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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2017

MARKS: 150

TIME: 3 hours

This question paper consists of 16 pages.

INSTRUCTIONS AND INFORMATION

- 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 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

Gansta's Paradise
As I walk through the valley of the shadow of death
I take a look at my life and realize there's nothin' left ...
Coolio

Bohemian Rhapsody
Is this the real life?
Is this just fantasy?
Caught in a landslide,
No escape from reality
Queen

These are the days when anything goes
Every day is a winding road
I get a little bit closer
Every day is a faded sign ...
Sheryl Crow

It's the End of the World as We Know It
It's the end of the world as we know it and
I feel fine
R.E.M.

You're the voice
We're not gonna
sit in silence
We're not gonna
live with fear ...
John Farnham

Time Warp
It's astounding
Time is fleeting
Madness takes its
toll ...
**The Rocky Horror
Picture Show**

Evaluate how the lyrics of ANY of the songs in SOURCE A reflect the subject matter, mood and messages of the 20th Century Theatre Movement of the play text you have studied. Refer to the lyric(s) you have chosen, the play text you have studied and the 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

Woza Albert! is a unique blend of protest theatre, township theatre and satire. Though they had many ideas for the episodes in the play, they had no structure. Finally they decided to structure the work by creating a series of parallels between the story of Jesus, as it appears in the Gospels, and their own story. In Ngema's words, they 'translated the New Testament into today'. Simon, as director, knew what to leave out and what to add and he also had skill with lines. Wole Sonyika described the final product as being 'a Theatre of Poverty at its most affirmative, a reflection of the cultural reality that brought it into being'.

Both actors play many roles. *Woza Albert!* relies heavily on images rather than dialogue to tell the story. The highly theatrical opening scene begins with the image of a jazz band created by the actors, who then transform into a white policeman and a black musician.

[Source: Extract from *OBE FOR FET*]

- 2.1 Name the theatrical term used to describe the *dramatic structure* of *Woza Albert!* Refer to line 3. (1)
- 2.2 Suggest the advantages of the dramatic structure identified in QUESTION 2.1. (4)
- 2.3 Using examples from the play text, motivate why *Woza Albert!* might be defined as protest theatre. (6)
- 2.4 Discuss where and how Mbongeni Ngema and Percy Mtwa found the material to create their play, *Woza Albert!*, which is based on the question, 'What would you do if Jesus Christ came to South Africa today?' (6)
- 2.5 Name a theatre practitioner who influenced the Theatre of Poverty style (line 7) in *Woza Albert!* (1)
- 2.6 Motivate why *Woza Albert!* might be considered to be an example of Theatre of Poverty (line 7). (6)
- 2.7 Describe the theatre skills and techniques the actors might use to create 'the image of a jazz band' (line 11) and 'transform into a white policeman and a black musician' (lines 11 and 12). (6)
- 2.8 Discuss how *Woza Albert!* might be a 'reflection of the cultural reality' (lines 7–8) that influenced the creation of the play.
Focus on:
 - Characters
 - Themes
 - Socio-political context

(10)
[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C

Johannesburg, 25 March 2016 – The classic musical, *Sophiatown*, is returning to the Market Theatre in Johannesburg. First performed in 1986 as a 'living newspaper', veteran director, Malcolm Purkey, one of the original members of The Junction Avenue Theatre Company, is bringing the memorable production to life once again.

–eNCA News

- 3.1 Suggest why *Sophiatown* might be regarded as a classic musical. (4)
- 3.2 Explain your understanding of the term *living newspaper*. (2)
- 3.3 Discuss the value and function of creating *Sophiatown*, the play, as a 'living newspaper'. (6)
- 3.4 Assess why it might be important for *Sophiatown* to be brought to life once again on stage today. (6)

3.5 You were asked to assist Malcolm Purkey in directing and staging the final scene of the play.

3.5.1 How would you, as a young director, benefit from working with Malcolm Purkey on this new production? (2)

3.5.2 Discuss how you might block the final scene of the play using the stage depicted in SOURCE C. (4)

3.5.3 As a director, discuss the vocal and physical performance choices you would suggest to the actors portraying Jakes and Mamariti to enhance the impact of the final scene. (6)

3.6 Evaluate whether the staging and design of Malcolm Purkey's new production, as depicted in SOURCE C, are effective.

Include the following in your evaluation:

- Set design
- Lighting
- Stage type

(10)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE D below and answer the questions that follow.

