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GRADE 12

DRAMATIC ARTS

NOVEMBER 2022

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 its 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

POST-MODERN 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 is COMPULSORY. Answer QUESTIONS 8 and 9.

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

In the 20th century, people felt broken after experiencing the devastation and loss of two world wars, which took the lives of millions of people.

The feelings of anger, despair and hopelessness at the state of the world are seen in the themes of the plays of the 20th century. Many plays deal with corruption and greed, the fear or effects of war and the longing for change in a new tomorrow.

Today, in the 21st century, people have had to cope with the effects of the Covid-19 virus, corruption, poverty and unemployment and the threat of another world war. It seems we have much in common with the past.

– Lara Chanteuse

Reflect on SOURCE A and discuss, in an essay, the lessons we might learn from the past to help us cope with the present and make a better future. Refer to the *characters*, *themes* and *messages* of the play text and 20th Century Movement you studied this year.

Write the title of the play text and the 20th Century Movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre) 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: STAGE DIRECTIONS FOR THE OPENING SCENE OF *WOZA ALBERT!*

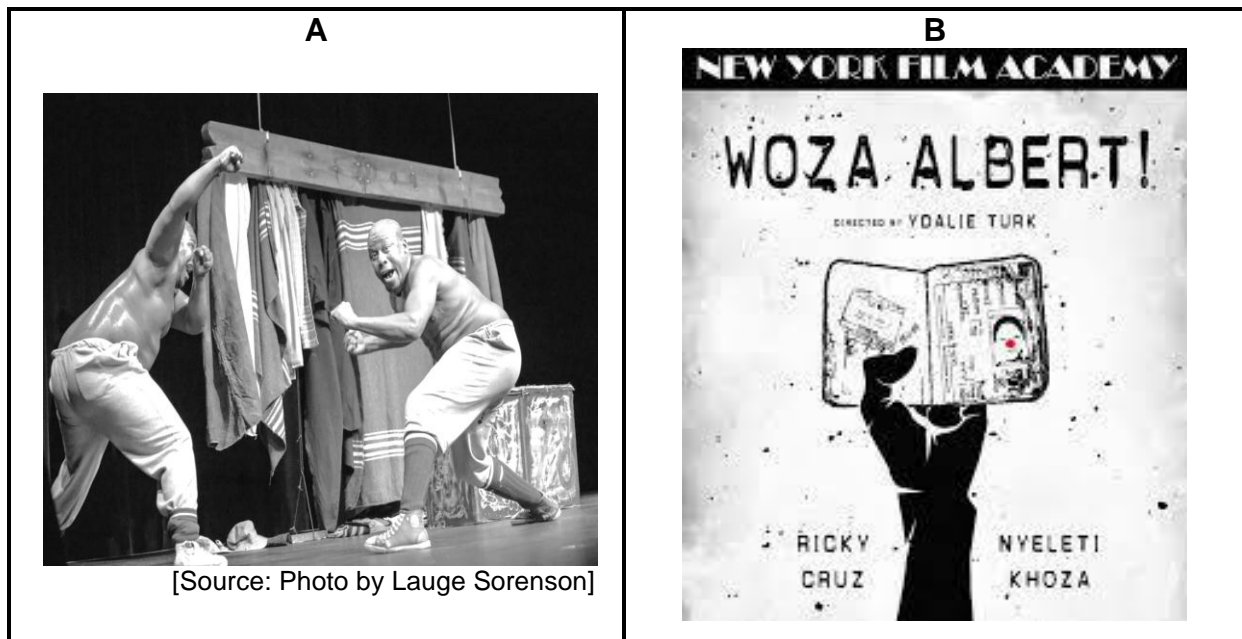
The actors enter and take their positions quickly, simply. Mbongeni sits on the tea chests at the point where they meet in the middle. Percy squats between his legs. As they create their totem (beeld), the house lights dim to blackout.

On the note of their music, overhead lights come on, sculpting them. They become an instrumental jazz band, using their bodies and their mouths to create a double bass, saxophone, flute, drums, bongos, trumpet, etc. At the climax of their performance, they transform into an audience, applauding wildly.

