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GRADE 12 2022

Dramatic Arts

SELF STUDY GUIDE

basic education
Department: Basic Education
REPUBLIC OF SOUTH AFRICA

Second Chance Matric Support Programme

NDP 2030

NATIONAL EDUCATION COLLABORATION TRUST

ETDP•SETA

WOZA MATRICS 2021 CATCH UP

STAY SAFE PROTECT SOUTH AFRICA TOGETHER WE CAN BEAT THE CORONAVIRUS

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1. INTRODUCTION

The declaration of COVID-19 as a global pandemic by the World Health Organisation in 2020, led to the disruption of effective teaching and learning in all schools across South Africa.

Many learners, across all grades, spent less time in class due to the phased-in reopening of schools, as well as rotational attendance and alternative timetables that were implemented across provinces, to comply with social distancing rules. This led to severe teaching and learning time losses. Consequently, the majority of schools were not able to complete all the relevant content prescribed in Grade 10-12 in accordance with the Curriculum and Assessment Policy Statement.

In order to mitigate and intervene against the negative impact of COVID-19, as part of the Recovery Learning Plan for Grades 10-12, the Department of Basic Education (DBE) worked in collaboration with Subject Specialists from various Provincial Education Departments (PEDs) to develop this Self-Study Guide for learners in Grade 12.

The content in this study guide is critical towards laying a strong foundation to improve your performance in this subject.

The main aims of this study guide is to:

- *Assist learners to improve their performance, by revising and consolidating their under standing of the topic;*
- *Close existing content gaps in this topic; and*
- *Improve and strengthen understanding of the content prescribed for this topic.*

This study-guide is meant as a self-study guide for learners and therefore should be used as a revision resource to consolidate learning at the end of a particular topic taught in class.

Learners are encouraged to complete the exercises and activities to test their understanding and to expose themselves to high quality assessment.

This study guide can also be used by study groups and peer learning groups, to prepare for the final NSC examination in this subject.

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2. How to use this Self Study Guide?

Dear Dramatic Arts learner

You have climbed the ladder through all the grades all the way to grade 12!
Well done on achieving this!
This book is here to help you finish your climb and pass Dramatic Arts well.

It is a self-study guide.
It means that you can use this book to study by yourself for your final exams.
Having this book does not mean you do not have to go to school and attend your classes and do your work. This book will help you to study Dramatic Arts by yourself together with the lessons you have in school.

You will see many ladders in this book.
Just like you climbed through all the grades to grade 12, you now have to climb all the ladders in the subject to pass Dramatic Arts and get your best mark.
This book is specifically focussed on the two final examinations.

This book will help you in your climb step by step to achieve success!

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3. Overview of Dramatic Arts

Where do my marks come from?

The final mark for Dramatic Arts comes from 3 components: SBA, PAT and Final Exams

FINAL EXAMS	Written Exam, Performance Exam	**50%** of your final mark
PAT	Performance assessment tasks PAT 1, PAT 2, PAT 3	**50%** of your final mark
SBA	School Based assessment Test, June Test, Trial exam	

NOTE: This book is focussed on helping you with the final examinations

How and where does it all fit in?

	TERM 4	**Final exam:** Written exam Performance exam (could also happen in term 3)
	TERM 3	**PAT 3:** Written (essay / research) Performance (dramatic item) **Trial exam:** Written exam and Performance exam
	TERM 2	**PAT 2:** Written (essay / research) Performance (dramatic item) **June Test:** Written test and Performance Test
	TERM 1	**PAT 1:** Written (journal) Performance (dramatic item) Test

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4. Final Written Examination Overview

The final written examination is 3 hours long and counts 150 marks

The examination has FOUR sections.