SOURCE D

TIEMIE:	Ma ... Ma, ek is anders ... as Ma. Tjokkie lieg, Ma. Ek's nie so nie.	
MA:	Tiemietjie, Here tog, Tiemietjie ...	
TJOKKIE:	Ek maak net almal seer.	
JAKES:	Moenie nou staan en mekaar opjazz oor hoe goed julle is nie.	
MA:	Loop, Jakes.	5
JAKES:	Hoekom sal ek loop?	
MA:	Loop!	
JAKES:	Loop lat die klas girls mekaar kan staan en vertel hoe goed hulle eintlik is? Ek wil weet wie se laatie is daardie. Ek laat nie weer 'n Sybil op my trek nie.	
MA:	Loop! Ek sal die polisie roep.	10
JAKES:	Loop roep hulle.	
MA:	Albertus, gaan sê vir Sarge. (<i>Albertus af.</i>)	
JAKES:	Laat hom loop. Ons sien wie is eerste klaar met wie. Ek sal julle ... julle is sleg, man. Julle is altwee slegter as hierdie tang.	
TIEMIE:	Loop asseblief, Jakes. Wat soek jy hier?	15
JAKES:	Justice.	
TIEMIE:	Justice! Was dit justice toe jy my sommer aspris in die moeilikheid wou bring? Jy't nog nooit 'n ding vir my oorgehad nie.	

A big production company will be filming a contemporary (modern) version of *Siener in die Suburbs*. Your acting agent has asked you to audition for the role of EITHER Jakes OR Tiemie and has advised you to research the play.

- 4.1 According to Tiemie, what is Tjokkie lying about (line 1)? (1)
- 4.2 Explain what Tiemie means when she says that she is different from Ma (line 1). (2)
- 4.3 Suggest why Tjokkie feels that he has hurt everyone (line 3). (2)

- 4.4 The director states that *Siener in die Suburbs* may be classified as a realistic play because it adheres (keeps) to the three unities of time, place and action.
- With reference to the play as a whole, explain whether this statement is accurate or inaccurate. (6)
- 4.5 Discuss your design ideas on how to modernise some aspects of the play for the new film version. Focus on the following:
- 4.5.1 Costume (refer to any ONE of the characters) (4)
- 4.5.2 Setting/Locations (2)
- 4.5.3 Set and props (4)
- 4.5.4 Sound effects (3)
- 4.6 Motivate how you would perform the role of Jakes OR Tiemie in the extract in SOURCE D. Focus on the vocal AND physical characterisation of the character you have chosen. (6)
- 4.7 The director commented, 'The play is certainly a pessimistic piece of theatre!'
- Evaluate the director's comment. State whether you agree with his opinion or not. Refer to the following in your discussion:
- Characters' struggles
 - Themes
 - Socio-economic context
- (10)
[40]

