basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2018

MARKS: 150

TIME: 3 hours

This question paper consists of 17 pages.

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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 consists of ONE question (QUESTION 8) which is COMPULSORY.

SECTION A: 20th CENTURY THEATRE MOVEMENTS

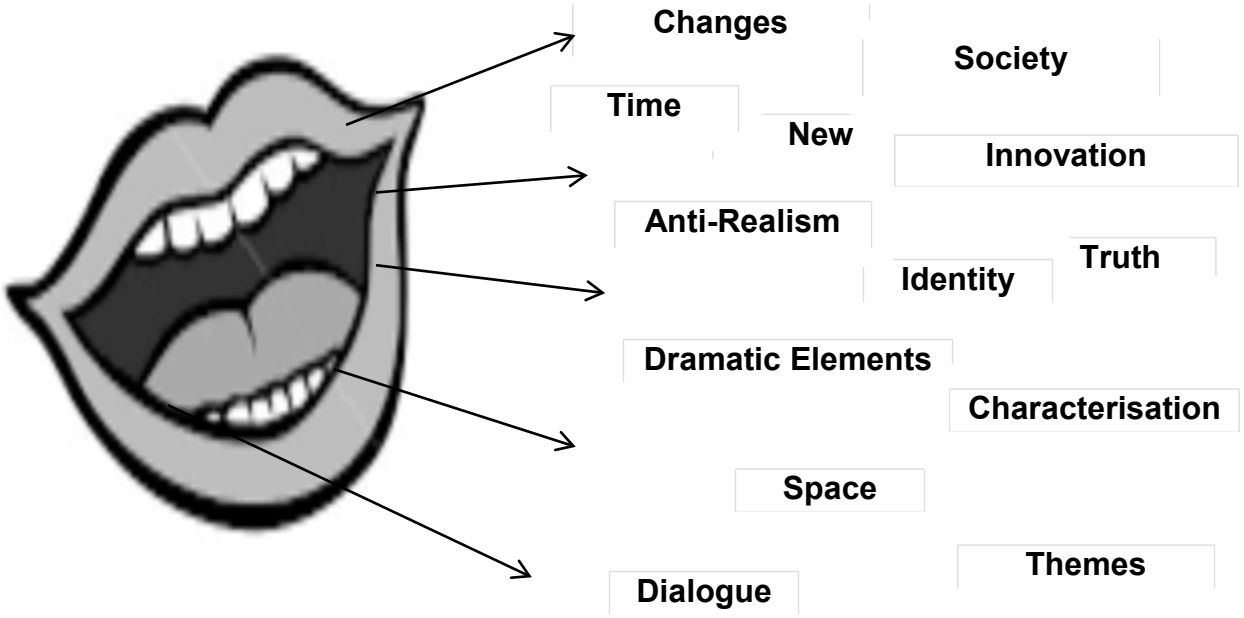
This section is COMPULSORY.

QUESTION 1

Study SOURCE A below and answer the question that follows.

SOURCE A

THE 20TH CENTURY THEATRE – THE VOICE FOR THEATRICAL INNOVATION



Evaluate, in an essay, how the play and the 20th Century Theatre Movement that you studied this year voices (expresses) innovation (originality) when reflecting on life and society of the time.

The content of your essay should refer to the question and include the following:

- Any dramatic elements contained in SOURCE A
- The play text you studied
- The 20th Century Theatre Movement you studied:
  - Theatre of the Absurd **OR** Epic Theatre **OR** Postmodern Theatre
  - Specific examples from the play text you studied

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

WOZA! *WOZA ALBERT!* WOZA!

ROADSHOW

CALLING ALL GRADE 12 LEARNERS!

COMING SOON TO A SCHOOL NEAR YOU!

A dynamic production of the South African classic …

To help you prepare for your Dramatic Arts examination …

WHEN

April, May, June 2018

***WOZA WOZA ALBERT!* takes you on a journey back in time … or does it?**

For more info contact 0800-WOZA

What will happen if Morena comes back to an apartheid South Africa?

Dreaded Pass Law

Dreaded Dompas

FOLLOW US ON TWITTER @WOZAWOZA!!

