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SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DRAMATIC ARTS

MAY/JUNE 2025

MARKS: 150

TIME: 3 hours

**This question paper consists of 15 pages.
This question paper must be printed in full colour.**



INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:

SECTION A: 20 th Century European 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 **ONE** of the play texts below that you have studied and its relevant 20th Century European 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**POSTMODERN THEATRE**

• <i>Skrappel</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.

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SECTION A: 20th CENTURY EUROPEAN THEATRE MOVEMENTS

This question is COMPULSORY.

QUESTION 1

Refer to SOURCE A below and answer the question that follows.

SOURCE A: IMAGE FROM A 20th CENTURY PLAY

[Source: fourthperiodfilm.com/undefined/zapinterest.com]

You have been asked to stage the play that you studied this year.

Discuss, in an essay, how you will use SOURCE A to create a production of the play in the style of the 20th Century Theatre Movement you studied.

Refer to and integrate the following:

- The information contained in SOURCE A
- The play text you studied
- The relevant 20th Century Theatre Movement you studied (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre)
- The question

At the beginning of your essay, write the title of the play text you studied.

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: A SLOGAN ADVERTISING WOZA ALBERT! 1976 RELOADED

**Although apartheid is dead, there will always be issues to protest.
Theatre is an effective non-violent weapon for change in society.**

[Source: Raeford Daniel, South African journalist and theatre critic]

You have been asked to create a new version of *Woza Albert!* with updated scenes. The play will be renamed *Woza Albert! 1976 Reloaded* to protest against contemporary (modern) sociopolitical issues.

- 2.1 Identify the aims of Protest Theatre. (4)
- 2.2 Describe TWO contemporary (modern) sociopolitical issues worth protesting against that you might include in your new play. (4)
- 2.3 Explain the value of improvisation in the creation of the new scenes. (4)
- 2.4 Describe any ONE of the new scenes you might create for *Woza Albert! 1976 Reloaded*. (4)
- 2.5 Consider whether or not Poor Theatre may still be the most suitable style of performance for the new production. Give reasons for your answer. (6)
- 2.6 Motivate whether or not the image in SOURCE B might be a suitable poster to advertise the new production. (4)
- 2.7 Discuss whether or not the original *Woza Albert!* can still be used as an 'effective non-violent weapon for change in society'. (4)
- 2.8 Evaluate the historical significance and theatrical impact of the original production of *Woza Albert!* on audiences, from its first performance to the present day. Refer to specific examples in the play. (10)
- [40]**

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C: A THEATRE REVIEW**THEATRE: QUESTIONS OF IDENTITY**

The anniversary production of the musical, *Sophiatown*, opens this week at the Market Theatre to celebrate the golden Sophiatown era of the 1950s.

Sophiatown was a nest of violent gangsters, as well as a place of extreme poverty, alcoholism and depression that led to some of its most brilliant leaders dying before their time.

5

The *Sophiatown* production certainly provides a snapshot (picture) of history and is filled with humour, music and dance.

Yet it's the examination of identity that is powerful. Personal identity. 'My approach this time, apart from trying to make each moment work, is particularly around the idea of identity.' Malcolm Purkey hopes the young people who come to see *Sophiatown* (a Grade 11 and Grade 12 play text) will appreciate its current themes, while gaining access to history, poetry and the sparking of relationships.

10

[Adapted from a Market Theatre review by Christina Kennedy, 24 March 2016]

- 3.1 State how Sophiatown, the place, got its name. (2)
- 3.2 Describe Sophiatown, the place, as it was in the 1950s. (4)
- 3.3 Explain how the characters of Mingus and Charlie and their actions might be seen as funny/humorous. (4)
- 3.4 Motivate, with examples, why *Sophiatown*, the play, 'provides a snapshot (picture) of history and is filled with humour, music and dance' (lines 6–7). (6)
- 3.5 Analyse how the play *Sophiatown* explores the issue of personal identity (line 8). Refer to the characters of Ruth and Jakes and their relationship with each other. (8)
- 3.6 Motivate whether or not you would recommend *Sophiatown* as a play text for learners. (6)
- 3.7 Reflect on how and why the themes of family, gangsterism and forced geographical removals in the play might still have relevance to life today. (10)
- Refer to specific examples in the play. (10)

[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE D below and answer the questions that follow.