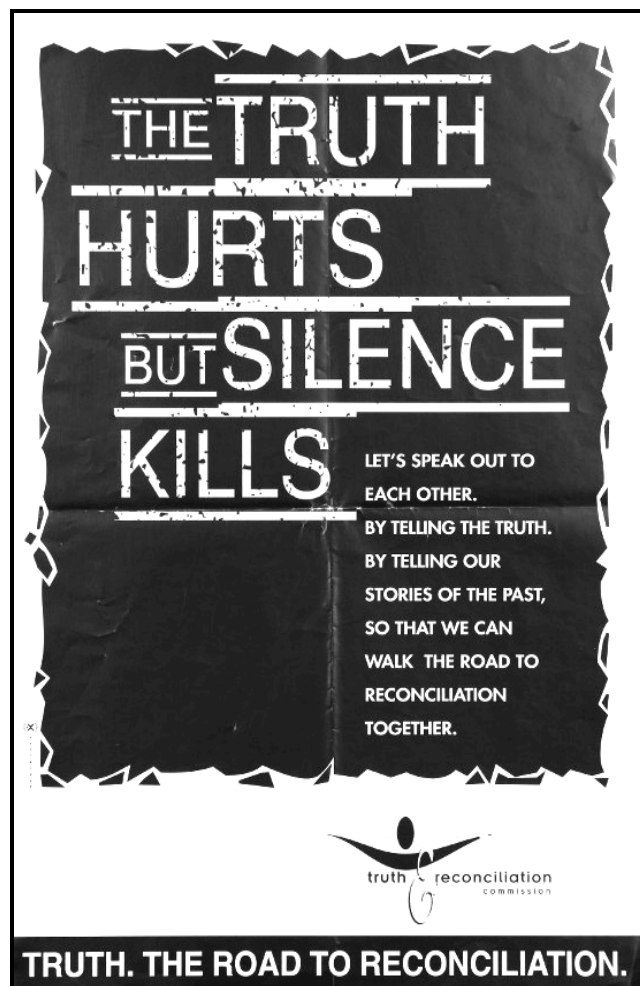
TOTAL SECTION B: 40

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

[Source: Internet]

You have been requested to direct a new production entitled, *The Truth Hurts But Silence Kills*, to commemorate 21 years after the TRC. You aim to celebrate the effectiveness of the TRC in the healing process of our country. You have decided to stage a scene from *Nothing But The Truth* as part of this new production.

- 5.1 SOURCE E is the first draft of a poster to advertise the production. Suggest what you might add to the poster to advertise the production effectively. (2)
- 5.2 Motivate why the title, *The Truth Hurts But Silence Kills*, might be suitable for your new production. (2)

- 5.3 State how Sipho's 'silence' about the truth hurt him. (4)
- 5.4 Briefly describe a scene in the play, *Nothing But The Truth*, which could be included successfully in your new production. (2)
- 5.5 Explain how you might use Stanislavski's system/method to direct the actors in the scene you selected in QUESTION 5.4. (6)
- 5.6 Refer to your chosen scene and explain TWO vocal and physical skills that the actors can apply to portray the scene convincingly. (4)
- 5.7 Select and explain ONE other suitable item (song, monologue, etc.) you might include in your production that will enhance the message of reconciliation and forgiveness. (4)
- 5.8 Motivate your choice of a suitable venue for your new production. (4)
- 5.9 Discuss how *Nothing But the Truth* mirrors the TRC process of reconciliation 'in telling our stories of the past so that we can walk the road to reconciliation together'.

Refer to the following in your discussion:

- Plot
- Characters
- Themes

(12)
[40]

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCES F and G below and answer the questions that follow.

SOURCE F

You are directing a production of *Groundswell* which has been selected to be staged at the National Arts Festival in Grahamstown. The festival organisers require information which will help them to find the correct venue for your production and to advertise your play.

They send you the questionnaire below to complete. Answer the questions in the questionnaire in your ANSWER BOOK.

QUESTIONNAIRE

- | | | |
|-----|--|-----|
| 6.1 | Motivate your choice of genre for the production of <i>Groundswell</i> . | (2) |
| 6.2 | Briefly summarise the plot of the play. | (3) |
| 6.3 | Suggest what vocal and physical training you require from EACH of the actors you wish to cast, to give a convincing performance. | (6) |
| 6.4 | Describe the type of stage space and set you require for your production. | (6) |
| 6.5 | Motivate whether or not your production requires an age restriction. | (2) |
| 6.6 | Give TWO reasons why you think that your production of <i>Groundswell</i> would benefit from being staged at the Grahamstown Festival. | (4) |

AND

SOURCE G***#Groundswell@Grahamstown***

Groundswell lands at Grahamstown!! Filled with intrigue, illicit diamond deals en suspense, this play promises to be the hit of the Festival. It has something for everyone!