***Roadshow:** a group of theatre performers who tour with their play and perform at various venues, often for the purpose of sharing information or educating a community

You and your class have decided to present selected scenes from the play *Woza Albert!* at local schools as part of a road show for Grade 12 learners. You have applied Grotowski's principles of Poor Theatre to your new production titled *Woza Woza Albert!*

2.1 State why the new title, *Woza Woza Albert!*, may be a good title for your road show production. (2)

2.2 Justify why you think your road show will be helpful to Grade 12 learners. (6)

2.3 Explain whether or not the poster in SOURCE B will promote the road show successfully. (4)

2.4 Analyse how the issues of the 'Dreaded Pass Law' and the 'Dreaded Dompas' are highlighted in the play. (6)

2.5 Discuss TWO possible difficulties you and your class may face when preparing to take your road show to other schools. (4)

2.6 Explain how the following principles of Grotowski's Poor Theatre may be applied to your road show:

- Set and props
- Actor-audience relationship (8)

2.7 Discuss how the idea of Morena coming back to an apartheid South Africa is central (important) to the creation and messages of *Woza Albert!*. (10)
[40]

QUESTION 3: *SOPHIATOWN* BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C

POLA! *SOPHIATOWN!* POLA!

ROADSHOW

CALLING ALL GRADE 12 LEARNERS!

COMING SOON TO A SCHOOL NEAR YOU!

A dynamic production of the South African classic …

To help you prepare for your Dramatic Arts examination …

WHEN

April, May, June 2018

***SOPHIATOWN* takes you on a journey back in time … or does it?**

For more info contact 0800-POLA

Apartheid
Gangsterism
Forced Removals
Bantu Education
Inequality

FOLLOW US ON TWITTER @POLAPOLA!!

***Roadshow:** a group of theatre performers who tour with their play and perform at various venues, often for the purpose of sharing information or educating a community

You and your class have decided to present selected scenes from the play *Sophiatown* at local schools as part of a road show for Grade 12 learners.

3.1 Suggest a suitable title for your production. Motivate your answer. (2)

3.2 Choose a scene from *Sophiatown* that the group may present.

3.2.1 Briefly explain what happens in the scene you have chosen. (4)

3.2.2 Describe a suitable costume for TWO of the characters in the scene you have chosen in QUESTION 3.2.1. (4)

3.2.3 Advise ONE character in the scene you have chosen on how to prepare for the vocal and physical demands of the role. (6)

3.3 SOURCE C contains ideas that you may use to advertise your road show.

3.3.1 Evaluate the statement, '*Sophiatown* takes you on a journey back in time … or does it?', to show the play's relevance then and now. (6)

3.3.2 Motivate ONE other way you might choose to advertise the road show. (2)

3.4 Justify TWO other theatrical items that you might include in your production to reflect the Sophiatown of the 1950s. (6)

3.5 Refer to the information given in SOURCE C and evaluate how it reflects life in Sophiatown, the place, and *Sophiatown*, the play.

Include the following:

- Sociopolitical issues
- Themes

(10)
[40]

QUESTION 4: *SIENER IN DIE SUBURBS* BY PG DU PLESSIS

Study the SOURCE D below and answer the questions that follow.

SOURCE D

SIENER IN DIE SUBURBS

ROADSHOW

CALLING ALL GRADE 12 STUDENTS!

COMING SOON TO A SCHOOL NEAR YOU!

A dynamic production of the South African classic …

To help you prepare for your Dramatic Arts examination …

WHEN

April, May, June 2018

***SIENER IN DIE SUBURBS* takes you on a journey back in time … or does it?**

For more info contact 0800-THE SIENER

Love
Class
Poverty
Freedom
Abuse
Bullying

FOLLOW US ON TWITTER @SIENER!

***Roadshow:** a group of theatre performers who tour with their play and perform at various venues, often for the purpose of sharing information or educating a community

You and your class have decided to present selected scenes from the play *Siener in die Suburbs* at local schools as part of a road show for Grade 12 learners.

4.1 Suggest a suitable title for your production. Motivate why you think it is suitable. (2)

4.2 Choose a scene from *Siener in die Suburbs* that the group might present.

4.2.1 Briefly explain what happens in the scene. (4)

4.2.2 Describe suitable costumes for TWO of the characters in the scene. (4)

4.2.3 Advise ONE character in the scene on how to prepare vocally and physically for this role. (6)

4.3 SOURCE D contains ideas that you might use for your advertising campaign.

4.3.1 Evaluate the statement, '*Siener in die Suburbs* takes you on a journey back in time … or does it?', to show the play's relevance then and now. (6)