SECTION A: (30 marks) **Essay question** • Essay about a 20th century movement and play text	**Essay (Choose ONE):** • Theatre of the Absurd + the Play Text • Epic Theatre + the Play Text • Post-Modern Theatre + the Play Text
SECTION B: (40 marks) **South African Theatre before 1994** • Questions about your play text	**Text (Choose ONE)** • Woza Albert! • Sophiatown • Siener in die suburbs
SECTION C: **South African Theatre after 1994** • Questions about your play text	**Text (Choose ONE):** • Nothing but the truth • Groundswell • Missing
SECTION D: • Theatre History, Practical Concepts, Content, and Skills	**Questions about:** • Theatre History • Practical Concepts • Content • Skills

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5. Final written examination (Paper 1)

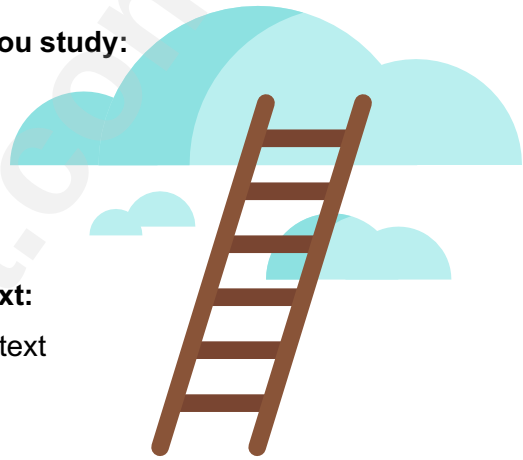
5.1 SECTION A

You must study ONE of the following 20th Century Movements:

- Theatre of the Absurd
- Epic Theatre
- Post-Modern Theatre

You must study ONE text relevant to the movement you study:

- Theatre of the Absurd play text
- Epic Theatre play text
- Post-Modern Play Text

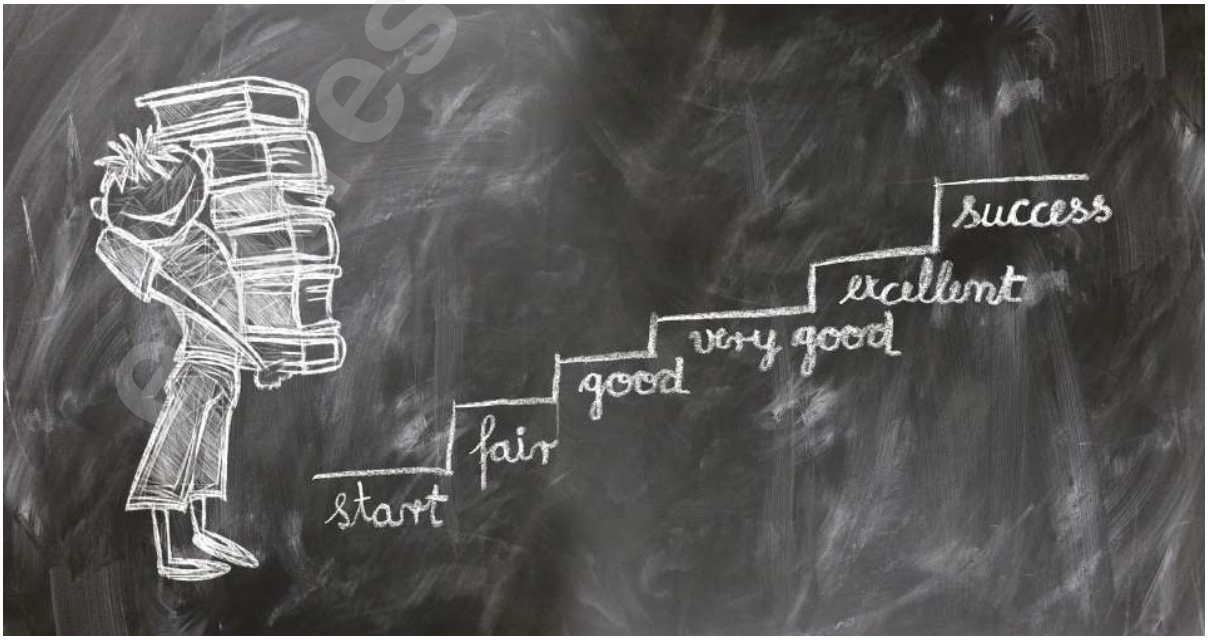


Once you have studied the movement and the play text:

- In the exam you will answer a question about the play text and the movement in the form of an essay
- Learn how to write an essay to answer the question
- You will write an essay for the examination for section A

We start by looking at the 20th century movements

(You must study ONE + the relevant play text)



