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HIGH SCHOOL DRAMATIC

ARTS

JUNE 2023

TOTAL: 150

GE

TIME: 3 HOURS

GRADE 12

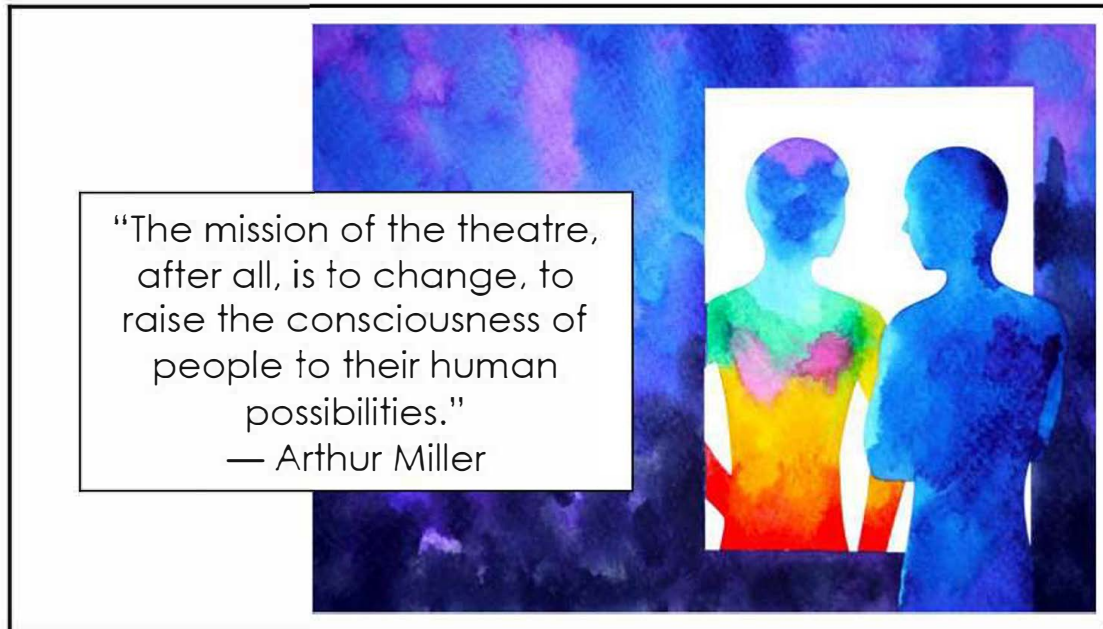
INSTRUCTIONS AND INFORMATION

1. You have been allocated TEN minutes of reading time before the start of the examination.
2. This question paper consists of THREE sections.
 - **SECTION A – 20th CENTURY THEATRE MOVEMENTS**
 - **SECTION B – SOUTH AFRICAN THEATRE (1960-94)**
 - **SECTION C – THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS**
3. Answer ALL the sections.
4. Number the answers correctly according to the numbering system used in this question paper.
5. Pay attention to the **number of marks allocated** to each question.
6. While classroom knowledge may be used to answer the questions, independent and creative thinking will be to your advantage.
7. Write neatly and legibly.
8. Break a leg!

SECTION A – 20th CENTURY THEATRE MOVEMENTS**QUESTION 1**

Answer this question by referring to the play text you studied and its relevant 20th century theatre movement (Theatre of the Absurd **OR** Epic Theatre **OR** Postmodern Theatre)

Study **SOURCE A** below and answer the question that follows.



In a well-structured essay (3 - 4 pages), discuss **how and to what extent** the **20th century theatre movement and the play text** studied this year reflect Arthur Miller’s thoughts in SOURCE A in a 21st century context.

Refer to the following in your essay:

- The use of theatrical conventions specific to the movement studied to further the playwright’s aims
- Characters and themes
- Refer to examples from the play to support your arguments.

Note: Indicate the name of the play text and the 20th century theatre movement you studied at the beginning of your essay as the heading.

(30)

TOTAL SECTION A: [30]

SECTION B – SOUTH AFRICAN THEATRE (1960-94)

QUESTION 2

Read the following extract and answer the questions that follow.

SOURCE B

Scene One: *The stage is lit by the house lights. The set consists of two up-ended tea chests side by side about centre stage. Further upstage an old wooden plank, about ten feet long, is suspended horizontally on old ropes. [...] Around each actor's neck is a piece of elastic, tied to which is half a squash ball painted pink [...]. The actors enter and take their positions quickly, simply. Mbongeni sits on the tea chests. Percy squats between his legs. As they create their totem, the house lights dim to blackout. On the first note of their music, overhead lights come on, sculpting them. They become an instrumental jazz band. At the climax of their performance, they transform [...].*