4.3.2 Suggest ONE other way you might choose to advertise your road show and motivate why you choose it. (2)

4.4 Explain the possible theatrical impact and audience reaction to the inclusion of a motorbike in your production. (6)

4.5 Evaluate, through an analysis of the characters and events in the text, how PG du Plessis represents 'ideas of love' in *Siener in die Suburbs*. (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

THE DAILY MIRROR

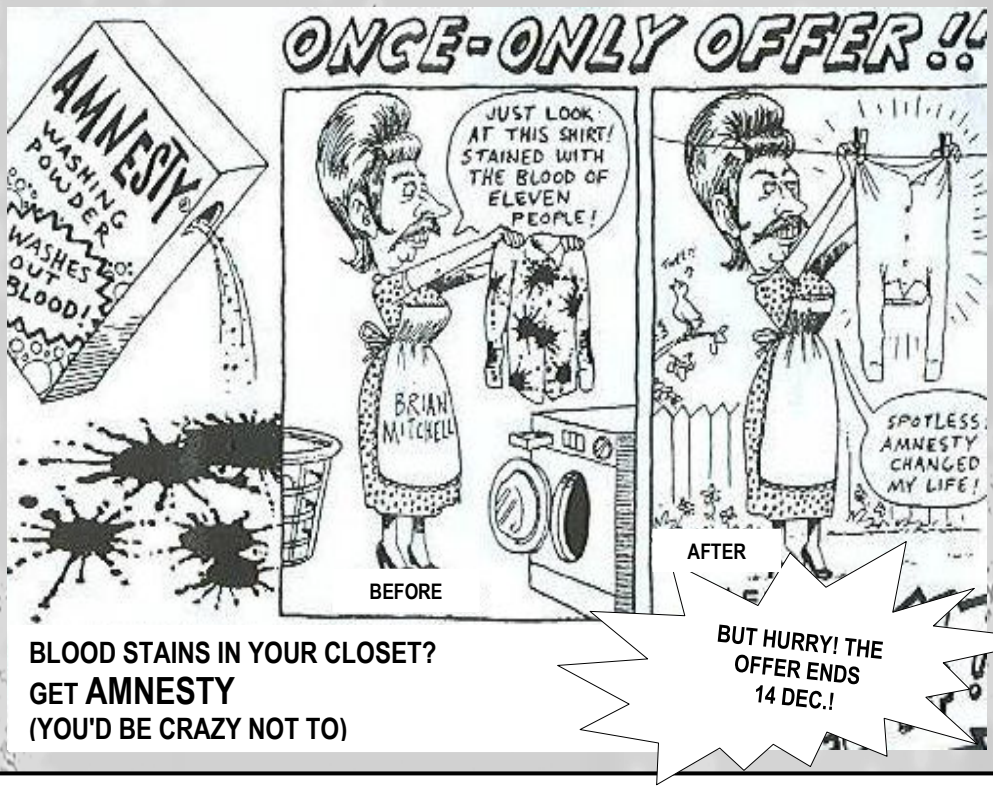
Since 1994

INSPIRATION FOR THE DAY:
Without love there is no forgiveness.

Ashes to ashes? Shock and outrage for Sipho Makhaya

Traditional family man shocked at the arrival of an urn containing the ashes of his late brother Themba Makhaya.
'What about the night vigil? What is going to be in the coffin?' asks Makhaya. His daughter, Thando Makhaya adds: 'Some black people here are also going in for cremation these days.'
A memorial service will be held in St Stephens Church Hall, conducted by Reverend Haya.

TRC
CALL FOR APPLICATIONS FOR AMNESTY
Amnesty hearings will be held in your town on 16 January. The closing date for applications is 14 December. Ensure all conditions are met before applying.
TRC
The road to reconciliation



On page 2:
Pictures of proposed new African Public Library in New Brighton

Back page:
A story of two brothers, of exile and return, of sibling rivalry, betrayal and extramarital affairs, of loss and love, ending in the hope for a future of new possibilities!

[Source: http://truth.wwl.wits.ac.za/thumbs.pho]

Nandipa Fashions for all your personalised designer outfits, call 011 444 1234

Read the front page of the local newspaper, *The Daily Mirror*, which relates to *Nothing But The Truth* and answer the questions that follow.