- | | | |
|-----|--|-----|
| 6.7 | Comment on the effectiveness of the tweet in SOURCE G to market your play successfully. | (4) |
| 6.8 | Suggest an appropriate sponsor for the play. | (1) |
| 6.9 | Write a director's note for your theatre programme, in which you discuss the statement in SOURCE G: 'Filled with intrigue, illicit diamond deals and suspense, this play promises to be the hit of the Festival. It has something for everyone!' | |
| | Consider the following in your director's note: | |
| | <ul style="list-style-type: none">• Sociopolitical relevance• Themes and issues• Action and dialogue | |

(12)
[40]

QUESTION 7: MISSING BY REZA DE WET

Study SOURCES H, I and J and answer the questions that follow.

SOURCE H

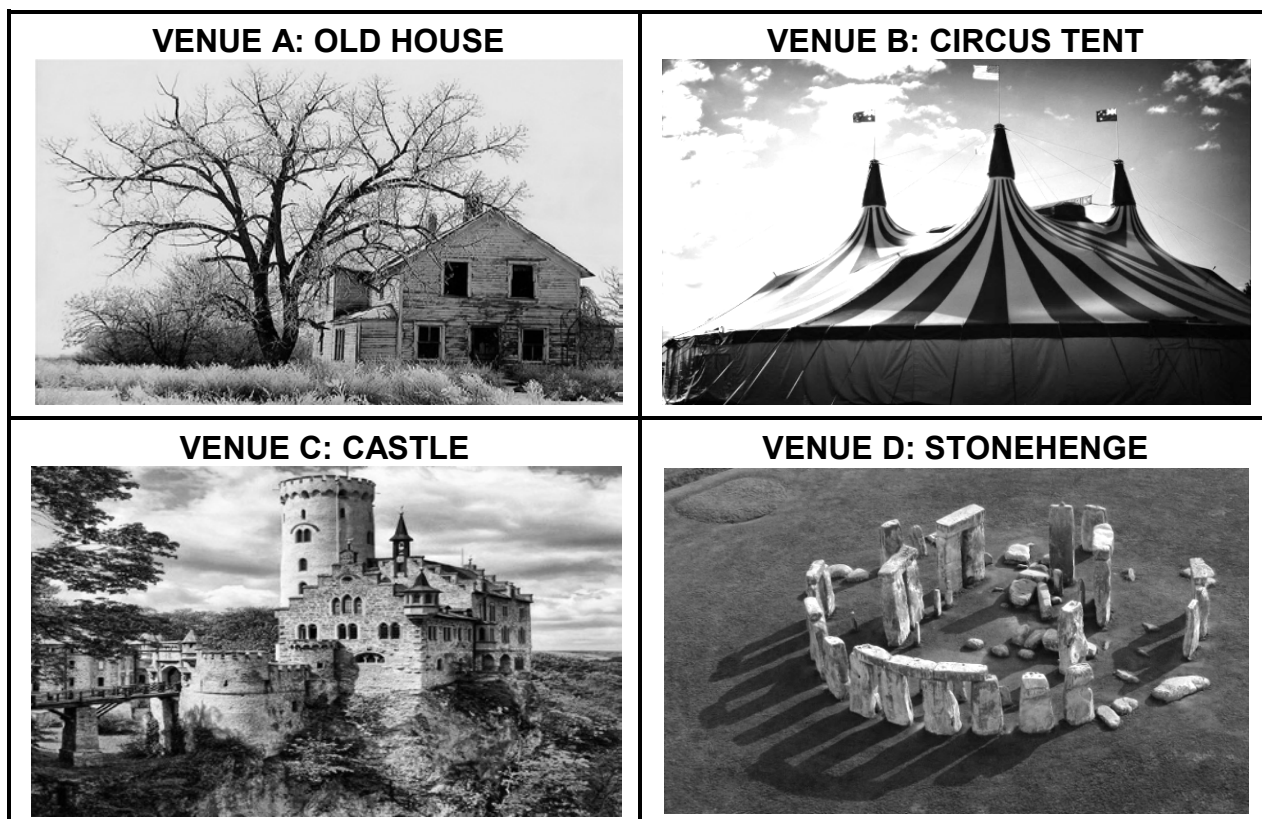
You are directing a production of *Missing* by Reza de Wet at a national arts festival. The festival organisers require information on your production.