- 2.1 Explain the function of stage directions in a play. (2)
- 2.2 Identify the technical element used in lines 3 and 4 of the stage directions. (2)
- 2.3 Discuss the dramatic effect created by the technical element identified in the answer to QUESTION 2.2. (4)
- 2.4 Suggest how the actors might use vocal and/or physical skills to 'become an instrumental jazz band, using their bodies and their mouths' and 'they transform into an audience' (lines 4 to 7). (6)
- 2.5 Describe a set suitable for a production of *Woza Albert!*. (2)
- 2.6 Analyse how the actors might use the set described in your answer to QUESTION 2.5 to create the opening scene. (8)

Study SOURCE C and answer the questions that follow.

SOURCE C: IMAGES WHICH RELATE TO *WOZA ALBERT!*



- 2.7 Motivate how IMAGE A, in SOURCE C, depicts (shows) the positives in the lives of the characters in the play. (6)
- 2.8 Evaluate how IMAGE B, in SOURCE C, might highlight the themes and messages of the play. (10)

[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE D below and answer the questions that follow.

SOURCE D: STAGE DIRECTIONS FOR THE OPENING SCENE OF SOPHIATOWN

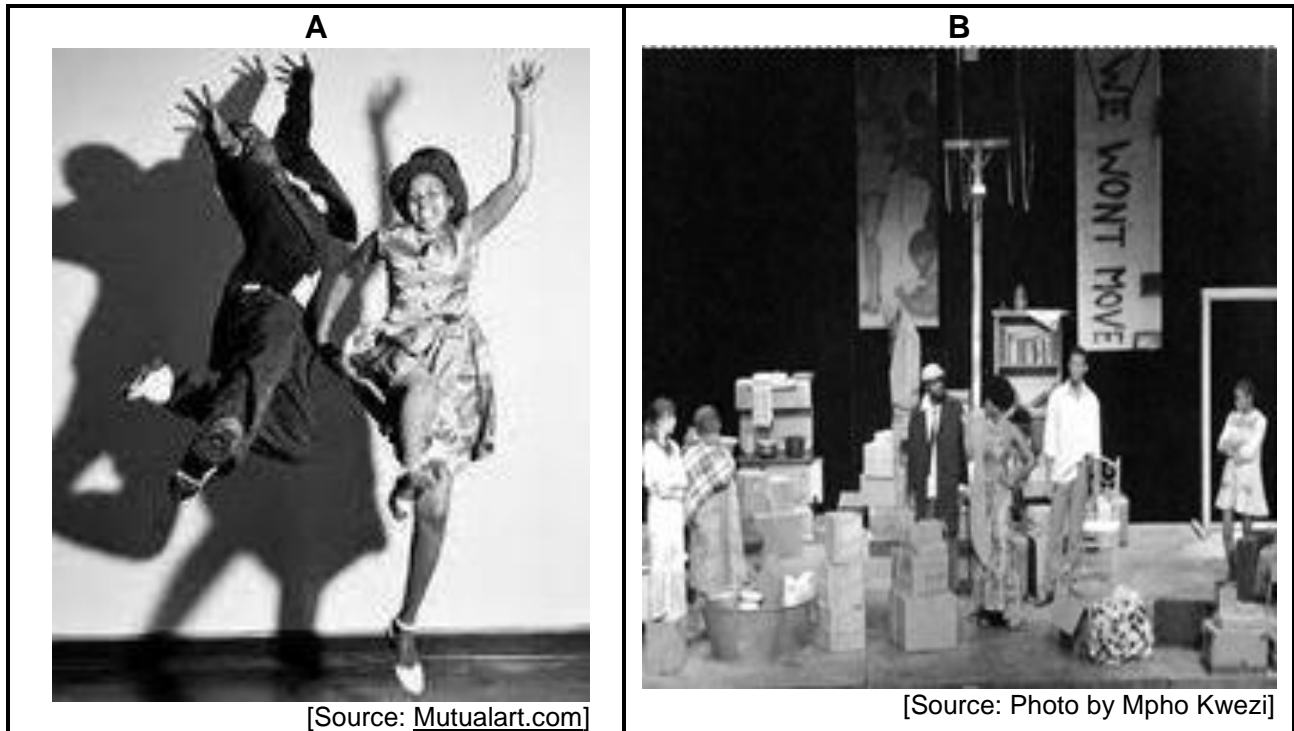
Shafts of light slowly reveal the Cast as they sing 'Kofifi, Sophia'. Mingus is centre stage, his hat pulled low over his eyes. Mingus returns to his seat, the song quietens to a murmur and JAKES rises to speak.

