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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2014

MARKS: 150

TIME: 3 hours

This question paper consists of 17 pages.

INSTRUCTIONS AND INFORMATION

- The question paper consists of FOUR sections:
 SECTION A: 20th Century Theatre Movements (30 marks)
 SECTION B: South African Theatre: 1960–1994 (40 marks)
 SECTION C: South African Theatre: Post-1994 – Contemporary (40 marks)
 SECTION D: The History of Theatre, Practical Concepts, Content and Skills (40 marks)
- SECTION A**
QUESTION 1 is COMPULSORY.
Refer to the play text you studied and its 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**POST-MODERN THEATRE**

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

- SECTION B**
This section consists of THREE questions. Answer only ONE question from this section.

QUESTION 2: *Woza Albert!*Percy Mtwa, Mbongeni Ngema and
Barney SimonQUESTION 3: *Sophiatown*

Junction Avenue Theatre Company

QUESTION 4: *Siener in die Suburbs*

PG du Plessis

- SECTION C**
This section consists of THREE questions. Answer only ONE question from this section.

QUESTION 5: *Nothing but the Truth*

John Kani

QUESTION 6: *Groundswell*

Ian Bruce

QUESTION 7: *Mis*

Reza de Wet

- SECTION D**
This section consists of ONE question. QUESTION 8 is COMPULSORY.
 QUESTION 8: Theatre History, Practical Concepts, Content and Skills

SECTION A: 20th CENTURY THEATRE MOVEMENTS

SECTION A is COMPULSORY.

QUESTION 1

Refer to the play text you studied and the relevant 20th century Theatre Movement.

Theatre of the Absurd

OR

Epic Theatre

OR

Postmodern Theatre

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

'Theatre was created to tell people the truth about life and the social situation.' – Stella Adler

Discuss, in an essay, how the playwright examines 'the truth about life and the social situation' in the play text you studied this year.

You must refer to at least THREE of the points below in your essay:

- Socio-political context
- Themes
- Characters
- Language and dialogue
- Plot/Structure
- Theatrical devices
- Space/Spectacle

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 the sources below and answer the questions that follow.

SOURCE A

MBONGENI:	Having rest, baas. Still smoking.	
PERCY:	Do you think I pay you for smoking? (<i>Glances at the truck.</i>) Hey, push the truck.	
MBONGENI:	We pushed the truck! Ten thousand bricks! Boss, there's too much work for two people. Me and Bobbejaan start the engine. Me and Bobbejaan shovel the sand. Me and Bobbejaan load the bricks. Me and Bobbejaan push the truck! Aaay suka! We need other people!	5
PERCY:	There's no jobs!	
MBONGENI:	There is jobs!!! Ten thousand bricks! This morning there were many people at the gates standing there looking for work. And you chased them away!	10
PERCY:	Zuluboy, you're getting cheeky, huh?	
MBONGENI:	I'm not getting cheeky. It's true.	
PERCY:	Ja! I'm cutting down your salary. I think you're getting too much. Ja! Ja!	15
MBONGENI:	The boss can't cut salary.	
PERCY:	Ek gaan dit doen! (I'm going to do it.)	
MBONGENI:	That's not showing sympathy for another man. The cost of living is too high. There's too much inflation.	
PERCY:	Zuluboy! Zuluboy! You sit around waiting for Morena and then you come and tell me about the cost of living? You talk about inflation? What do you know about inflation? I've got you here, just here. One more mistake, one more cheeky, and you're fired!	20

- 2.1 Consider the title *Woza Albert!*
- 2.1.1 Why do you think the creators of this play text use an exclamation mark in the title? (1)
- 2.1.2 Explain the significance of the title. (2)
- 2.2 Explain the dramatic structure used in the play *Woza Albert!* (4)

- 2.3 Refer to lines 4–11.
- 2.3.1 Discuss TWO themes evident in these lines. Refer to the play text in your answer. (6)
- 2.3.2 Discuss how an actor might effectively transform, vocally and physically, from Bobbejaan to Baas Kom. (Lines 4–11) (4)
- 2.4 The play *Woza Albert!* captures the concept that the actor's body is a tool of communication.
- 2.4.1 What is meant by *tool of communication*? (2)
- 2.4.2 Identify TWO different ways in which the body is used as a tool of communication in the play. (2)
- 2.4.3 Describe TWO essential skills that an actor should use in *Woza Albert!* so that his body may be an effective tool of communication. (4)
- 2.5 Evaluate how the creators of this play text achieve an intimate and dynamic actor-audience relationship through the use of:
- Characters
 - Space
 - Language
 - Acting style
- (8)