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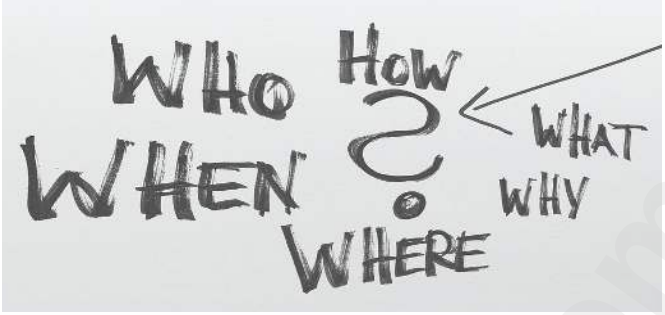
THEATRE OF THE ABSURD

ASK YOURSELF:



WHO STARTED THIS MOVEMENT?	• A group of European dramatists who were writing plays to show how the world had gone mad • Theatre of the Absurd was influenced by the –isms: **Existentialism, Dadaism, Symbolism**, and **Surrealism** • Samuel Beckett, Eugene Ionesco, Jean Paul Sartre • Martin Esslin, theatre critic first named this type of theatre as Theatre of the Absurd • Theatre of the Absurd was influenced by philosophers such as Sartre and Camus <u>Camus wrote the **Myth of Sisyphus**.</u> *Sisyphus was punished. He had to spend forever, pushing a boulder (huge stone) up a steep mountain. Before he reached the top, the stone would roll down to the bottom. So Sisyphus would have to begin all over again, forever aware that it would never reach the top. His actions were meaningless and he was aware of the <u>purposelessness</u> of them.* This story reflects physical and mental suffering which is the central theme of the Theatre of the Absurd.

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WHAT DOES 'ABSURD' MEAN**?**	Theatre of the Absurd showed life as ridiculous, silly, weird, tragic and comic. • Nonsense • Strange • Silly • Funny • Ridiculous • Illogical
WHERE DID THIS MOVEMENT START?	• Europe
WHEN DID THIS MOVEMENT START?	• After World War 2
WHY DID THIS MOVEMENT BEGIN?	Playwrights wanted to reflect the state of mankind in their plays: • The world had gone mad • War, cruelty, and man's inhumanity towards each other had left people feeling alone, hopeless, and helpless • Many people had lost faith in God • The death of 6 million Jews • The Atom Bomb • Worldwide shock
HOW DID PLAYWRIGHTS RESPOND TO WHAT WAS HAPPENING IN THE WORLD?	• They wrote plays that reflected the madness of the world on the stage • Mainly concerned itself with mankind's search for meaning • All elements of the play: the characters, set, setting and themes reflected this
HOW DO AUDIENCES REACT?	• Sometimes audiences come away from an Absurd play not knowing what it was about • What they see and hear is often more important than what is said in the play • After much thought and questioning, audience members might make their own meaning of the play and of life

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ELEMENTS OF DRAMA IN THEATRE OF THE ABSURD

CHARACTERS	• Represent humanity • Exist in a bleak world devoid of meaning • Are lost, confused • Their actions are worthless and absurd • Are clown-like • Stay together as they are afraid to be alone in such an incomprehensible world • Lack identity – dull, uninteresting and lack dimension • Flawed • Are mutually dependent	• Are not well-rounded – no past. We are given little indication what the future might be • Remain static and show no development • Come across as being repulsive, pathetic, miserable and incapable • Are emotionally empty • Their qualities are exaggerated • Are used to express the Absurdists' views on the human condition • Are 'Social puppets' • Perform double acts
SET AND SETTING	• Are often non-specific • Can be dream-like • Sometimes bleak and empty (Beckett's Waiting for Godot) • Sometimes overfull of furniture (Ionesco's The Chairs) • Reflect the inner and outer state of mankind	
THEMES	• The nature of man in the world • The passing of time • Difficulty of communication • Tragic nature of relationships • Terror of man in the face of total meaninglessness • Anguish (Existential angst) • Isolation and loneliness of man lost in a world in which God has deserted him *Theatre is simply what cannot be expressed by any other means; a complexity of words, movements, gestures that convey a vision of the world inexpressible in any other way.* *– Eugene Ionesco*	

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LANGUAGE AND DIALOGUE	• Shows that humans are not adept at communication • Acts as a barrier to communication • Isolates the individual even more • Shows that speech is almost futile • Questions the value of language • Lost its ability to communicate • Attempts at communication often 'disintegrate' from clichés to meaningless syllables • Create new words • Are seen as an escape from the tedium of life	• Inability of language to bridge the gap between the characters • Dehumanises and makes existence automatic and meaningless • Presents the unexpected, the bizarre and the absurd • Uses silence rather than the spoken word • Contains meaningless conversations • Are habitual and superficial
PLOT	• Circular – going around in circles without a real beginning, climax or resolution • Downwards spiral – similar to circular, but getting worse and worse as the play continues	

