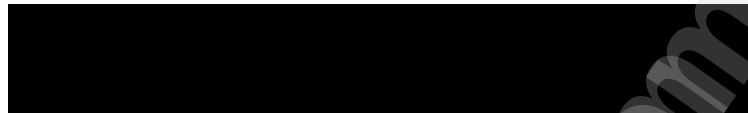




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GRADE 12

SEPTEMBER 2017

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 12 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:

SECTION A:	20 th Century Theatre Movements	Marks (30)
SECTION B:	South African Theatre: 1960–1994	(40)
SECTION C:	South African Theatre: Post-1994	(40)
SECTION D:	Theatre History, Practical Concepts, Content and Skills	(40)

2. **SECTION A:**

All candidates must answer the questions by referring to the play text they have studied and its relevant 20th century theatre movement.

EPIC THEATRE

- | | |
|--------------------------------------|---|
| • <i>Caucasian Chalk Circle</i> | Bertolt Brecht |
| • <i>Kaukasie Krytsirke</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 |

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 Prima Donna</i> | Eugeni Ionesco |
| • <i>Die Kaalkop Prima Donna</i> | Translation of Eugene Ionesco play text |

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:**

SOUTH AFRICAN THEATRE (1960–1994)

This section consists of THREE questions. Candidates must answer only ONE question from this section.

- | | | |
|-------------|------------------------------|---|
| QUESTION 2: | <i>Woza Albert!</i> | Percy Mtwa, Mbongeni Ngema and Barney Simon |
| QUESTION 3: | <i>Sophiatown</i> | Junction Avenue Theatre Company |
| QUESTION 4: | <i>Siener in die Suburbs</i> | PG du Plessis |

4. **SECTION C:****SOUTH AFRICAN THEATRE (POST-1994)**

This section consists of **TWO** questions. Candidates must answer only **ONE** question from this section.

QUESTION 5: *Nothing but the Truth* John Kani

QUESTION 6: *Missing* Reza de Wet

5. **SECTION D:****THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS**

This section consists of **FOUR** questions. **QUESTION 7 is COMPULSORY.**

QUESTION 7: The History of Theatre (COMPULSORY)

Answer ONLY ONE of the following questions:

QUESTION 8: Vocal and Physical Work

QUESTION 9: Live Performance

QUESTION 10: Cultural Performances and Rituals

6. **NOTE TO TEACHERS**

SECTION D may contain a different number of questions each year depending on the aspects that are tested and the source material used.

SECTION A: 20TH CENTURY THEATRE MOVEMENTS (-ISMS)

This question is COMPULSORY.

QUESTION 1: 20TH CENTURY THEATRE MOVEMENTS (-ISM)

Answer this question by referring to the 20th century theatre movement and a play text that you have studied.

Read the following quote and answer the question that follows.

Style: The distinguishing characteristics of a play that reflect conventional practice. – what are the **conventions** (agreements) and how are they treated? Marsh Cassidy, in *Theatre: An Introduction*, p.28, calls “conventions” devices the actors, the playwright, the designers, or the director use to expedite the production. An audience willingly accepts and expects such devices as a type of shorthand.

Styles are usually associated with a period or with an “-ism”.

Staging a 20th century theatre style production can be challenging. Write an essay in which you discuss how you are going to stage a 20th century theatre style.

Consider the following conventions in your response and use the play you have studied as example:

- Plot
- Characters
- Language
- Themes

Your essay must demonstrate your knowledge of the theatre style that you have studied and how it can be staged to fulfil its own conventions.

Your essay must be 2–4 pages long.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE (1960–1994)

Answer only ONE question from this section.

QUESTION 2: *WOZA ALBERT!* BY BARNEY SIMONS, PERCY MTWA AND MBONGENI NGEMA

- 2.1 Read the following definition of the term '*hybrid theatre*' as defined in **tdf Theatre Dictionary** and answer the question that follows.