PERCY:	Hey! Beautiful audience, hey? Beautiful musician, né? Okay, now let us see how beautiful his passbook is! <i>(to appalled Mbongeni)</i> Your pass!
MBONGENI:	<i>(playing for time)</i> Excuse my boss, excuse? What?
PERCY:	<i>(smugly, to audience with his back to Mbongeni)</i> Okay, I'll start again. You know you're a black man, don't you?
MBONGENI:	Yes, my boss.
PERCY:	And you live here in South Africa?
MBONGENI:	<i>(attempting to sidle off-stage behind Percy's back)</i> Yes, my boss.
PERCY:	So you know that you must always carry your pass.
MBONGENI:	Yes, my boss.
PERCY:	Okay, now what happens if you don't have your pass?
MBONGENI:	I go to jail, my boss.
PERCY:	And what happens if your pass is not in order?
MBONGENI:	<i>(nearly off-stage)</i> I go to jail, my boss.
PERCY:	<i>(wheels on Mbongeni)</i> H-E-E-EY! Your pass!!!
MBONGENI:	<i>(effusively)</i> 0000hhh, my pass, my constable. <i>(moves to Percy, holding out his pass)</i> Here's my pass, my lieutenant.
PERCY:	Okay, now let's have a look. <i>(Examines the pass)</i> Where do you work?
MBONGENI:	I work here, my Captain.
PERCY:	You work here? If you worked here your passbook would be written 'Market Theatre, Johannesburg. But look, it is written 'Kentucky Southern Fried'. Is this Kentucky Southern Fried? And look at the date. It tells me you haven't worked in four years. This is vagrancy, you're unemployed. <i>(to audience)</i> Ja, this is what I call loafer-skap!.
MBONGENI:	No, my Colonel, I am a guitarist, I've been playing music for five years, my boss.
PERCY:	Hey, you lie, you f... entertainer!
MBONGENI:	It's true, it's true, my boss.
PERCY:	Can you show me where it is written 'musician'? Hey? Where's a guitar? Where's a guitar? Where's a guitar?
MBONGENI:	Ag, nee - my Brigadier, I am self-employed!
PERCY:	Self-employed? <i>(Chuckling collusively to audience)</i> Hell, but these k...s can lie, hey?

2.1 Briefly describe the idea that inspired the writing of *Woza Albert!* (2)

2.2 The play consists of 26 scenes. Explain the **plot convention** used in the structure of this play. (2)

- 2.3 Pieter Dirk Uys describes the use of satire as ‘**a weapon of mass distraction**’ during the struggle for democracy in South Africa.
- 2.3.1 Define the term **satire**. (1)
- 2.3.2 Explain how satirical techniques can be applied to the extract in SOURCE B. Motivate your answer with an example. (5)
- 2.3.3 Comment on how effective you believe satire to be as a **weapon** in a modern context. Give an example to motivate your answer. (3)
- 2.4 **Grotowski’s Poor Theatre** is one of the style conventions chosen by the playwrights.
- 2.4.1 Explain how Poor Theatre conventions are employed in the opening sequence of the extract in SOURCE B to **highlight a major theme** of the play. (6)
- 2.4.2 List the possible reasons that the playwrights might have employed Poor Theatre conventions in this play. (Use full sentences) (3)
- 2.4.3 In *Woza Albert!* all characters are played by two actors. **Evaluate** (judge) how casting the same number of actors as the number of characters shown in the play would affect the production. (2)
- 2.5 You are responsible for casting and directing a production of *Woza Albert!* using a genre that is **different from Poor Theatre**. The production will be performed at your school and at other schools in the city.
- 2.5.1 Name the genre you will use to direct your production. (1)
- 2.5.2 Explain how you could stage the scene in SOURCE B to reflect the **characteristics of the genre** you selected in QUESTION 2.5.1. (5)
- 2.5.3 Justify whether the play could be performed by female actors. Motivate your response. (3)
- 2.5.4 The opening instructions of the scene state that the actors **transform**. Make brief notes for your actors, suggesting how they might make effective transformations in the play. (4)
- 2.5.5 **Name and describe** a type of stage space you would select to compliment the style of production mentioned in 2.5.1. Give a reason for your choice. (3)
- 2.5.6 Consider the extract in SOURCE B. As director of this production, what **challenges or difficulties** are you likely to encounter when rehearsing or performing this scene? Mention at least TWO possible difficulties. (Use full sentences) (2)

2.6 The message of the play is key to understanding the playwright's intentions.

2.6.1 Briefly discuss **TWO** themes evident in the extract in SOURCE B. Refer to the play text in your answer. (8)

2.6.2 Comment on whether it would be important for your cast to have a meaningful discussion about the issues raised in 2.6.1. Motivate your answer. (4)