THEATRE OF THE ABSURD PLAY TEXT

Now you must connect the movement you studied to your play text. Use these steps:

1. You must read and understand the play text.
   If you have not read it, you MUST do this first!

2. Draw this table in your workbook. Use the headings and fill in the information.
   The slanted words tell you what to put in each column.
   Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

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3. You have now analysed your play text.
   You will now connect your play text to the movement

4. Draw the table below in your workbook. Use the headings and fill in the information.
   The first line has been completed for you (based on Waiting for Godot)

Element	Theatre of the Absurd	In the play text
Plot	Circular (going in a circle) or spiraling downward	Circular. Everything happens in the same way over and over
Characters	*(fill in)*	*(fill in)*
Set and setting	*(fill in)*	*(fill in)*
Language and dialogue	*(fill in)*	*(fill in)*
Themes	*(fill in)*	*(fill in)*

5. Now you know the movement and the play text and how the play text is an example of the movement.
6. You are now ready to write your essay!
   Go to the section on writing an essay.

EPIC THEATRE

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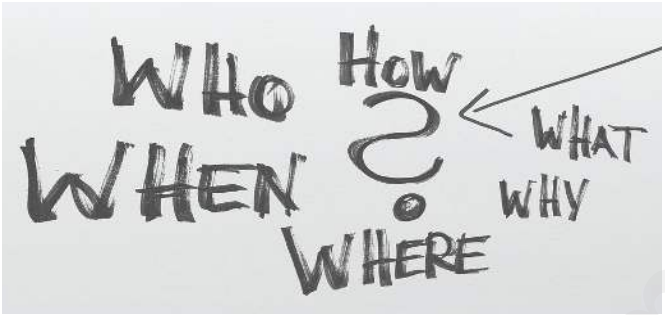
ASK YOURSELF:



WHO STARTED THIS MOVEMENT?	• Bertolt Brecht
WHAT WAS THE MOVEMENT ABOUT?	• It was a reaction against Realism • Epic Theatre's main aim was to send a message to change society
WHERE DID THIS MOVEMENT START?	• Germany
WHEN DID THIS MOVEMENT START?	• World War 2
WHY DID THIS MOVEMENT BEGIN?	• The world had gone mad • War, cruelty and man's inhumanity towards each other had left people feeling alone, hopeless and helpless • They lost faith in God • Socialism seemed to be the solution and the main message of each play was socialist
HOW DID PLAYWRIGHTS RESPOND TO WHAT WAS HAPPENING IN THE WORLD?	• They wrote plays that gave a clear message to the world to change society • They set current events in the past (**Historification**) to teach messages about similar events in the present • They 'make strange' what we see and hear on stage so that we think about issues differently (**Alienation / Vervremdungseffekt**) • The playwright reminds us that it is only a play that we are watching (e.g. the actor might suddenly break out of character to show us that he/she is just playing a role) • Their plays tell a story over a long time period that is told in episodes (**Epic**)

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	• Music and songs are used to comment on the action • The stage space is non-specific • Sets and costume are simple and representational • Actors can play one or more roles
HOW DO AUDIENCES REACT?	• They learn lessons from the play • They are encouraged to THINK about the messages of the play and make changes in society

EPIC THEATRE PLAY TEXT

You have now studied Epic Theatre

Now you must connect the movement you studied to your play text. Use these steps:

1. You must **read and understand the play text**.
   If you have not read it, you MUST do this first!

2. Draw this table in your workbook. Use the headings and fill in the information.
   The slanted words tell you what to put in each column.
   Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

3. You have now analysed your play text.
   You will now connect your play text to the movement in an essay.
   Go to the section on writing an essay.