SOURCE B

- 2.6 Why did the creators of this play text choose to have costumes available on stage throughout the performance as seen in SOURCE B? (3)
- 2.7 In SOURCE B the character uses the boxes to relax on. Describe other uses of the boxes in the play text *Woza Albert!* (4)
- [40]**

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study the sources below and answer the questions that follow.

SOURCE A

JAKES:	Whe've you been, Mingus? Been making trouble again?	
MINGUS:	Jakes, I'm in love, man. I've been to a wonderful funeral.	
JAKES:	A funeral? Is there a story there?	
MINGUS:	Ja, skryf daar, 'I went so nobody could say I killed him.'	
	<i>(Charlie has crept up to Mingus and begins to shine his shoes while he is still wearing them.)</i>	5
MINGUS:	Hey Charlie – leave off! Leave off! Go and sleep in the car. We've a job tonight. I want you wide awake. Hey Charlie – move.	
	<i>(Charlie persists in trying to clean the shoes.)</i>	
MINGUS:	Go on! <i>(Mingus pushes Charlie away.)</i> Jakes, ek wil 'n brief hê – 'n letter van love.	10
JAKES:	A love letter for you?	
MINGUS:	Ja, ek's in love, met a real tjerrie, 'n matara, a real ding, 'n princess ... That's her name – Princess!	
JAKES:	Why don't you write it yourself, Mingus? I'm working.	15
MINGUS:	Ag man Jakes, ek kan nie skryf nie. You know that – ek kan wietie, maar ek kan nie skryf nie.	
JAKES:	Well, that's too bad, man. I'm busy.	
MINGUS:	Listen, I'll give you a story, a story for a love letter.	

- 3.1 Why would an audience find line 4 funny? (2)
- 3.2 Characters fulfil a variety of functions in a play text.
- 3.2.1 Discuss why the inclusion of Charlie as a character is significant to the story of *Sophiatown*. (4)
- 3.2.2 Indicate what Mingus's attitude is towards Princess (lines 13–14) and explain how this changes during the course of the play. (4)
- 3.2.3 What advice would you give to a friend who wants to audition for the character of Mingus? Focus on the physical, emotional and vocal portrayal of the character. (6)
- 3.2.4 Discuss the dramatic function of the character of Jakes in the play. (4)

SOURCE B

Ensemble cast of *Sophiatown*, the play

3.3 Explain what is happening in SOURCE B. Use your knowledge of the play text to motivate your answer. (2)

3.4 Consider the different characters around the table.

3.4.1 Describe the general mood portrayed in SOURCE B. Motivate your answer. (2)

3.4.2 Choose TWO characters and explain how they reflect and represent the life of Sophiatown, the place. (6)

3.5 'Meeting at night, three times a week for six months, we attempted in the workshop to confront each other creatively across the apartheid divide.'
– Malcolm Purkey

Discuss how the play text *Sophiatown* was created. Refer to Malcolm Purkey's quote in your answer.

(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 production of *Siener in die Suburbs*

- 4.1 Identify characters **A**, **B** and **C**. (3)
- 4.2 Explain what characters **A** and **C** are each personally trying to achieve by pushing character **B** in between the bonnet and the engine. (2)
- 4.3 Discuss how each character in SOURCE A highlights at least ONE theme in the play text. Use a different theme for each character. (6)
- 4.4 You were asked to audition for both characters **B** and **C**. Describe how you would physically portray their personality differences. (6)
- 4.5 What happens to character **B** at the end of the play? In your opinion, why did he decide on this course of action? (3)