5.1 5.1.1 What does the abbreviation *TRC* stand for? (1)

5 1.2 Identify the character in *Nothing But The Truth* who works at the TRC. (1)

5.1.3 Explain the meaning of the term *amnesty*. (2)

5.1.4 Suggest why the name of the newspaper is suitable for this play. (3)

5.2 Give an example in the play text of a TRC case. (2)

5.3 Based on your understanding of the characters and situations in the play, would you consider making *Nothing But The Truth* a short TV series? Give reasons for your answer. (4)

5.4 Explain why Sipho Makhaya is shocked and angry that his late brother, Themba, has been cremated. (3)

5.5 Describe the system/method an actor playing Sipho might use to prepare for the emotional demands of his role. (6)

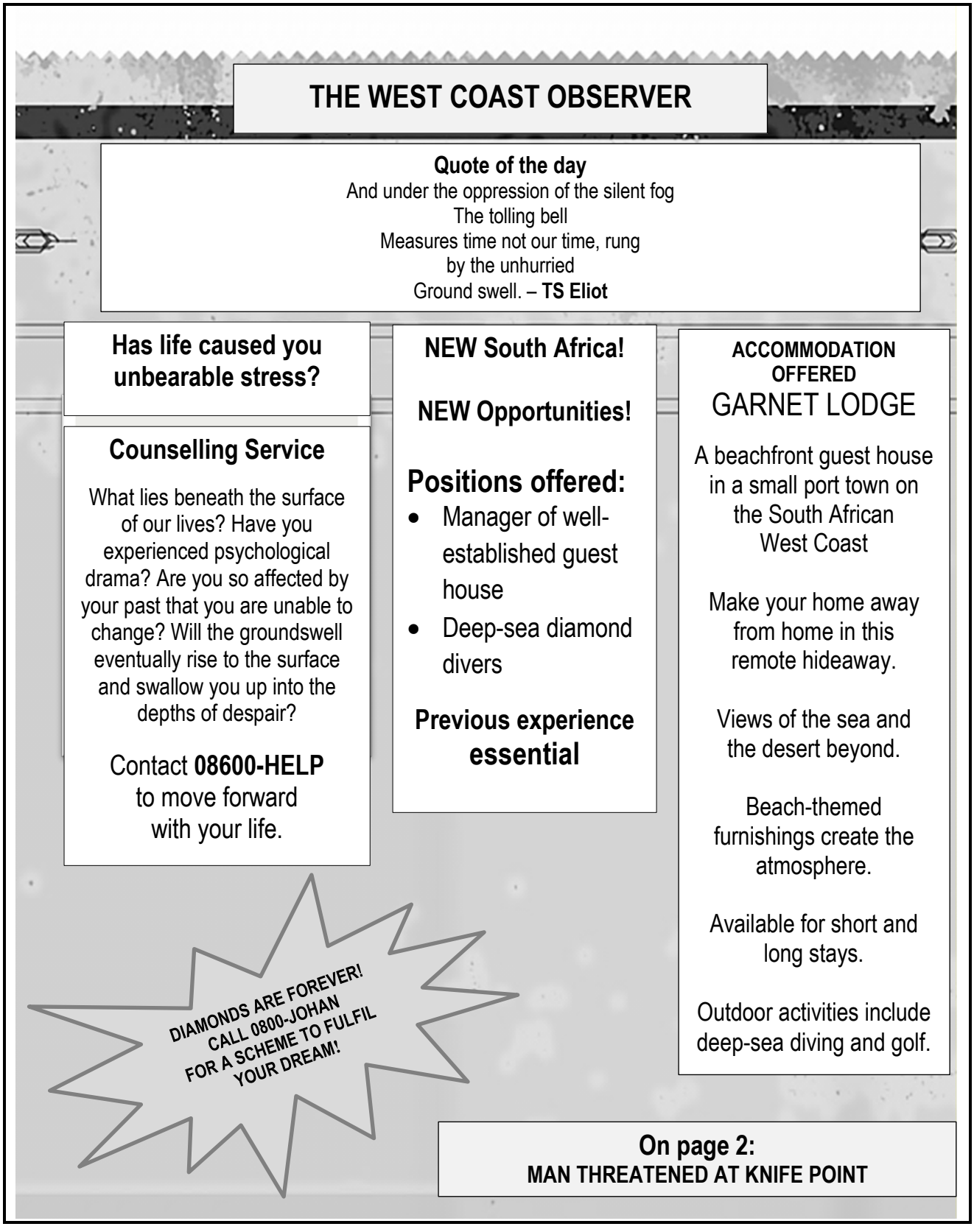
5.6 Evaluate how *Nothing But The Truth* reflects both Western and African cultures. (6)

5.7 Discuss how SOURCE E reflects the sociopolitical context, subject matter and themes of the play. (12)
[40]

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCE F below and answer the questions that follow.

