuss how Dramatic Arts promotes the aims of the National Curriculum in SOURCE M.

Refer to the following:

- Play texts you have studied and lessons learnt
- Performances you have seen and their impact
- Productions in which you have participated and how you developed **[12]**

TOTAL SECTION D: 40
GRAND TOTAL: 150