SOURCE B

MA: My kind, toe Ma uitvind sy verwag jou, was ek ook party dae lus om 'n breinaald in my in te druk. Maar toe jy kom, het ek jou liefgehad. Jy weet nie hoe leef mens vir 'n kleintjie nie – niemand weet nie, net jyself. Jy't nie alleen wou hê dat jy moet uitkom uit die Suburbs nie. Mooi meisies het swaar met mans, maar hulle het altyd 'n kans. Ma wou ook dat jy weg kom. Ma het ook gedink, my kind. Baie. Van hoe jy weg is en gelukkig is ... en so goed af dat jy ons nie eers wil ken nie. Jy sal maar vir jou kleintjie, as dit nou dalk so is, ook so dink. Dis 'n alleen pad, my kind ... veral omdat die kind dit nie kan verstaan nie. (*Baie teer, soek na woorde.*) Tiemietjie ... askies vir die lewe wat ek jou ingehelp het ... Ma ... ag, Here ... Ma is ook maar mens en Ma ... Ag, my kind ... ma sal nie kla oor jy by Jakes geslaap het nie ... Jy sien ... Tiemietjie, jy sien my kind ... Ma wéét, my kind, Ma wéét.

- 4.6 Identify and explain the changes in Ma's tone in SOURCE B. (4)
- 4.7 Describe how an actor might perform this monologue vocally, through the use of pace and volume. (6)
- 4.8 Discuss how the characters in the play text reflect the differences between the suburbs and the world outside the suburbs. Refer to at least THREE characters in your answer. (10)