Hybrid theatre is one way to describe performance pieces that blend elements of two or more genres. These might include dance, poetry, gestural movement, hip-hop, video, performance art, storytelling, stand-up comedy, puppetry, visual art, new media – you name it.

- 2.1.1 Discuss any TWO international styles and its practitioners that are evident in the play *Woza Albert!* (4)
- 2.1.2 Explain how ONE of the above styles has been applied. Your explanation must include examples from the play. (10)
- 2.1.3 What are the socio-political issues that are addressed in the play? Write at least THREE issues and give examples from the play. (6)
- 2.2 Can the play *Woza Albert* be fit under the term 'Protest Theatre'? Explain your answer by referring to the themes of the play. (8)
- 2.3 Answer the following questions:
- 2.3.1 What are multi-functional props? (2)
- 2.3.2 Identify how the play *Woza Albert!* uses the technique of multi-functional props by referring to the events in the text. (6)
- 2.3.3 Do you think the use of multi-functional props is effective for this kind of play? Give reasons for your answers. (4)

[40]**OR**

QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

- 3.1 What are the TWO differences between Community Theatre and Township Theatre? (4)
- 3.2 Is Sophiatown a community or township theatre example? Give at least THREE reasons for your answer and use the play as reference. (9)
- 3.3 Refer to the following image and answer the questions that follow.



[AMP.Island of Spice – WordPress.com]

- 3.3.1 Which aspect of South African history is demonstrated in the above image? (2)
- 3.3.2 Name any other similar event that took place in South African history. (2)
- 3.4 Discuss the internal conflict that is evident in Jake's behaviour in the play. Give examples from the play to support your answer. (5)
- 3.5 Can Sophiatown be staged using the Poor Theatre style of presentation? Support your answer by referring to the play. (10)
- 3.6 How does the character of Lulu support the theme of education in the play? (4)
- 3.7 Is it necessary to produce productions like Sophiatown in the new South Africa? Give reasons to support your opinion. (4)

[40]

OR

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

- 4.1 Write a brief exposition to the play *Siener in die Suburbs*. (5)
- 4.2 Explain the term “archetype characters”. Identify at least TWO examples from the play. (5)
- 4.3 Can *Siener in die Suburb* be staged on a traverse stage? Support your answer with reasons in context. (5)
- 4.4 Discuss the conflict between Giel and Tjokkie in the play. Consider what each character think of the other and how that influences the plot of the play. (8)
- 4.5 How would you dress the character of Timmie in order to fit with her circumstances in the plot of *Siener in die Suburbs*? (5)
- 4.6 Write notes to advise an actor to play the character of Jakes. Your notes must guide an actor on how to achieve successful characterisation and a full execution. (12)
- [40]**

TOTAL SECTION B: 40

SECTION C: SOUTH AFRICAN THEATRE POST-1994**QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI**

5.1 Which event in the plot of *Nothing but the Truth* serves as the inciting incident of the play? Give reasons for your answer. (5)

5.2 Consider the following statement and answer the questions that follow.

The setting of *Nothing but the Truth* resembles a typical box-set.

5.2.1 What is a box-set? (2)

5.2.2 Discuss the above statement to prove that indeed *Nothing but the Truth*'s setting resembles a typical box-set. (6)

5.3 Write a brief paragraph in which you discuss the internal conflict suffered by the character of Thando in the play. (6)

5.4 What difference do you think the play would have made if the character of Themba was alive and had come back with Mandisa to show her where he was brought up? Think about the plot and the themes of the play. (9)

5.5 Write director's notes to your actors on how to portray any scene from the play *Nothing but the Truth*. The scene must involve all the characters from the play. Your notes must be precise and a demonstration of acting styles and directorial skills. (12)
[40]

OR

QUESTION 6: MISSING BY REZA DE WET

6.1 Is Poor Theatre a suitable style to use for the presentation of the play *Missing*? Consider setting and the use of props in your answer. (10)