SOURCE F



Read the front page of the local newspaper, *The West Coast Observer*, which relates to *Groundswell* and then answer the questions that follow.

6.1 6.1.1 Suggest why the name of the newspaper is suitable by referring to the play text. (2)

6.1.2 Explain why Garnet Lodge is an effective setting for the play. (4)

6.1.3 Assess how the quote of the day in SOURCE F reflects the serious mood of the play. (4)

6.1.4 Motivate why *Groundswell* may be called a psychological drama by analysing the characters in the play and their relationships. (6)

6.1.5 Analyse how SOURCE F reflects the context and subject matter (content) of the play. (6)

6.2 Advise the actor who wants to play the role of Johan on how to portray the character realistically on stage. (6)

6.3 Evaluate the possibility that Johan, Thami and Smith may not be able to move forward with their lives and fulfil their dreams after the play has ended.

Refer to specific examples in the play text to substantiate your answer. (12)
[40]

QUESTION 7: *MISSING* BY REZA DE WET

Study SOURCE G below and answer the questions that follow.

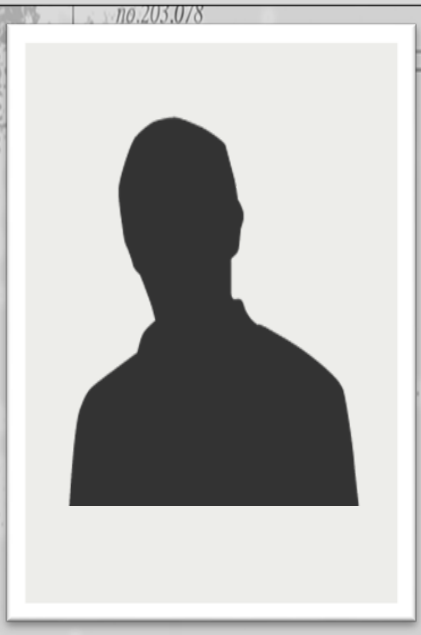
SOURCE G

THE DAILY GOSSIP

YOU WILL NEVER MISS A THING… - Since 1802

WANTED!!

no.203.078



Where is Meisie?

The only daughter of Gabriel and Miem went missing late last night. A man tricked his way into the home and is believed to have kidnapped her while the rest of the household was fast asleep. Meisie is the latest of an increasingly long list of girls who have disappeared over the past couple of years.
If you have any information, please contact the police on **0800–MISSING.**

CIRCUS BACK IN TOWN!

It is now an annual tradition that the circus comes to town. As always, the circus will offer a dose of the magical and the creepy.

And do not be surprised if you spot some very unexpected personalities (like your neighbours) at this freak show.

Remember:

Curiosity killed the cat.

MANURE FOR SALE!
DIRT CHEAP!
Contact Miem on 0800-MIS

On page 2:
How to deal with the effects of the Great Depression …

7.1 Read the front page of the local newspaper, *The Daily Gossip*, which relates to *Missing* and then answer the questions that follow.

7.1.1 Suggest why the name of the newspaper is a good choice by referring to the play text. (2)

7.1.2 Suggest a date you would add to the front page of the newspaper. (2)

7.1.3 Explain the different possible meanings of the title of the play. (4)

7.2 Write a character sketch of Constable, who may be 'wanted' for the kidnapping of Meisie, to assist *The Daily Gossip* with the correct information. (4)

7.3 Suggest why the women in the play allow a man, who is a total stranger, to enter the house. (4)

7.4 Advise an actor, who wants to play the role of Constable in the play, on how to portray the character on stage in a convincing manner. (6)

7.5 Explain how the effects of the Great Depression are highlighted in the play text as a whole. (4)

7.6 Name and motivate ONE other product that you could advertise in the newspaper. Do NOT use a product that is already mentioned in SOURCE G. (2)

7.7 Discuss the importance of the circus as the main symbol in the play.

Refer to the following in your answer:

- Genre
- Mood and atmosphere
- Characters

(12)
[40]