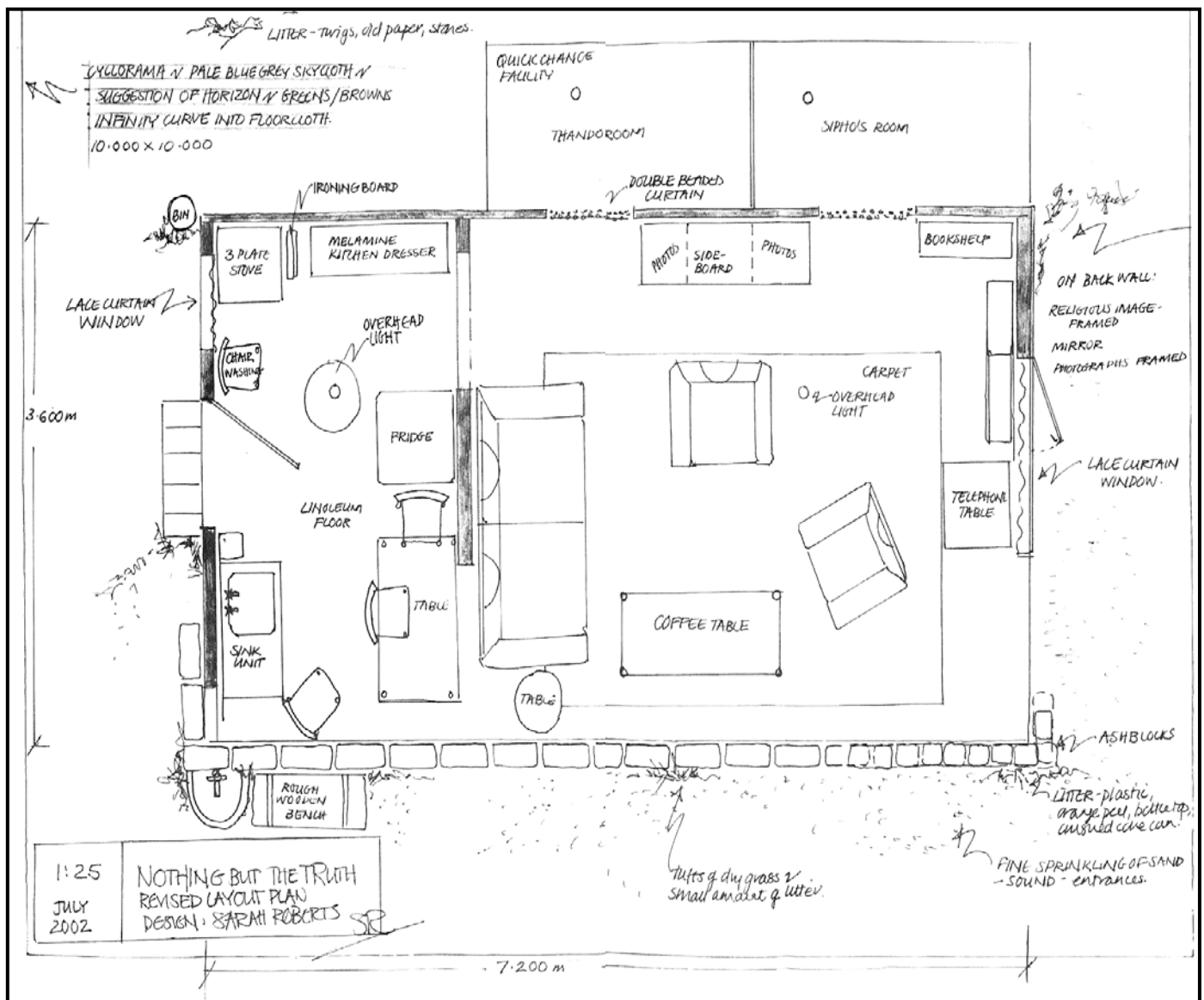
[40]**TOTAL SECTION B: 40**

SECTION C: SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)

Answer only ONE question from this section.

QUESTION 5: NOTHING BUT THE TRUTH BY JOHN KANI

Study the source below and answer the questions that follow.

SOURCE A**Sarah Roberts – Set Design for *Nothing but the Truth***

(This illustration is a reproduction of the original set design by Sarah Roberts)

You are the director of *Nothing but the Truth* at your school. You decide to use Sarah Roberts's set design in SOURCE A.

- 5.1 What is the genre (type) of this set design? (1)
- 5.2 Explain how this genre affects the acting style within the stage space. (4)

- 5.3 Describe the design layout (arrangement) of the set. (4)
- 5.4 Explain the dramatic effectiveness of the following:
- The bead curtains
 - The litter outside the home
 - The cyclorama (a cloth hung at the back of the set on which lights project stage effects, such as a sunset) (6)
- 5.5 Identify where in the school you would build this set and state why it would be a suitable place to stage the play. (3)
- 5.6 Explain how the set and props could help your audience to understand the characters and situation better. (4)
- 5.7 Choose the lighting and sound effects that you would require. Use the play text to motivate your choices. (4)
- 5.8 You plan to take this play on tour. Explain what staging challenges (difficulties) you may have and how you would solve them. (4)
- 5.9 Discuss why this is a significant play text to stage in South Africa today. In your discussion, include TWO themes and their impact on the community and society as a whole. (10)
- [40]**

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study the sources below and answer the questions that follow.

SOURCE A

A production photo of *Groundswell* depicting the extract in SOURCE B.

SOURCE B

JOHAN: (*Removing a wallet from an inside pocket*) Then this must be your wallet?

SMITH: (*Taken aback*) What?

THAMI: What are you doing?

JOHAN: I'm making sure, that's all. (*He opens the wallet and goes through it; takes out a driver's licence, reads the name.*) Jeffrey Reginald Smith. 5

SMITH: (*Stands up and lunges towards Johan*) Give that to me.

Imagine you are the director of *Groundswell*.

6.1 State why the costumes in SOURCE A look suitable (right) for each actor.

(3)

6.2 Discuss TWO qualities you would look for when you cast each character.

(6)

- 6.3 What does the dramatic relationship of the characters in the scene in SOURCE A communicate to the audience? (3)
- 6.4 Explain to actors how the relationship between Johan, Smith and Thami could be expressed through facial expression, movement and gesture. (You may refer to either SOURCE A or B.) (6)
- 6.5 Would you use the picture in SOURCE A on a poster advertising the play? Motivate your answer. (4)
- 6.6 Explain how you would direct the actors in SOURCE B to use tone and volume to deliver their lines effectively. (6)
- 6.7 Write an article for your school newspaper in which you advertise the play. Discuss the following:
- The setting of the play
 - A brief summary of the plot
 - The themes and issues in the play
 - The significance of the title
 - The relevance of the play to South Africa at this time
- (12)
[40]

QUESTION 7: MISSING BY REZA DE WET

Study the sources below and then answer the questions that follow.

SOURCE A

Missing – Magical Realism

'Some characters in the play are more associated with the magical than others. Similarly, in a circus, the magician, more than most, blurs the boundaries between appearance and reality.'