3

- 3.1 Explain the function of the stage directions in a play. (2)
- 3.2 Identify the technical element used in line 1 of the stage directions. (2)
- 3.3 Discuss the dramatic effect created by the technical element identified in the answer to QUESTION 3.2. (4)
- 3.4 Suggest how the actors might use vocal and/or physical skills to perform the opening moments of the play. (6)
- 3.5 Describe a set suitable for a production of *Sophiatown*. (4)
- 3.6 Analyse how the actors might use the set described in your answer to QUESTION 3.5 to create the opening scene. (6)

Study SOURCE E and answer the questions that follow.

SOURCE E: IMAGES WHICH RELATE TO *SOPHIATOWN*



3.7 Motivate how IMAGE A, in SOURCE E, depicts (shows) the positives in the lives of the characters in the play.

(6)

3.8 Evaluate how IMAGE B, in SOURCE E, might highlight the themes and messages of the play.

(10)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE F below and answer the questions that follow.

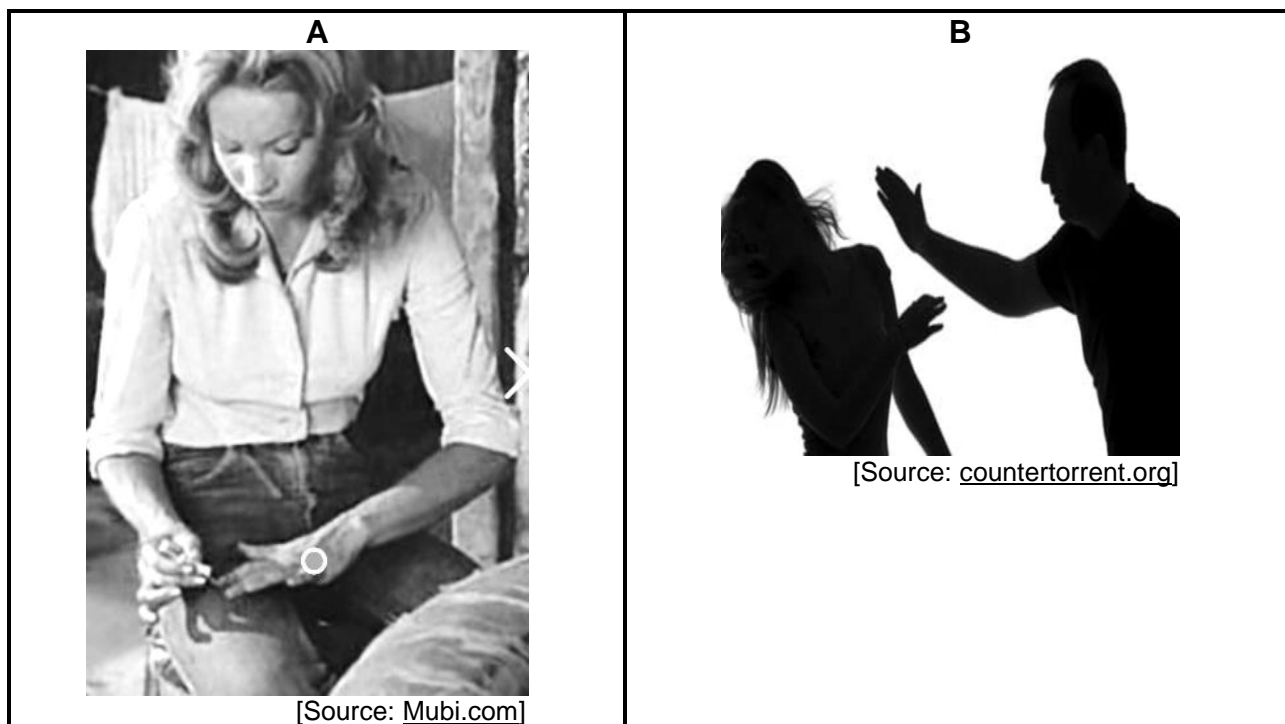
SOURCE F: STAGE DIRECTIONS FOR THE OPENING SCENE OF SIENER IN DIE SUBURBS

Wanneer die skerm (gordyn) opgaan is daar blykbaar niemand op die verhoog nie. Dan kruip Tjokkie onder die motor uit en gaan na die werksbank. Hy vee sy hande aan 'n lap af en gaan voort met die slyp van die kleppe. Sy hande beweeg vinnig, hy inspekteer soms, sit telkens slyppasta by. Ma kom sonder 'n woord deur die kombuisdeur in (die gaasdeur klap). Sy hang 'n paar stukkies wasgoed op, en loop 5 dan terug.

- 4.1 Explain the function of the stage directions in a play. (2)
- 4.2 Identify the technical element used in line 1 of the stage directions. (2)
- 4.3 Discuss the dramatic effect created by the technical element identified in the answer to QUESTION 4.2. (2)
- 4.4 Suggest how the actors might use vocal and/or physical skills to portray their characters. (8)
- 4.5 Describe a set suitable for a production of *Siener in die Suburbs*. (4)
- 4.6 Analyse how the actors might use the set described in your answer to QUESTION 4.5 to create the opening scene. (6)

Study SOURCE G and answer the questions that follow.

