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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 2025

DRAMATIC ARTS



10680E

MARKS: 150

TIME: 3 hours

X10



**This question paper consists of 16 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

- *Caucasian Chalk Circle* Bertolt Brecht
- *Kaukasiese Krytsirkel* Translation of Bertolt Brecht's play text
- *Mother Courage* Bertolt Brecht
- *Moeder Courage* Translation of Bertolt Brecht's 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's play text
- *Bagasie* André P Brink
- *The Bald Primadonna* Eugene Ionesco
- *Die Kaalkop Primadonna* Translation of Eugene Ionesco's 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 is COMPULSORY. Answer QUESTIONS 8 and 9.



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: IMAGES REFLECTING REACTIONS TO 20th CENTURY THINKING

[Source: Examiners]

The 20th century affected humanity harshly: two world wars, social and economic depression, a loss of faith and a meaningless existence. There was a need to change societies' thinking for a more meaningful existence and hope for the future. We are faced with similar issues today.

Discuss, in an essay, how the play text and the relevant 20th Century Theatre Movement (Absurd Theatre, Epic Theatre or Postmodern Theatre) you studied this year are reflected in SOURCE A and in the statement above.

You must include:

- The sociopolitical and economic context
- Themes and messages
- How you will stage ONE scene from the play that you studied this year in the original theatre movement style

At the beginning of your essay, write the title of the play text and the 20th Century Movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre) you studied.

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

Answer only ONE question in this section (either QUESTION 2 OR 3 OR 4).

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 SCENE FROM WOZA ALBERT!

Lights reduce to spotlight the boxes. Actors turn their hat brims up. Mbongeni spins his hand above his head. Helicopter sounds. They are in a helicopter, looking down.

PERCY:	(Mimes radio) Radio 1254 CB receiving, over. What? That's impossible! Are you sure? Okay, over and out. Hey, What do you see down below?	5
MBONGENI:	(Miming binoculars) Oh, it's a beautiful day down below. Birds are flying, swimmers are swimming, waves are waving. Hey! Morena's walking on water to Cape Town! Ag shame! His feet must be freezing! Hey, I wish I had my camera here!	
PERCY:	This must be the miracle of the decade!	10
MBONGENI:	Ag, I always forget my camera!	
PERCY:	Down! Down! Radio 1254 CB receiving, over. Yes, we've got him. Yeah, what? Torpedo? Oh no, have a heart! He's not even disturbing the waves! Ja, I wish you could see him, he looks amazing!	15
MBONGENI:	(Nodding frenetically into mike) Ja jong, ja. [Yes, man, yes!]	
PERCY:	What? Bomb Morena? Haven't you heard what they say? You start with Morena and it's worse than an atom bomb! Over and out!	

[Source: *Woza Albert!*]

- 2.1 Identify the characters who Percy and Mbongeni portray in SOURCE B. (2)
- 2.2 Explain why the lighting choice (line 1) is suitable to depict the scene in SOURCE B. (2)
- 2.3 Suggest how Percy might perform lines 3–5. (6)
- 2.4 Describe the use of mime in SOURCE B. (4)
- 2.5 Analyse Morena's role in the play. (4)

- 2.6 In the theatre, action can speak louder than words.
- 2.6.1 Motivate how the action in SOURCE B might build tension in the play. (2)
- 2.6.2 Discuss how the events which follow the scene in SOURCE B might influence the audience's response to the play. (4)
- 2.7 Write a short speech/poem/monologue (6–8 lines) to inform your class whether the play is important to you as a young person living in South Africa. (6)
- 2.8 Evaluate why the play *Woza Albert!* might be appreciated by audiences worldwide, even though the play is about the struggles of the people of a specific era in South African history. (10)
- [40]**

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C: A SCENE FROM SOPHIATOWN

[Enter Mingus and Charlie. They are in a panic. They're carrying piles of boxes. There is an immediate uproar.]

MINGUS:	Make space! Make space! We got work to do. <i>[Enter Ruth in a nightdress.]</i>	
RUTH:	What's going on?	5
LULU:	What's all these boxes?	
JAKES:	What's the story, Mingus?	
MINGUS:	Come help! Don't just stand there. Get these boxes in – com'on. Hey, hoendervleis, kom help. <i>[Hey, chicken-flesh, come help.]</i> <i>[Exit Mingus, Lulu, Ruth and Charlie to carry more boxes. Enter Mamariti.]</i>	10
MAMARITI:	What's happening? It's five o'clock in the morning.	
JAKES:	Toby Street removals, Ma. Three days early. <i>[Exit Mamariti, enter Mingus.]</i>	
MINGUS:	Don't just stand there, Jakes, come and help.	
JAKES:	What's the story Mingus?	15
MINGUS:	There's no story. Work for your living for a change! Have you ever done a stroke of honest work? No! Just sit down and tik-tik-tik all day. Kom, help. <i>[Come, help.]</i>	