- | | | | |
|-----|--|--|-----|
| 7.1 | 7.1.1 | Define the term <i>Magical Realism</i> . | (2) |
| | 7.1.2 | Identify the character in the play text that is best associated with a magician in a circus. | (1) |
| | 7.1.3 | Name the physical disability that this character apparently suffers from. | (1) |
| | 7.1.4 | Explain why this character might be symbolically associated with a magician. | (6) |
| 7.2 | Describe how the following characters respond to the arrival of the circus in town: | | |
| | • Miem | | (2) |
| | • Gertie | | (2) |
| 7.3 | The external environment of the circus is a comparison to the internal environment of the house. Discuss the possible reasons why Reza de Wet uses this metaphor/comparison. | | (6) |
| 7.4 | The circus music serves a significant function in the play. As a director, name and explain the use of THREE other sound effects. | | (6) |

SOURCE B

MEISIE: A few years ago, the circus came here. Just like now. But it was a hot night. 'An early summer,' my mother said. 'It'll bring drought and disease.' (*Softly.*) It's very humid in the house. We've opened all the windows, and gone to bed. Suddenly, I wake up. I'm lying in the dark and listening to music. And the music seems to get louder and louder. There are branches 5
scraping on the roof, and the curtains are swaying in time with the music. I go and stand at the window, and from there I see the tent. The big tent covered in tiny lights. The music is getting louder and louder. Suddenly, I'm climbing out the window, jumping down amongst the roses, slipping 10
through the garden gate and walking to the fairground. Just like that. Barefoot over the thorns. I'm walking between the cages. A tiger roars. A monkey screams. And now I'm standing close to the tent. (*She laughs.*) There's a little hole, and I peep through. (*She makes a 'hole' with her finger and thumb and peers through it.*) First one eye, then the other. (*Silence, then enchanted, as if seeing it all again.*) I see a man with long 15
black hair and a shiny cloak. There's a girl with him. He holds a saw up for the crowd to see, and calls someone over to feel how sharp it is. Fat Oom Soon comes up, and everyone laughs because he cuts his finger. The man points to a long box and then bangs the lid of the box open. The pretty girl begs and pleads, and falls on her knees in front of the man. He 20
grabs her wrists and drags her to the box, throws her in and closes the lid. Her head is sticking out one side, and her feet out the other. The man starts to saw and saw. The girl screams. The saw is covered in blood, and the box is cut down the middle, but her head and feet are still moving. The man throws his cloak over the box and says some magic words. He takes 25
off the cloak and opens the lid. (*Overcome with happiness.*) The girl jumps out and everything is alright! She's whole again! Everybody is shouting and whistling! She stretches her arms out wide.

7.5 In SOURCE B, Meisie relives her experience of the magical world at the circus.

- 7.5.1 What does the line, 'It'll bring drought and disease' (line 2), suggest about Miem's character? (3)
- 7.5.2 Explain how the references to the weather in this extract contribute to the atmosphere in this scene. (3)
- 7.5.3 Describe how the actor who portrays Meisie could deliver this monologue, vocally and physically to vary her performance from the beginning of the monologue through to the end. (8)
You may refer to any of the lines to motivate your answer. [40]

TOTAL SECTION C: 40

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

SECTION D is COMPULSORY.

QUESTION 8

Study ALL THREE sources below and then answer the questions that follow.

SOURCE A

'Theatre can exist without make-up, without costume and scenography (set), without a separate performance area (stage), without lighting and sound effects et cetera. It cannot exist without the actor-spectator relationship. We consider the personal and scenic technique of the actor as the core of theatre art.'

– Grotowski, *Towards a Poor Theatre*

SOURCE B

Photo images from a production of *The Lion King – The Musical*

- 8.1 Discuss your understanding of *Poor Theatre*. (5)
- 8.2 Explain why Poor Theatre was so popular in South Africa and successfully used in Protest and Workshop Theatre during the apartheid era. You may refer to any of the play texts you have studied or performances you have seen. (10)

8.3 *The Lion King – The Musical* could be classified as Rich Theatre.

Explain why *The Lion King* is an example of Rich Theatre. Refer to the images in SOURCE B in your answer.