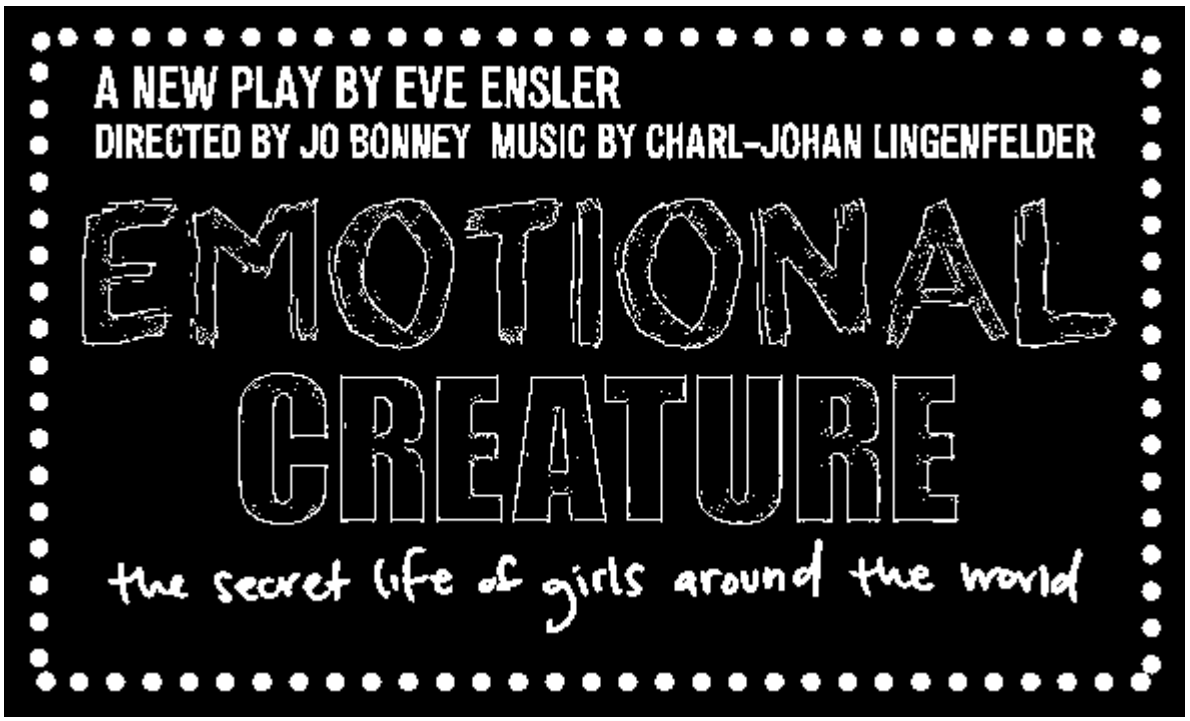
TOTAL SECTION C: 40

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

QUESTION 8 (COMPULSORY)

8.1 Study SOURCE H below and answer the questions that follow.

SOURCE H



PROMOTIONAL MATERIAL FOR *EMOTIONAL CREATURE*

Emotional Creature is a production created by Eve Ensler. It shows challenging issues faced by girls around the world. It is made up of monologues, poems and prose pieces, all performed by girls. The poster above was used to promote the production.

8.1.1 Explain the differences between *monologues*, *poems* and *prose pieces*. (6)

8.1.2 Assess whether the poster in SOURCE H would be successful to advertise the production. (4)

8.1.3 Give the production another suitable title and a #hashtag. Motivate your new title. (4)

8.2 Study SOURCE I below and answer the questions that follow.

SOURCE I

I AM AN EMOTIONAL CREATURE by Eve Ensler

I love being a girl.
I can feel what you're feeling
as you're feeling it inside
the feeling
before.
I am an emotional creature.
Things do not come to me
as intellectual theories or hard shaped ideas.

I am an emotional creature.
I am connected to everything and everyone.
I was born like that.
Don't you dare say all negative that it's a teenage thing
or it's only because I'm a girl.
These feelings make me better.
They make me ready.
They make me present.
They make me strong.

You and your class have decided to perform the extract in SOURCE I, from the play *Emotional Creature*, at the local Youth Day celebration.

Describe your ideas on how to stage the extract and its relevance at a Youth Day celebration.

Refer to the following in your answer:

- Vocal and physical performance
- Technical and theatrical elements (10)

8.3 Name ONE other performance item that would reflect the messages and culture of Youth Day celebrations in South Africa. Motivate your answer. (4)

8.4 Theatre is able to move people emotionally, to talk about issues, to inspire social revolution.

– Eve Ensler

Discuss Eve Ensler's observation about the theatre.

Refer to any play, theatre movement or theatre practitioner you have studied. Give information on a different genre/dramatic movement than the one you discussed in QUESTION 1. (12)
[40]

TOTAL SECTION D: 40
GRAND TOTAL: 150

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