SOURCE D: A POSTER OF A RECENT PRODUCTION OF *SIENER IN DIE SUBURBS*

[Source: Aardklop Arts Festival, 2015]

- 4.1 State why you think *Siener in die Suburbs* is a suitable title for the play. (4)
- 4.2 Motivate whether or not you think the poster in SOURCE D is an effective marketing tool for the production. (4)
- 4.3 Select any TWO characters in the poster and discuss their relationship with each other. (4)

Study SOURCE E below and answer the questions that follow.

SOURCE E: A REVIEW OF *SIENER IN DIE SUBURBS*

There are a variety of reasons why the play remains popular. For me, the excellent controlled pace stands out; the way that the tension builds slowly but surely out of the exposition. The climax is unavoidable but shocking all the same. The balance between the comic and the tragic is fitting and appropriate. The characters are fully rounded: on the stage they become people. They are not merely a mouthpiece for the playwright. They are anti-heroes. The play is long enough for the audience to get involved with the lives of the characters. These people exist; like the communities that were the inspiration for *Siener in die Suburbs*. The adaptation of the drama to the modern-day setting of the Cape Flats is relevant. However, the aspect that impressed the most was the excellent acting.

5

10

[Adapted from an Aardklop Arts Festival 2015 review]

- 4.4 Explain why an audience may find a modern production (an adaptation) of *Siener in die Suburbs* still relevant. (6)
- 4.5 Identify the stages in the plot where the exposition, rising action and climax are evident. Refer to examples in the play. (6)
- 4.6 State what you understand by the term 'anti-heroes' (line 6). (2)
- 4.7 Discuss whether or not Jakes may be considered an anti-hero. (4)
- 4.8 Evaluate how the play *Siener in die Suburbs* provides a detailed look at the life of working-class communities in the suburbs. Refer to specific examples in 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 F below and answer the questions that follow.

SOURCE F: IMAGE DEPICTING A SCENE FROM *NOTHING BUT THE TRUTH*

[Source: Photo © Paul Kolnik]

You recently attended a production of *Nothing but the Truth*. As an influencer (someone whose opinions influence the thinking of the people who follow them on social media), you decided to write a blog (internet article) on your experiences of the production. You included the photograph above (SOURCE F) in your blog.

- 5.1 Explain to your readers how the title of the play may be interpreted. (3)
- 5.2 Describe to your readers how the stage was set with furniture, props, lighting, etc. to create Realism in the Theatre. (4)
- 5.3 Identify the characters in SOURCE F for your readers. (3)
- 5.4 Name and analyse FOUR techniques of Stanislavski's System/Method which actors might apply to portray their characters. (8)

- 5.5 Describe what has happened to EACH of the characters by the end of the play (SOURCE F). (4)
- 5.6 Suggest in your blog (internet article) what might realistically have happened to Sipho, Thando and Mandisa if the play had continued AFTER the original ending. (4)
- 5.7 Analyse the importance of the Truth and Reconciliation Commission in the play and in South Africa. (4)
- 5.8 Discuss how the themes of truth, reconciliation, family and forgiveness may help us to understand human behaviour and teach us about our own lives in South Africa today. (10)
- [40]**

QUESTION 6: GROUNDSWELL BY IAN BRUCE

Study SOURCE G below and answer the questions that follow.