[Source: *Sophiatown*]

- 3.1 Suggest why the characters in SOURCE C are in a state of panic (line 1). (2)
- 3.2 Explain how an actor portraying the character of Jakes might deliver lines 7 and 15 to avoid sounding monotonous. (4)
- 3.3 Identify a prop that might symbolise the theme of forced removals. Give a reason for your answer. (2)
- 3.4 Describe the lighting that might be used to indicate the time of day, as depicted in SOURCE C (line 11). (2)
- 3.5 Analyse Ruth's role in the play. (4)
- 3.6 In the theatre, action can speak louder than words.
- 3.6.1 Motivate how you might direct the action of the scene in SOURCE C. (6)
- 3.6.2 Discuss how the events, which follow the scene in SOURCE C, might influence the audience's response to the play. (4)

- 3.7 Write a short speech/poem/monologue (6–8 lines) as a response to Jakes's question, 'What's the story, Mingus?' (lines 7 and 15). (6)
- 3.8 Evaluate why the play, *Sophiatown*, might be appreciated by audiences worldwide, even though the play is about the struggles of the people of a specific era in South African history. (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 SCENE FROM SIENER IN DIE SUBURBS

(Daar's 'n slag in die huis, Tiemie gil, 'Sugar, Sugar' raak skielik stil. Ma ruk aan die agterdeur, pleit tussendeur.)

MA: Tjokkie, help!

TJOKKIE: Ek het alles bewetter *(Hy mompel.)* Alles my skuld ... alles bewetter ...
(Hy gaan na die motor, kruip onder hom in nadat hy die domkrag oopgedraai het.) 5

MA: TJOKKIE!

(Die domkrag sis stadig laer, die gesis word versterk deur klankeffekte. Ma nog by die deur, Jakes kom uit met die kanseldoek in sy hande. Hy gooi dit in Ma se gesig.) 10

JAKES: *(Bo die gesis uit)* Daar's jou verdomde love.

(Ma staan tussen haar kinders, sy weet nie na wie toe om te gaan nie. Die gesis word oorverdowend, Jakes se motorfiets brul en ook dit word by die geluid gevoeg. Wanneer die geluid tot 'n crescendo groei, druk Ma haar ore toe en nog steeds met die kansellap in haar hande, staan sy in die middel van die verhoog, haar ore toegedruk, die lap teen haar gesig. Die geluid verloor krag, daal tot absolute stilte. Pouse.) 15

MA: *(Kyk na die doek in haar hande.)* Daar's bloed aan ... daar's altyd net bloed aan ...

[Source: *Siener in die Suburbs*]

- 4.1 Summarise the events leading up to Ma's call for help (line 3). (2)
- 4.2 Justify Tjokkie's statement, 'Ek het alles bewetter ...' (line 4). (4)
- 4.3 Suggest how an actor portraying Tjokkie might deliver lines 4–6 physically and/or vocally to convey his feelings. (4)
- 4.4 Explain how the stage directions or the sound effects in SOURCE D contribute to the build-up of tension in this scene. (4)
- 4.5 Describe how you might use lighting in the scene in SOURCE D to create an emotional bond with the audience. (4)
- 4.6 Motivate why the scene in SOURCE D might be regarded as the climax of *Siener in die Suburbs*. (6)
- 4.7 Write a short speech/poem/monologue (6–8 lines) that reflects the thoughts and feelings of Ma in lines 18–19. (6)
- 4.8 Evaluate why the play text, *Siener in the Suburbs*, might be appreciated by audiences worldwide, although the play is about one specific South African family and their own personal struggles. (10)

[40]