They send you the questionnaire below to complete. Answer the questions in the questionnaire in your ANSWER BOOK.

QUESTIONNAIRE

- 7.1 Identify and give an example of where ONE of the following genres might be found in the play:
- Comedy
 - Tragedy
 - Tragicomedy
- (2)
- 7.2 Identify ONE antagonist in the play. (2)
- 7.3 Comment on the following statements made by previous audiences:
- 7.3.1 'The play should not be translated!' (2)
- 7.3.2 'The play is outdated and irrelevant!' (2)
- 7.4 Suggest why the play is often referred to as 'magical' in nature. (4)

AND

SOURCE I

- 7.5 Select ONE of the *site-specific venues in SOURCE I. Explain why your selection would make a stimulating performance space in which to stage your contemporary production of *Missing*.

(*Site-specific venue – a unique, adapted venue/space, other than a theatre, that can be used for a performance)

- 7.6 Using an example from the play text, state reasons whether or not your production might require an age restriction.

- 7.7 Describe how you might create the symbolism of darkness and light through the use of sound and lighting in your production.

AND

SOURCE J***#WhatisMissing@Festival***

Local school to perform at a national arts festival after winning a prestigious award with their contemporary (modern), translated version of Reza de Wet's *Missing*. It is magical and wonderful. This magnificent play is rich with symbolism, transformation and liberation. It is deliciously Gothic. It has something for everyone!

- 7.8 Write director's notes for your theatre programme in which you discuss the following statement in SOURCE J:

'This magnificent play is rich with symbolism, transformation and liberation. It is deliciously Gothic. It has something for everyone!'

Consider the following in your director's note:

- Characters and situation
- Themes and issues
- Plot and action of the play

(12)
[40]

TOTAL SECTION C: 40

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

SECTION D is COMPULSORY.

QUESTION 8

Study SOURCE K below and answer the questions that follow.

SOURCE K**IMAGES FROM THE #FeesMustFall CAMPAIGN**

In Dramatic Arts you learnt about the ability of theatre to change society. You were recently inspired by the images from the #FeesMustFall campaign in SOURCE K above. You and your fellow Grade 12 learners have decided to workshop a protest play based on the #FeesMustFall campaign.

Your first scene consists of learners toyi-toying and holding up posters. The slogans on the posters show additional issues/themes you might select for your production.

- 8.1 Give your production a new #hashtag title. (1)
- 8.2 Describe the following:
- 8.2.1 The purpose of your production (2)
 - 8.2.2 The number of performers (1)
 - 8.2.3 The target audience (1)
 - 8.2.4 The performance space (2)
- 8.3 Plan a rehearsal schedule in which you name and explain the phases of the workshop process. (6)
- 8.4 Describe how actors might use the performance space in order to maximise the theatrical impact of your opening scene. (3)
- 8.5 Identify the theatrical elements found in a group 'toy-toying and holding up posters'. (4)
- 8.6 Assess the possible impact on an audience of the opening scene in which learners are toyi-toying. (4)
- 8.7 Explain how you might apply Grotowski's Poor Theatre principles to your production. (6)
- 8.8 'In Dramatic Arts you learnt about the ability of theatre to change society.'
- Discuss the validity (truth) of the above statement.
- Use your knowledge of dramatic processes, principles and skills and the impact of the following in your answer:
- Play texts you have studied
 - Performances you have seen
 - Your own production (10)

TOTAL SECTION D: 40
GRAND TOTAL: 150