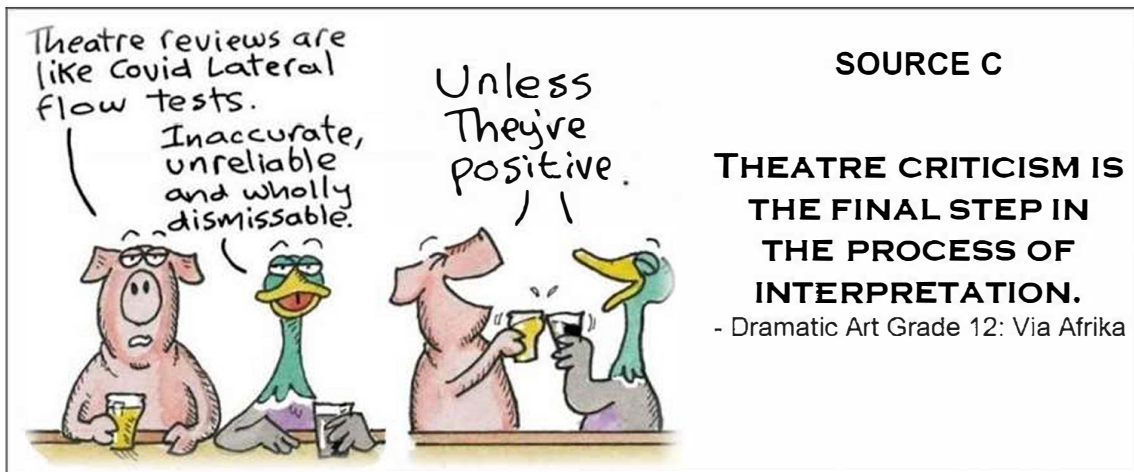
2.7 *Woza Albert!* is an excellent example of South African Protest Theatre and has many agitprop characteristics.

Do you agree with this statement? Validate your response with proof and motivate with examples from the play. (6)

TOTAL SECTION B: [60]

SECTION C – THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS

QUESTION 3



SOURCE C

THEATRE CRITICISM IS THE FINAL STEP IN THE PROCESS OF INTERPRETATION.
- Dramatic Art Grade 12: Via Afrika

3.1 Describe the **attributes and skills** a critic should possess to deliver a balanced review. (3)

3.2 'Critics are mostly unfair to directors and actors as they are limiting their creativity with their commentary!'

Do you agree with the above comment? Write a paragraph discussing the role the critic has in the theatre. Motivate your discussion with examples. (5)

3.3 You are a critic from the local community newspaper writing the review for a production of *Equus*. Discuss the key aspects of the production you believe your audience should know before purchasing a ticket. (5)

QUESTION 4 – PHYSICAL THEATRE

Study **SOURCE D** and answer the questions that follow:

**SOURCE D**

source: Dracula, PUSH Physical Theatre

- 4.1 4.1.1 Would you consider the performance in **SOURCE D** to be an example of Physical Theatre? Motivate your answer. (2)
- 4.1.2 Describe the feeling conveyed and the impact it could have on the audience at this particular moment in the piece depicted in **SOURCE D**. (2)
- 4.1.3 Comment on how having a mixed gender cast of actors or single gender may affect the presentation of a physical theatre performance such as the one shown in **SOURCE D**. Motivate your answer. (2)
- 4.1.4 List **THREE** skills that actors would require to participate in the above performance. (3)
- 4.1.5 Design a full **THREE-step warm-up** routine that the actors in the picture should be doing before every performance. (6)
- 4.2 Describe the **preparation process** you followed this term when creating your ensemble Physical Theatre performance. (5)
- 4.3 An effective physical theatre piece should make use of a combination of choreographic action. Explain the following concepts:
- 4.3.1 Unison (1)
- 4.3.2 Echo/Cannon (1)
- 4.3.3 Lessac body energies (2)

QUESTION 5 – LIVE PERFORMANCE

Read the monologue from *Mr Matwetwe* by Thembile Pepetka below and answer the questions that follow.

SOURCE E**MR MATWETWE:**

Then ... I saw a group of young boys, I suddenly returned to my earthly **1**
senses, in a panic I hid the bible under my jacket, but it was too late ...
One of them screamed 'Impimpi! (Spy) a walkie-talkie under his jacket!'
They chased me with pangas, sticks, stones. I dropped the bible while I was
running ... confused, crying for my life, I ran to this house (running around **5**
the stage) they closed the door, I ran to this house, they closed the door, I ran
to this one they closed the door, they all closed their doors because they
didn't want to be contaminated (infected) by my disease. Down there at
Mbizweni Square I saw a hippo (*army vehicle*), I thought God was with me,
I ran to the hippo, but then it pulled off, the so-called protectors of my **10**
township went away. The only thing I remember after that was, I was tired,
(*kneels down*) they put a tyre round my neck, added cold petrol over my body
and set me alight...so you as well can know its hunger.

You are **playing or directing** the character in the SOURCE E :

- 5.1 Write **actor notes (annotations)** describing the blocking (physical action, posture and gestures) of the character. Use the line numbers as your references. (4)
- 5.2 The actor's voice is an integral part of the overall performance.
- 5.2.1 Explain how **vocal variety** can be implemented in the monologue above to create the **sense of growing fear** and panic that Mr Matwetwe is feeling. Refer to specific examples by indicating how each technique would be used. Use the line numbers as your references. (5)
- 5.2.2 Describe **TWO** ways in which you might use the rest of your **ensemble group** in the staging of your monologue to create a theatrically appealing performance. (4)
- 5.3 The method followed by most practitioners when developing a character is: *analyse, express and transform*.

Using the method of a specific practitioner, describe the process you would follow to bring the character of Mr Matwetwe to the stage. (Name the practitioner you have chosen to follow.) (10)

TOTAL SECTION C: [60]

GRAND TOTAL: [150]