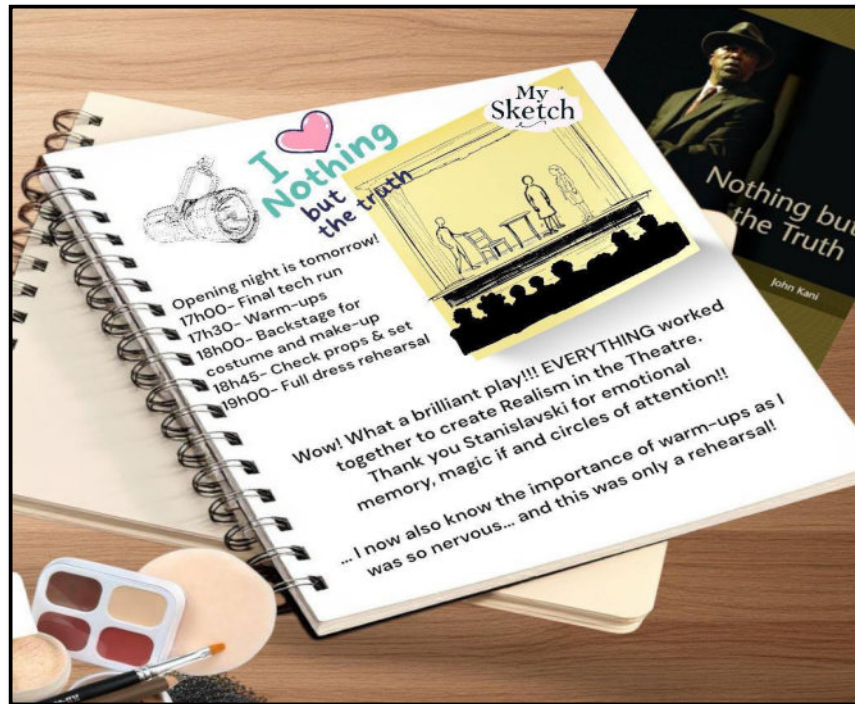


SECTION C: SOUTH AFRICAN THEATRE: POST-1994–CONTEMPORARY

Answer only ONE question in this section (Either QUESTION 5 OR 6 OR 7).

QUESTION 5: NOTHING BUT THE TRUTH BY JOHN KANI

Study SOURCE E below and answer the questions that follow.

SOURCE E: AN ACTOR'S JOURNAL

[Source: Examiners]

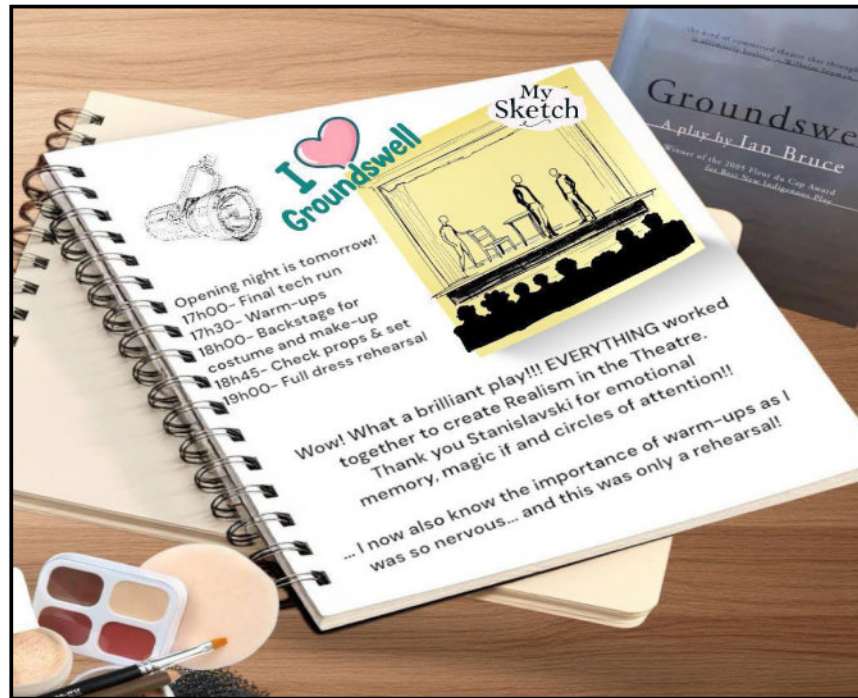
You have been cast in a production of *Nothing but the Truth* and have kept the journal of your experiences up to date.

- 5.1 State the name of the character you played. (1)
- 5.2 Define the following theatrical terms you used in your journal: (4)
- Backstage
 - Full dress rehearsal
- 5.3 Describe, step by step, a warm-up exercise that you used to overcome your nervousness. (3)
- 5.4 Name TWO props and TWO items of furniture you might add to the sketch you drew in your journal to make it a more accurate depiction of the set of *Nothing but the Truth*. (4)

- 5.5 Analyse how the set of the play reflects the lives of the characters who live in it. (4)
- 5.6 Suggest why the audience in your sketch is sitting in a darkened auditorium to watch the play. (4)
- 5.7 Discuss how you applied the THREE Stanislavski techniques stated in your journal (emotional memory, magic if and circles of attention). (6)
- 5.8 Motivate why it is valuable for a Dramatic Arts learner to keep a journal. (4)
- 5.9 Reflect on whether or not *Nothing but the Truth* is still relevant decades after it was written. Refer to the play's characters, themes and messages. (10)
- [40]**

QUESTION 6: GROUNDSWELL BY IAN BRUCE

Study SOURCE F below and answer the questions that follow.