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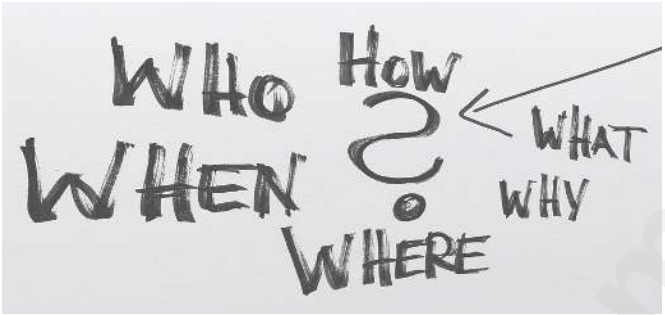
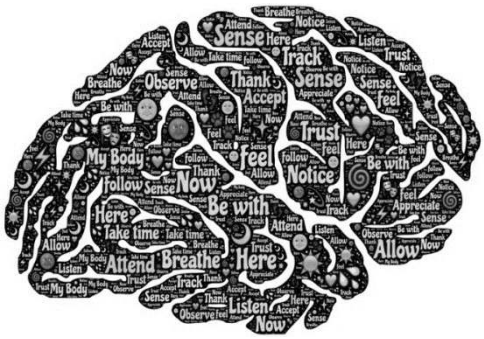
POST-MODERN THEATRE

ASK YOURSELF:



WHO WERE THE POST-MODERNIST PLAYWRIGHTS?	• They were a group of playwrights who used new ways of making theatre • Sam Sheppard – Buried Child • Ben Elton – Popcorn • Caryl Churchill – Top Girls
WHAT WAS THE MOVEMENT ABOUT?	• Post-modernism means 'after modernism' • Post-modernism was a reaction against Modernism • Everything is open to interpretation • The truth can be according to your point of view
WHERE DID THIS MOVEMENT START?	• Europe
WHEN DID THIS MOVEMENT START?	• Mid- 20th Century
WHY DID THIS MOVEMENT BEGIN?	• The world had gone mad • War, cruelty and man's inhumanity towards each other had left people feeling alone, hopeless and helpless • Man was forced to ask questions about the way we see the world and how we should behave • Post-Modernists believed that there is no single, absolute truth
HOW DID PLAYWRIGHTS RESPOND TO **WHAT** WAS HAPPENING IN THE WORLD?	• They wrote plays that celebrated the chaos, nonsense and absurdity of life now • Plays have no clear beginning, middle or end • The script is just the starting point • Plays have unanswered questions • The characters, set, setting, themes and messages are taken apart (**Deconstruction**)



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	• Playwrights used different texts, images and media forms are pasted together to create one piece e,g.: Art, Theatre, Architecture, Music, Film, Literature, Fashion, TV (**Pastiche**) • Collections of overlapping stories and multiple points of view (**Broken Narratives**, **Story Webs** and **Multiple Realities**) • Theatre reflects on itself (**Meta-Theatre**) Rejects the certainties of the Modern Era • Moves towards a more subjective opinion • Contains no Grand Narrative or singular truth • Rejects the idea that there is a dominant set of beliefs or a neat solution for life • Is non-linear in construction • The playwright reminds us that it is only a play that we are watching (e.g. the actor might suddenly break out of character to show us that he/she is just playing a role) • Dialogue might overlap (Actors sometimes speak their lines at the same time) • Actors can represent character types rather than deep individual characters • Acting can be Improvised, changed, revised, updated and continually changed
HOW DO AUDIENCES REACT?	• The audience is an important active element of the performance • Often included in the dialogue • Makes their own meaning of the play

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POST-MODERN THEATRE PLAY TEXT

You have now studied Post-Modern Theatre

Now you must connect the movement you studied to your play text. Use these steps:

4. You must **read and understand the play text**.
   If you have not read it, you MUST do this first!

5. Draw this table in your workbook. Use the headings and fill in the information.
   The slanted words tell you what to put in each column.
   Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

6. You have now analyzed your play text.
   You will now connect your play text to the movement in an essay.
   Go to the section on writing an essay.