6.2 Consider the following lyrics from a song *It's a Man's World* by James Brown and answer the questions that follow:

Man thinks about our little bitty baby girls and our baby boys
Man made them happy, 'cause man made them toys
And after man make everything, everything, everything he can
You know that man makes money, to buy from other man

6.2.1 What was the role of women in society during the time of this play? Give examples from the play to justify your answer. (8)

6.2.2 How does the character of Constable bring 'a false sense of security' in the plot of *Missing*? (6)

6.2.3 Consider the above lyrics and discuss and explain the relevant theme that it supports in the play *Missing*. Refer to the events in the play to support your discussion. (8)

6.3 If you had to direct *Missing*, advise an actress regarding how to successfully characterise for the role of Gertie. Stay in context to the play in your answer. (8)
[40]

TOTAL SECTION C: 40

OR

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

QUESTION 7 is COMPULSORY.

QUESTION 7: THEATRE HISTORY

7.1 Discuss TWO differences between realistic and poor theatre staging. (4)

7.2 Answer the following questions.

7.2.1 Who is the father of modern Realist Theatre? (1)

7.2.2 Briefly explain what you understand about Realist Theatre. (3)

7.3 Consider the following statement:

Many South African Theatre practitioners have been doing collaborative work with each other to sustain drama. They develop a production from nothing but a mere idea...

Which theatre making technique, do you think these practitioners use to create a production? Discuss the process. (6)

7.4 What is the value of Dramatic Arts to a community? Write your opinion and support your statement with enough reasons. (6)
[20]

Answer only ONE question from the following:

QUESTION 8: VOCAL AND PHYSICAL WORK

- 8.1 What are some of the disadvantages of an actor who does not project their voice during a performance? Write at least TWO reasons. (4)
- 8.2 Discuss the things that an actor needs to consider in order to achieve a spot-on vocal characterisation. (6)
- 8.3 Consider the following quote taken from *Building a Character* by Constantin Stanislavski (1863–1938):

“Each person evolves an external characterisation out of himself according to his intuition and his observation of himself and others.”

- 8.3.1 What is your understanding of the term ‘external characterisation? Give an example. (4)
- 8.3.2 What are the things that an actor needs to consider in order for them to achieve an accurate physical characterisation? (6)
- [20]**

OR

QUESTION 9: LIVE PERFORMANCE

- 9.1 Which performance media do you prefer between live performance and television? Explain your choice. (6)
- 9.2 Why is energy an important aspect of live performance? (4)
- 9.3 Discuss the process that you and your group followed in the creation of your theme program. Your discussion must demonstrate the actual process from the beginning until the day of performance. (10)
- [20]**

OR

QUESTION 10: RITUALS AND CULTURAL PERFORMANCES

Consider the following information and answer the questions that follows:

A vast and geographically varied continent, Africa is home to a great many cultures and to a thousand or more languages. Although no single set of myths and legends unites this diverse population, different culture groups and regions share some common elements.	1
Like myths from other parts of the world, those of the African people reflect beliefs and values. But while the mythologies of many cultures are carefully preserved relics of ancient times, African myths and legends are still a meaningful part of everyday life. Some African myths deal with universal themes, such as the origin of the world and the fate of the individual after death.	5
	10

[Myths Encyclopaedia, *Myths and Legends of the World*]

10.1 Name FIVE elements of drama. (5)

10.2 Think of any African myth and use the elements that you mentioned in QUESTION 10.1 to analyse the story.

Write the title of the myth at the top, then write an element of drama and discuss it in reference to the myth.

For example:

Mugambi, *the tree of life*

Character: Mugambi, The children,

Setting: The imagination, any place with a tree under which children play...etc.

Your writing, unlike in the example, must contain more details and be considerate of the mark allocation.

(15)
[20]

TOTAL SECTION D: 40
GRAND TOTAL: 150

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