SOURCE G: IMAGES WHICH RELATE TO *SIENER IN DIE SUBURBS*



- 4.7 Motivate how IMAGE A, in SOURCE G depicts (shows) the positives in the lives of the characters in the play. (6)
- 4.8 Evaluate how IMAGE B, in SOURCE G, might highlight the themes and messages of the play. (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 H below and answer the questions that follow.

SOURCE H: A COMMENT BY A DRAMATIC ARTS LEARNER

Sometimes the acting in a realistic play seems so real that we can relate to it! We feel for the characters and their circumstances. We want to find out what happens at the end of the play. We hope for a better future for them and for us!

3

- 5.1 Define *Realism in the Theatre*. (2)
- 5.2 Describe the set of *Nothing but the Truth*. (4)
- 5.3 Explain why 'the acting in a realistic play seems so real that we can relate' and why 'we feel for the characters and their circumstances' (lines 1 and 2).
Refer to Stanislavski's System/Method in your answer. (6)
- 5.4 Discuss how the structure of the realistic, well-made play and the plot in *Nothing but the Truth* keeps the audience wanting 'to find out what happens at the end of the play'. (8)
- 5.5 Evaluate whether the play might bring 'hope for a better future for them and for us' (line 3). (8)
- 5.6 Imagine you are a director and you would like to stage the play *Nothing but the Truth* for a school festival.
- 5.6.1 Name TWO sound effects that are already present in the play text of *Nothing but the Truth*. (2)
- 5.6.2 Motivate how the sound effects named in the answer to QUESTION 5.6.1 add to the impact and experience of the play. (4)
- 5.6.3 Suggest how the actors playing Thando and Mandisa might portray their characters vocally or physically for the audience to identify each character. (6)

[40]

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCE I below and answer the questions that follow.

SOURCE I: A COMMENT BY A DRAMATIC ARTS LEARNER

Sometimes the acting in a realistic play seems so real that we can relate to it! We feel for the characters and their circumstances. We want to find out what happens at the end of the play. We hope for a better future for them and for us!

