



St Peter's College
Creative Arts Department
Dramatic Arts
Grade 12
Preliminary Examination
2 August 2022 Session 1

Examiner: D Doneda

Time: 180 mins

Moderators:

(Internal)

C Miles; S Matthews

Total: 120

(External)

E Basson (Helpmekaar Kollege)

NAME:			CLASS:
SECTION	BT	Total	COMMENT
Question 1: 20 th Century Movements (Absurd Theatre)	3&4	40	
Question 2: SA Theatre (1960-1994)	3&4	40	
Question 3: SA Theatre/Film (Post-1994)	3&4	40	

PLEASE READ THE FOLLOWING INSTRUCTIONS:

1. This paper consists of 8 pages. Please check that your paper is complete.
2. Number your answers EXACTLY as the questions are numbered on the question paper.
3. The mark allocation per question is a guide as to the degree of detail and rigour required for the answer.
4. Independent, creative thinking and the application of knowledge will be to your advantage.
5. It is in your own interests to write legibly and work neatly.

SECTION A: 20TH CENTURY THEATRE MOVEMENTS – ABSURD THEATRE

QUESTION 1 PLAYS IN CONTEXT

In this question, you have to refer to ONE of the following plays:

- **Waiting for Godot** by Samuel Beckett OR
- **Rhinoceros** by Eugene Ionesco OR
- **The Maids** by Jean Genet

Look at the following visual depicting the absurdity of war and then answer the questions that follow:



www.osnatfineart.com

- 1.1 How does the painting reflect the absurdity of war? (2)
- 1.2 How did war affect the playwright you have studied this year? (3)
- 1.3 What would an Existentialist's view on war be? (4)
- 1.4.1 Choose two possible themes from your play that are suggested in the above art work. (2)
- 1.4.2 Choose ONE of these themes and discuss how it is explored in your chosen play. (6)

- 1.5 How does the above art work reflect the way in which language is treated in your chosen play? Provide examples. (4)
- 1.6 Is the use of colour in the above art work similar or different from the use of colour in your play in terms of:
- i.costume;
 - ii.lighting and
 - iii. set? (6)
- 1.7.1 Choose ONE moment from your chosen play that most reflects the above artwork. Describe this moment. (1)
- 1.7.2 How is the acting style of this moment different from Representational or Realist theatre? (2)
- 1.7.3 How would you direct the characterisation within this moment to create a sense of Absurdity? (6)
- 1.7.4 The artwork could be seen as Surrealist. What are two Surrealist techniques used in your play? Explain. (4)

[40]

SECTION B SOUTH AFRICAN THEATRE (1960 – 1994)

QUESTION 2 ESSAY QUESTION

In this question, you have to refer to ONE of the following plays:

- **The Island** by John Kani, Winston Ntshona and Athol Fugard OR
- **You Strike the Woman, You Strike the Rock** by Vusisiswe Players OR
- **Woza Albert!** by Percy Mtwa, Mbongeni Ngema and Barney Simon

John Kani, the famous South African actor, stated the following after he voted for the first time in 1994:

'I feel a strange responsibility to nurture this new-found freedom and to continue to be the watchdog of this freedom'

Discuss how watching Protest Theatre in our Post-Apartheid landscape can assist our country to nurture and maintain our freedom.

Refer to the following aspects in your discussion:

- **Intentions**
 - **Themes**
 - **Style**
-
- Clearly write down the name of the text that you have studied at the top of the page.
 - Support your discussion fully with a clear, focused explanation and relevant examples from the play.

[40]

SECTION C SOUTH AFRICAN THEATRE/FILM (POST-1994)

Answer either Question 3 OR Question 4

QUESTION 3 SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)

In this question, you may refer to ONE OR ALL of the following plays in your answers:

- **Tshepang** by Lara Foot Newton OR/AND
- **Born Naked** by ZikkaZimba Productions and Hijinks Theatre OR/AND
- **Little Red Riding Hood and the Big, Bad Metaphors** by Mike van Graan and the University of Pretoria Drama Department.

Write the title/s of the play/s you have studied before you start to answer Question 3.