SOURCE F: AN ACTOR'S JOURNAL

[Source: Examiners]

You have been cast in a production of *Groundswell* and have kept the journal of your experiences up to date.

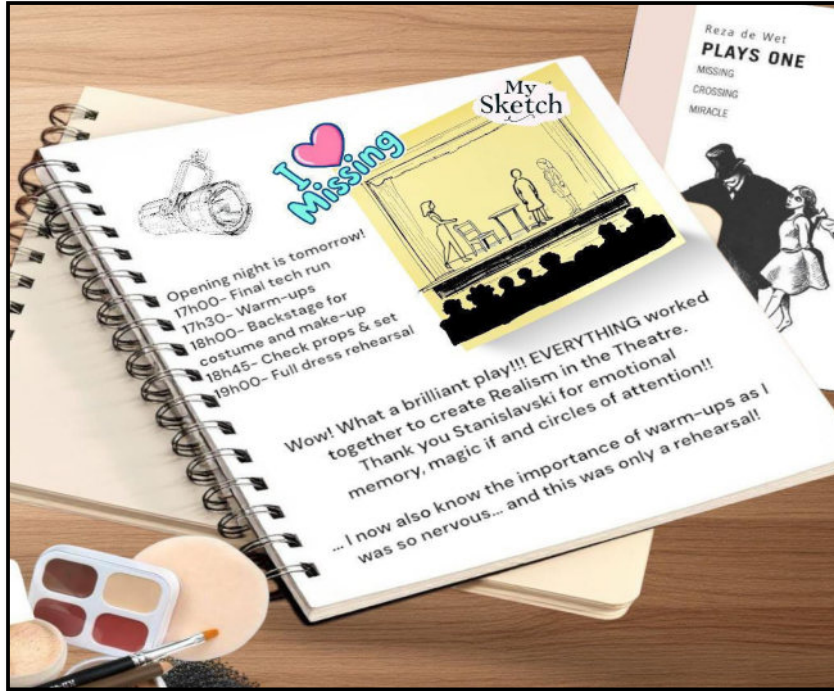
- 6.1 State the name of the character you played. (1)
- 6.2 Define the following theatrical terms you used in your journal: (4)
- Backstage
 - Full dress rehearsal
- 6.3 Describe, step by step, a warm-up exercise that you used to overcome your nervousness. (3)
- 6.4 Name TWO props and TWO items of furniture you might add to make the sketch you drew in your journal a more accurate depiction of the set of *Groundswell*. (4)
- 6.5 Analyse how the set of the play reflects the lives of the characters who live in it. (4)
- 6.6 Suggest why the audience in your sketch is sitting in a darkened auditorium to watch the play. (4)

- 6.7 Discuss how you applied the THREE Stanislavski techniques stated in your journal (emotional memory, magic if and circles of attention). (6)
- 6.8 Motivate why it is valuable for a Dramatic Arts learner to keep a journal. (4)
- 6.9 Reflect on whether or not *Groundswell* is still relevant a decade and a half after it was written. Refer to the play's characters, themes and messages. (10)
- [40]**



QUESTION 7: MISSING BY REZA DE WET

Study SOURCE G below and answer the questions that follow.

SOURCE G: AN ACTOR'S JOURNAL

[Source: Examiners]

You have been cast in a production of *Missing* and have kept the journal of your experiences up to date.

- 7.1 State the name of the character you played. (1)
- 7.2 Define the following theatrical terms you used in your journal: (4)
- Backstage
 - Full dress rehearsal
- 7.3 Describe, step by step, a warm-up exercise that you used to overcome your nervousness. (3)
- 7.4 Name TWO props and TWO items of furniture you might add to make the sketch you drew in your journal a more accurate depiction of the set of *Missing*. (4)
- 7.5 Analyse how the set of the play reflects the lives of the characters who live in it. (4)
- 7.6 Suggest why the audience in your sketch is sitting in a darkened auditorium to watch the play. (4)

- 7.7 Discuss how you applied the THREE Stanislavski techniques stated in your journal (emotional memory, magic if and circles of attention). (6)
- 7.8 Motivate why it is valuable for a Dramatic Arts learner to keep a journal. (4)
- 7.9 Reflect on whether or not *Missing is* still relevant decades after it was written. Refer to the play's characters, themes and messages. (10)
- [40]**