3

- 6.1 Define *Realism in the Theatre*. (2)
- 6.2 Describe the set of *Groundswell*. (4)
- 6.3 Explain why 'the acting in a realistic play seems so real that we can relate' and why 'we feel for the characters and their circumstances' (lines 1 and 2).
Refer to Stanislavski's System/Method in your answer. (6)
- 6.4 Discuss how the structure of the realistic, well-made play and the plot in *Groundswell* keeps the audience wanting 'to find out what happens at the end of the play'. (8)
- 6.5 Evaluate whether the play might bring 'hope for a better future for them and for us' (line 3). (8)
- 6.6 Imagine you are a director and you would like to stage the play *Groundswell* for a school festival.
- 6.6.1 Name TWO sound effects that are already in the play text of *Groundswell*. (2)
- 6.6.2 Motivate how the sound effects named in the answer to QUESTION 6.6.1 add to the impact and experience of the play. (4)
- 6.6.3 Suggest how the actors playing Johan and Smith might portray their characters vocally or physically for the audience to identify each character. (6)
- [40]**

QUESTION 7: MISSING BY REZA DE WET

Study SOURCE J below and answer the questions that follow.

SOURCE J: A COMMENT BY A DRAMATIC ARTS LEARNER

Sometimes the acting in a realistic play seems so real that we can relate to it! We feel for the characters and their circumstances. We want to find out what happens at the end of the play. We hope for a better future for them and for us!

3

- 7.1 Define *Realism in the Theatre*. (2)
- 7.2 Describe the set of *Missing*. (4)
- 7.3 Explain why 'the acting in a realistic play seems so real that we can relate' and why 'we feel for the characters and their circumstances' (lines 1 and 2).

Refer to Stanislavski's System/Method in your answer. (6)
- 7.4 Discuss how the structure of the realistic, well-made play and the plot in *Missing* keeps the audience wanting 'to find out what happens at the end of the play'. (8)
- 7.5 Evaluate whether the play might bring 'hope for a better future for them and for us' (line 3). (8)
- 7.6 Imagine you are a director and you would like to stage the play *Missing* for a school festival.
- 7.6.1 Name TWO sound effects that are already in the play text of *Missing*. (2)
- 7.6.2 Motivate how the sound effects named in the answer to QUESTION 7.6.1 add to the impact and experience of the play. (4)
- 7.6.3 Suggest how the actors playing Miem and Meisie might portray their characters vocally or physically for the audience to identify each character. (6)
- [40]**

TOTAL SECTION C: 40

SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS**QUESTIONS 8 and 9 are COMPULSORY.****QUESTION 8**

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

SOURCE K: WORLD ENVIRONMENT DAY POSTER

You want to help save the planet by creating an Environmental Theatre production.

8.1.1 Identify TWO environmental issues (problems) you want to highlight in your Environmental Theatre production. (2)

8.1.2 Explain how you would use the workshop process to create your Environmental Theatre production. (8)

8.1.3 Motivate why Environmental Theatre might help save the planet. (2)

8.2 Compare *Realistic Theatre* with *Poor Theatre* and analyse the following elements of each theatre form:

- Stage type
- Props
- Costumes
- Actor-audience relationship

(Set out your answer in table format according to the example below. Write your answer in point form.)

	REALISTIC THEATRE	POOR THEATRE
Stage type		
Props		
Costumes		
Actor-audience relationship		

(4)

(4)

(4)

(4)

[28]

QUESTION 9

Study SOURCE L below and answer the questions that follow.

SOURCE L: THEATRE UNMASKED

Theatre during Covid



Theatre post-Covid

To celebrate the lifting of the Covid-19 restrictions, your local theatre company is planning a drama festival.

- | | | |
|-----|---|-------------|
| 9.1 | Identify ONE of the plays you have studied, read or watched in Dramatic Arts (other than your Grade 12 play texts) that you would like to see on stage at the festival. | (1) |
| 9.2 | Explain why the performance style of the play you identified in the answer to QUESTION 9.1 might appeal to the audience. | (3) |
| 9.3 | Analyse the positive life lessons that audiences might learn from the themes of the play you identified in the answer to QUESTION 9.1. | (6) |
| 9.4 | Suggest the value of watching live theatre, particularly after a strict lockdown. | (2) |
| | | [12] |

TOTAL SECTION D:	40
GRAND TOTAL:	150