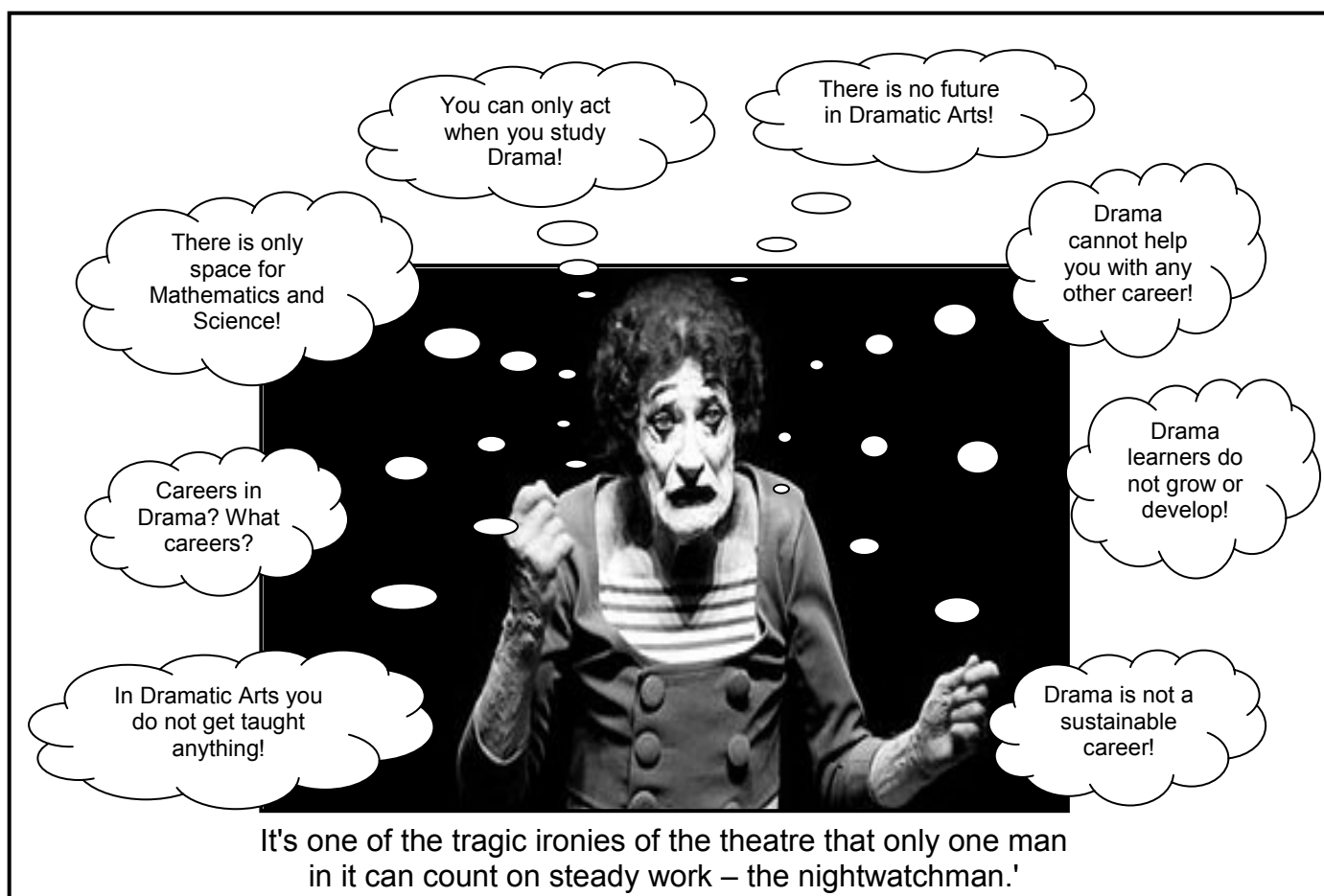
(5)

8.4 You have decided to direct a Poor Theatre production of *The Lion King*.

List FIVE skills you would require from the actors who will audition for the production.

(5)

SOURCE C



8.5 Discuss how you would respond to the comments above. In your answer, refer to the following:

- Play texts you studied
 - Practical work you did
 - Personal experiences you have had in Dramatic Arts
- (Your answer should be at least ONE page long.)

(15)
[40]

TOTAL SECTION D: 40
GRAND TOTAL: 150