SOURCE G: INTERVIEW WITH IAN BRUCE***What inspired the creation of the play?***

For a few years, in the 1990s, I lived and worked in and around Port Nolloth, a small West Coast town near the Namibian border. It's on a fairly desolate shoreline, surrounded by the Namaqualand semi-desert. Off-shore diamond mining attracted fortune seekers and drifters. These were the people I got to know. Among them was a young diver who had been a policeman. He had accidentally shot an unarmed man and had been fired from the police force. There was a gardener from Queenstown who hoped to get his hands on a parcel of illegal rough diamonds. I ran a guest lodge for a while and entertained many a wealthy guest, each with a story of their own. 5

I became keenly aware of the differences, not only of the backgrounds we came from, but also of the way this influenced how we saw the new South Africa's future and our own place in it. These things, mostly below the surface of our awareness, would shape the way we went forward and could bring us together or keep us apart. 10

What can people learn from the characters and situations in your play?

The situation of these men is quite extreme. They are all in a real as well as a metaphorical (symbolical) unknown space. They need to change. At the same time, they can't let go of what they envisage the change should look like. They can't accept that a step into the unknown could bring them closer to each other and to the doorway of a real future none of them can yet picture. *Groundswell* was an opportunity to consider something strange to us all. I mean the new South Africa, where we, who were once kept apart in different worlds, would now be compelled to meet, to somehow include those who had always been 'the other' in the defining of our own identity and in our very survival. 15 20

[Source: Interview with Ian Bruce, 2017]

You recently attended a production of *Groundswell* where you met and interviewed playwright Ian Bruce. You decided to write a blog (internet article) on your experience of the play and the playwright.

- 6.1 Explain to your readers how the title of the play may be interpreted. (4)
- 6.2 Name the lodge in which the play is set. (1)
- 6.3 Describe to your readers how the stage was set with furniture, props, lighting, etc. to create Realism in the Theatre. (4)

- 6.4 Identify the characters in *Groundswell* who are based on the following real people in Port Nolloth:
- 6.4.1 'young diver who had been a policeman' (line 6) (1)
- 6.4.2 'gardener from Queenstown who hoped to get his hands on a parcel of illegal rough diamonds' (lines 7–8) (1)
- 6.4.3 'wealthy guest, each with a story of their own' (line 9) (1)
- 6.5 Describe to your readers the 'extreme' situation in which the characters find themselves (line 15). (4)
- 6.6 Name and analyse THREE techniques of Stanislavski's System/Method which actors might apply to portray their characters. (6)
- 6.7 Suggest in your blog (internet article) what might happen to the characters in *Groundswell* if the play continued AFTER the original ending. (4)
- 6.8 Explain the importance of diamonds in the play. (4)
- 6.9 Discuss how the themes of an unresolved past, belonging and identity, guilt, accusation and redemption may help us to understand human behaviour and teach us about our own lives in South Africa. (10)
- [40]**

QUESTION 7: MISSING BY REZA DE WET

Study SOURCE H below and answer the questions that follow.

SOURCE H: IMAGE DEPICTING A SCENE FROM *MISSING*

[Source: omkajans.com/ingilizce-oyunlar/]

You recently attended a production of *Missing*. You decided to write a blog (internet article) on your experience of the production. You included the photograph (SOURCE H) in your article.

- 7.1 Clarify for your readers how the title of the play may be interpreted. (4)
- 7.2 Describe to your readers what *magic realism* in the theatre is. Refer to examples in the text. (4)
- 7.3 Identify the characters in SOURCE H to your readers. (4)
- 7.4 Name and analyse THREE techniques of Stanislavski's System/Method which actors might apply to portray their characters. (6)
- 7.5 Describe to your readers what happens at the end of the play to the female character who is kneeling and to the male character who is touching her face. (4)
- 7.6 Suggest in your blog (internet article) what might happen to the characters in *Missing* if the play continued AFTER the original ending. (4)
- 7.7 Explain the significance of the following time indications in the plot of the play:
 - 7.7.1 The Great Depression (2)
 - 7.7.2 Midnight (00:00) (2)
- 7.8 Discuss how the themes of Afrikaner Calvinism, fear of the unknown and liberation may help us to understand human behaviour and teach us about our own lives in South Africa. (10)

[40]

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

QUESTIONS 8 and 9 are COMPULSORY.

QUESTION 8

Study SOURCE I below and answer the questions that follow.