TIPS FOR WRITING YOUR ESSAY
⇒ DO NOT write lists or bullet points ⇒ Write IN FULL sentences ⇒ Structure your essay IN PARAGRAPHS with ○ an introduction, ○ body and ○ conclusion ⇒ DO NOT USE headings in your essay for each section ⇒ DO NOT simply write down everything you know. ⇒ Your essay must answer the question that is asked

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WRITING THE ESSAY

Read the tips for writing your essay on the previous page

Look at the example of a question below

Follow the instructions below the example question to write your essay

SECTION A: 20th CENTURY THEATRE MOVEMENTS

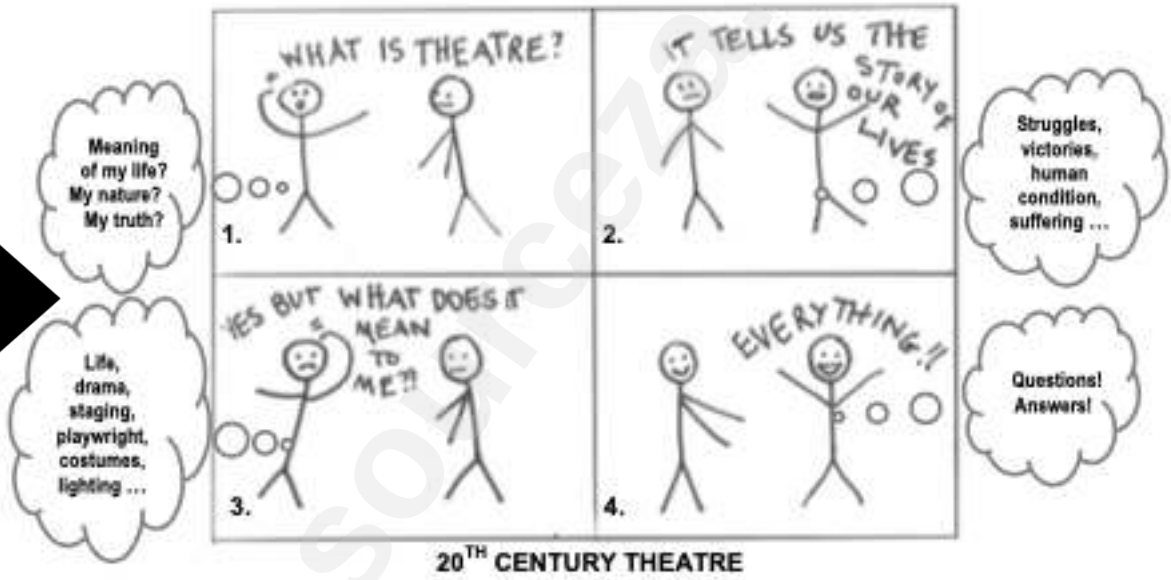
This question is COMPULSORY.

1 **QUESTION 1**

Study SOURCE A below and answer the question that follows.

SOURCE A

2



20TH CENTURY THEATRE

3 Evaluate, in an essay, how the play text and the 20th Century Theatre Movement that you studied this year 'tells the story of our lives' and might mean 'everything' to us.

Refer to the following:

4
- 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
  - Specific examples in the play text you studied

1 =	**Your instruction**
2 =	**The source you must study and use in your essay**
3 =	**The question you must answer in your essay**
4 =	**Information you must include in your essay**

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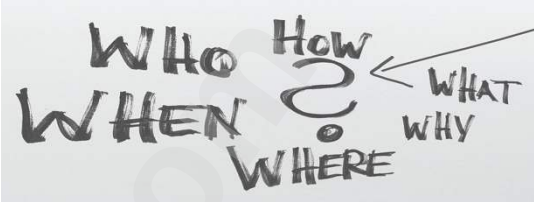
WRITE YOUR ESSAY

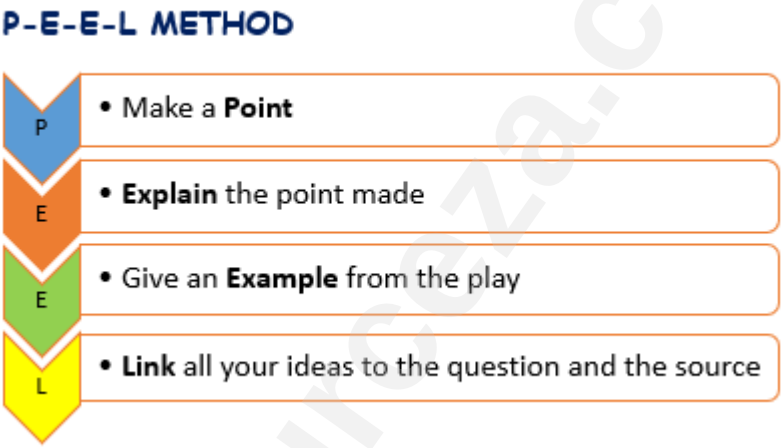
1. Write the introduction paragraph:

- Explain what will be in your essay and how you will answer the question

2. Write the body of the essay (about 4 paragraphs):

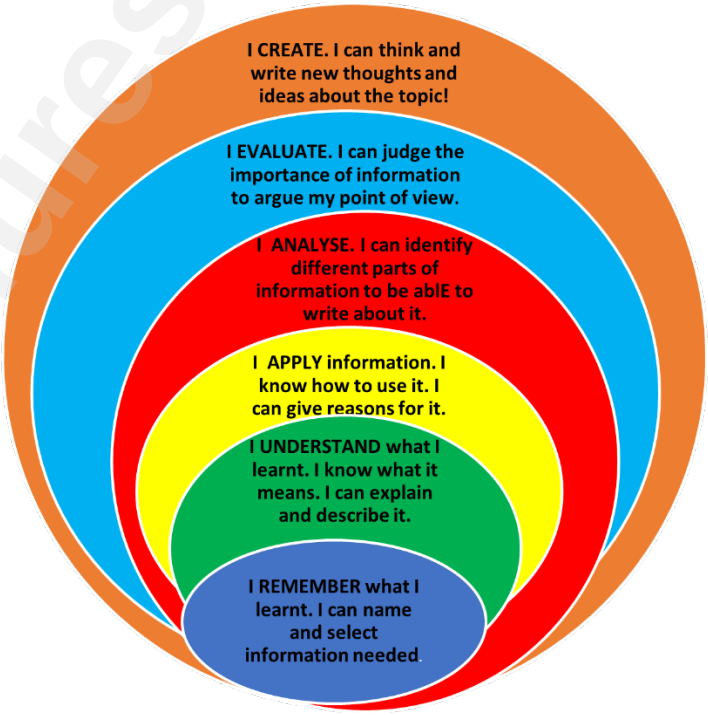
- Use the source and answer the question
- Make a new point with each paragraph
- Use the PEEL method to create each paragraph





3. Write the conclusion (last paragraph):

- Give a summary of what you already said
- Write your final thoughts about the question



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HOW GOOD IS MY ESSAY?

DESCRIPTION	MARKS	I CAN
Outstanding **I am Creative**	27–30 90–100 A+	• Write a new, creative and original essay • Include new thoughts about the question and source • Give examples from the play, the theatre history and movement and other new examples
Excellent **I can assess**	24–26 80–89 A	• Write a very interesting essay about the question and source • Include my own thoughts and ideas about the play • Give examples from the play, the theatre history and movement and other examples
Very Good **I can analyse**	21–23 70–79 B	• Examine the question and the play • Answer all parts of the question and source • Bring my own ideas into the essay • Choose important examples from the play, the theatre movement and other examples
Good **I can apply**	18–20 60–69 C	• Organise my essay well • Include examples from the play text, the theatre movement or other examples • Give reasons for my own ideas and use my knowledge to answer the question • Think about the topic
Average **I understand**	15–17 50–59 D	• . Explain facts linked to the question • Write an average essay • Show I understand the play and the question • Can use examples from the play
Basic **I understand**	12–14 40–49 E	• Answer the question in a basic way • Explain basic knowledge • Summarise the play • Give a few examples from the play
Facts **I remember**	10–11 30–39 F	• Write knowledge that I remember • Explain some ideas • Remember one or two examples
Facts	1–9 20–29 G	• Remember very little • Write what I know • Remember no examples

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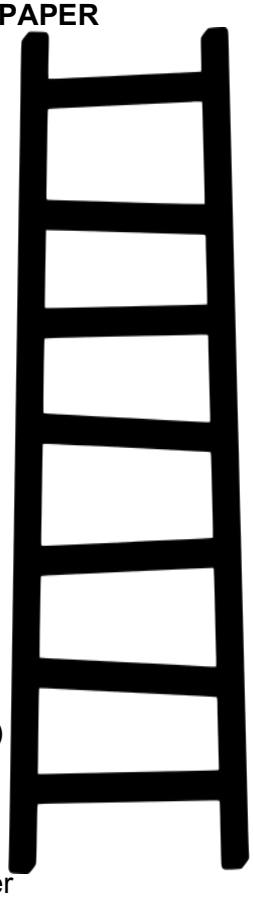
HOW TO ANSWER QUESTIONS IN SECTION B, C AND D OF THE WRITTEN PAPER



⇒ Section A is an essay.