- 3.1 If you were going to create a theatre toolkit for any actor, what are the three most important “tools” that you would recommend form part of the toolkit. (3)



www.facebook.com

- 3.2 Choose ONE of the tools in your toolkit and explain how it would be useful in preparing for acting as one of the characters in the play you have studied OR during performance. (3)

- 3.3 Imagine that you are a cast member or director at a high school, but the school management won't allow you to perform the play you have studied at your school. What reasons would you give them for why the play should be seen by the senior students at your school? (4)



www.ncac.org

- 3.4.1 What is a stock character? (1)
- 3.4.2 Are there any stock characters in your play? Explain. (3)
- 3.4.3 How do two of the characters reflect different mini-narratives? (4)
- 3.4.4 In what way is the above image an example of pastiche? (1)
- 3.5.1 Discuss the Postmodern concept of symbols. (3)
- 3.5.2 Choose ONE symbol and explain how it fits the concept you explained in Q3.5.1. (3)
- 3.6.1 What is the role of a stage manager in a production? (3)
- 3.6.2 How difficult would the role of stage manager be in your chosen play/s? (2)
- 3.7 Postmodern theatre attempts to ensure a visual experience for the audience, which certainly affects the audience's reaction to the play. Explain, with reference to the play/s you have studied. (10)

[40]

OR

QUESTION 4 SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)

In this question you may refer to ONE or ALL of the following films in your answer:

- **District 9** directed by Neil Blomkamp OR/AND
- **Tsotsi** directed by Gavin Wood OR/AND
- **Ellen, the Ellen Pakkies Story** directed by Daryne Joshua.

Write the title/s of the film/s you have studied before you start to answer Question 4.

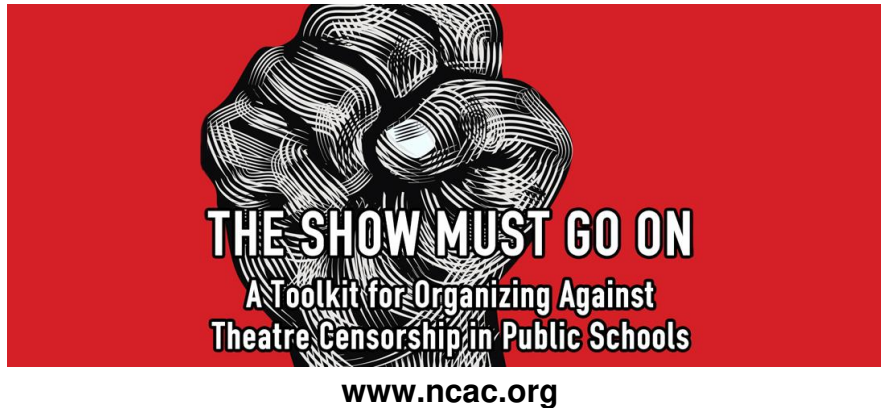
- 4.1 If you were going to create a toolkit for film directors, what are the three most important “tools” that you would recommend forms part of that toolkit? (3)



www.glogster.com

- 4.2 Choose ONE of the tools in your toolkit and explain how it would be useful in directing your chosen film/s. (3)

- 4.3 Imagine that you are a Drama captain at your school and you have organised a film festival but your school management won't allow you to show the film you have studied at the festival. What reasons would you give them for why the film should be seen by the senior students at your school? (4)



- 4.4.1 What is a stock character? (1)
- 4.4.2 Are there any stock characters in your film? Explain. (3)
- 4.4.3 How do two of the characters reflect different mini-narratives? (4)
- 4.4.4 In what way is the above image an example of pastiche? (1)
- 4.5.1 Discuss the Postmodern concept of symbols. (3)
- 4.5.2 Choose ONE symbol and explain how it fits the concept you explained in Q4.5.1. (3)
- 4.6.1 What is the role of the art director in a film production company? (3)
- 4.6.2 How difficult would the role of art director be in your chosen film/s? (2)
- 4.7 Postmodern film attempts to ensure a visual experience for the audience, which certainly affects the audience's reaction to the film. (10)
- Explain, with reference to the film/s you studied. (10)

[40]