SOURCE I: IMAGE FOR THE COMMUNITY EVENT TITLED 'PEACE IN OUR HANDS'



[Source: [za/pinterest.com/pin/](https://za.pinterest.com/pin/)]

You have been asked to direct an event titled 'PEACE IN OUR HANDS' to promote peace and reconciliation in your community. SOURCE I is your stage backdrop (the image on the wall behind the action on stage).

- 8.1 Define the term *Community Theatre*. (2)
- 8.2 Explain the aims of Community Theatre. (4)
- 8.3 Name and describe a stage type that might be suitable for this event. (4)
- 8.4 Suggest how a technical crew might contribute to the overall success of the event. (4)
- 8.5 As director, you directly address the audience with these words:

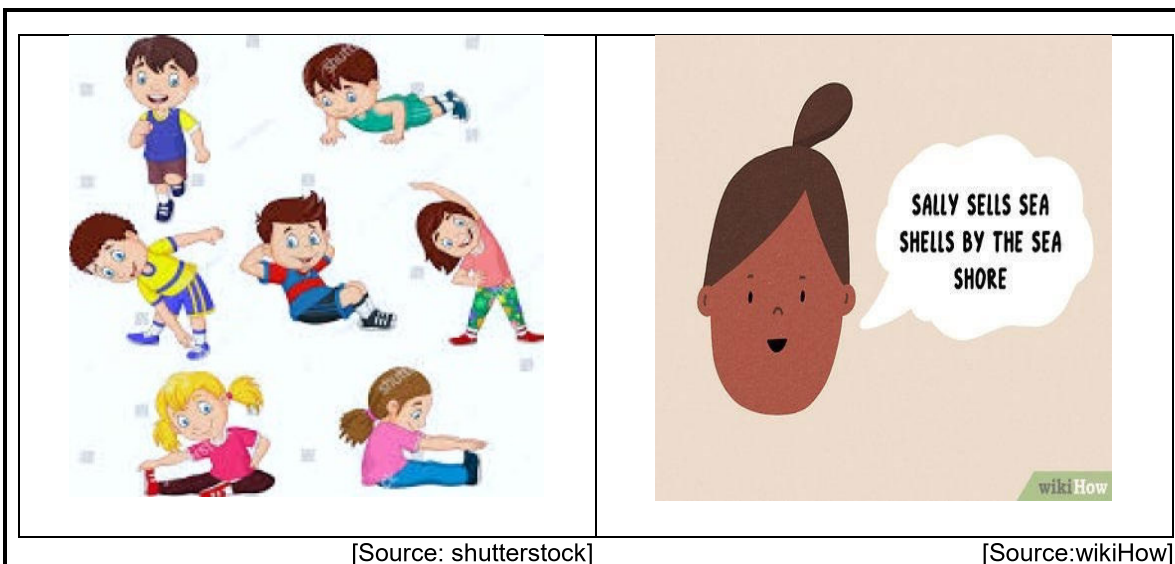
*Let's join hearts and hands
Across the lands
So the world understands
That peace is in our hands!*

Describe how you would choose to perform the above lines for maximum impact on the audience. Include information on vocal and/or physical skills you might use.

(6)
[20]

QUESTION 9

Study SOURCE J below and answer the questions that follow.

SOURCE J

9.1 You have been asked to use SOURCE J to revise principles of speech with your class. Explain the following terms:

- | | | |
|-------|--------------|-----|
| 9.1.1 | Resonance | (2) |
| 9.1.2 | Pitch | (2) |
| 9.1.3 | Emphasis | (2) |
| 9.1.4 | Projection | (2) |
| 9.1.5 | Articulation | (2) |

9.2 You are asked to perform your final Dramatic Arts practical examination for your teachers and peers.

You are nervous about performing. Describe, step by step, warm-up exercises to avoid the following:

- | | | |
|-------|------------------|-----|
| 9.2.1 | Shoulder tension | (4) |
| 9.2.2 | A breathy voice | (4) |

9.3 Motivate why it is important to warm up before a performance. (2)
[20]

TOTAL SECTION D: 40
GRAND TOTAL: 150