TOTAL SECTION C: 40



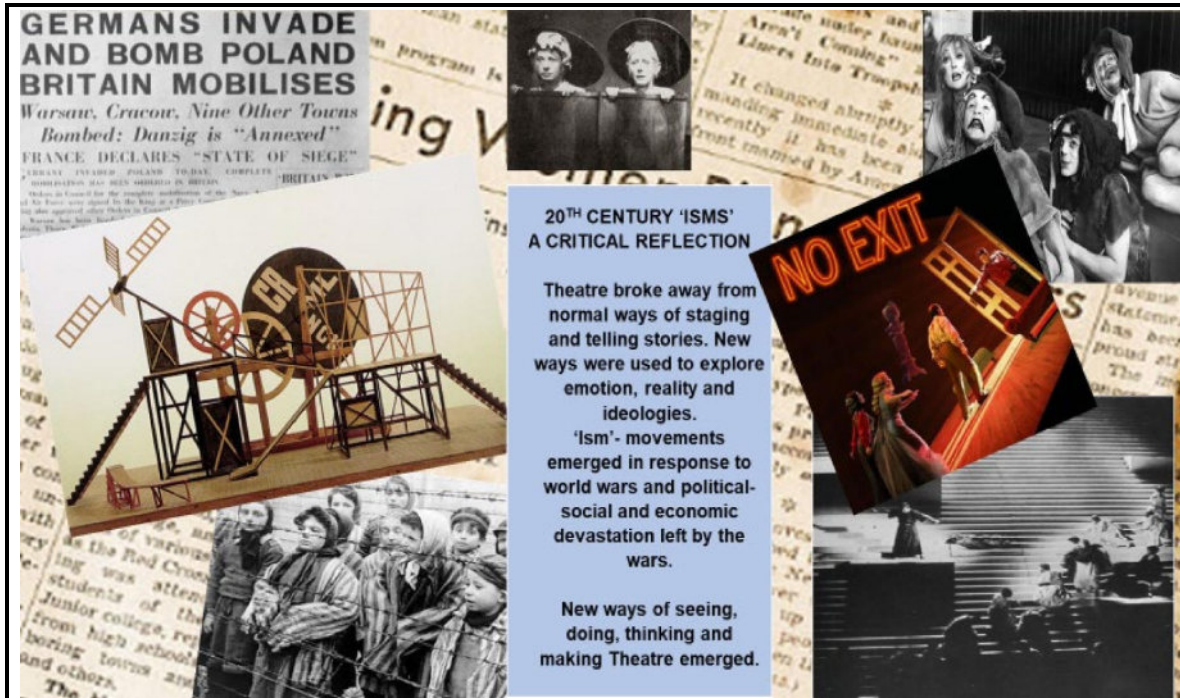
SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS

QUESTIONS 8 and 9 are COMPULSORY.

QUESTION 8

Study SOURCE H below and answer the questions that follow.

SOURCE H: A REFLECTION OF 20th CENTURY ANTI-REALISM MOVEMENTS IN THE THEATRE



[Source: Examiners]

You have to present a lesson on the 20th century Anti-Realism Movements you have studied.

(Refer to a DIFFERENT THEATRE MOVEMENT than the one you discussed in your essay in QUESTION 1.)

- 8.1 Identify ONE Anti-Realism Movement you have studied and name ONE playwright or practitioner associated with this movement. (2)
- 8.2 Describe the Anti-Realism Movement you identified in QUESTION 8.1. (4)
- 8.3 Motivate whether SOURCE H might be a suitable visual (image) to use in your lesson. (4)
- 8.4 Compare and discuss, in a table, how Realism in the Theatre is *different* from the Anti-Realism Movement you have chosen. Refer to stage, characters, set, plot and themes. The headings in your table should be COLUMN 1 – REALISM IN THE THEATRE and COLUMN 2 – THE ANTI-REALISM MOVEMENT you have chosen. (10)

[20]

QUESTION 9

The new Minister of Arts and Culture made funds available for the theatre industry and communities to create new plays for a festival. The aims of the plays are to identify everyday problems people face and to find creative solutions for these. You decided to submit your proposal.

- 9.1 Identify the main issue or problem you wish to highlight in your play. (2)
- 9.2 Write a synopsis of the story/idea of your play by referring to the beginning, middle and end. (6)
- 9.3 Give your play a title. (2)
- 9.4 Describe the following in the production of your play:
- 9.4.1 Performance style (2)
- 9.4.2 Target audience (2)
- 9.4.3 Props, set and costumes (4)
- 9.4.4 Technical aspects (2)
- [20]**

TOTAL SECTION D: 40
GRAND TOTAL: 150