⇒ **Section B, C and D is each made up of several questions**

- Some questions need short answers and other questions need longer answers
- Some questions need 2 or more paragraphs as an answer

⇒ **There may be sources you need to look at to answer the questions**

- It could be text: a review, an extract from the play, a quote, etc
- It could be an image: a photograph, cartoon, drawing, etc
- It could be a combination of text and images: a poster, a flyer, etc

⇒ **How do you know what kind of answer a question needs?**

- Look at the mark allocation (how many marks the question counts)
- Look at the verb in the question
- The verb tells you on what level of thinking you must answer
- The verb + the mark allocation = how long and complex the answer

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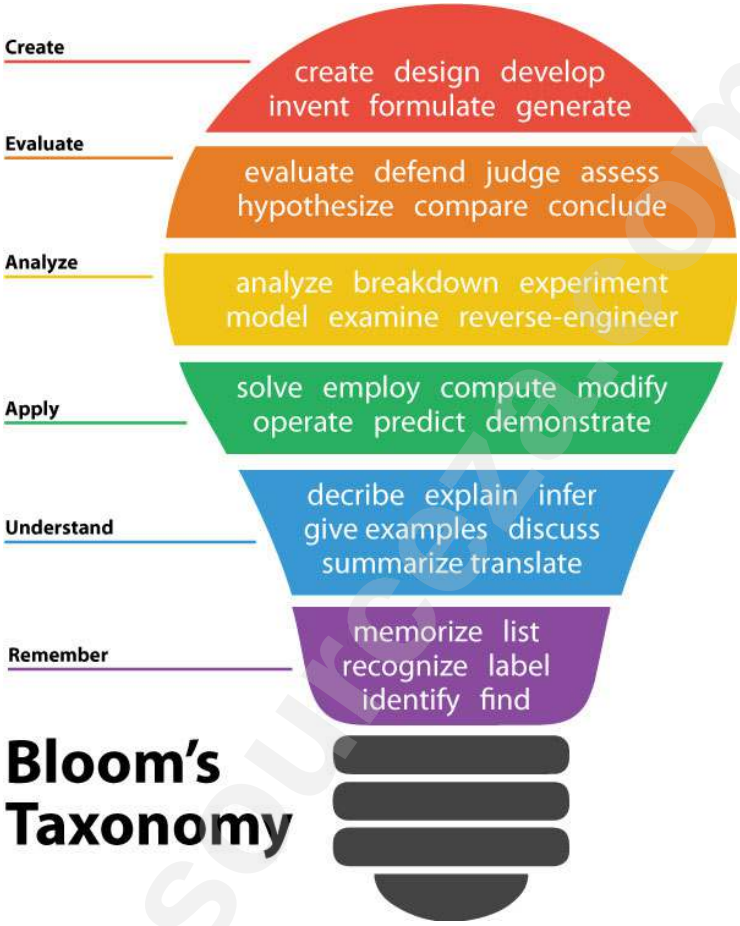

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5.2 SECTION B: SOUTH AFRICAN THEATRE (1960 – 1994)

Before you study the play for this section, you must understand South Africa and South African Theatre before 1994

Background and context: SA Theatre 1960 - 1994

- 1960 resistance in Sharpeville
- ANC and PAC banned after state of emergency
- ANC formed Umkhonto Wesizwe
- Nelson Mandela was sentenced to life in prison
- Homelands were established
- International press became more critical of Apartheid
- British Equity boycott prevented SA to perform English plays
- Forced SA to create their own work
- Gibson Kente and Athol Fugard wrote English plays
- Four arts councils were formed in 1962 and they were state subsidized
- Fugard wrote multiracial plays
- Kente and others relied on township audience
- 1970s army was deployed to townships
- Growing resistance brought about the birth of Black consciousness
- Workshop and experimental plays about African myth and culture became popular
- Many theatrical groups for Africans were formed and later abolished because of the security police.
- Sarafina and the District 6 musical
- 1990`s Release of Nelson Mandela

Now study to answer Section B of the written paper

This section consists of THREE questions. Answer only ONE question in this section:

Woza Albert! **OR** Sophiatown **OR** Siener in die Suburbs

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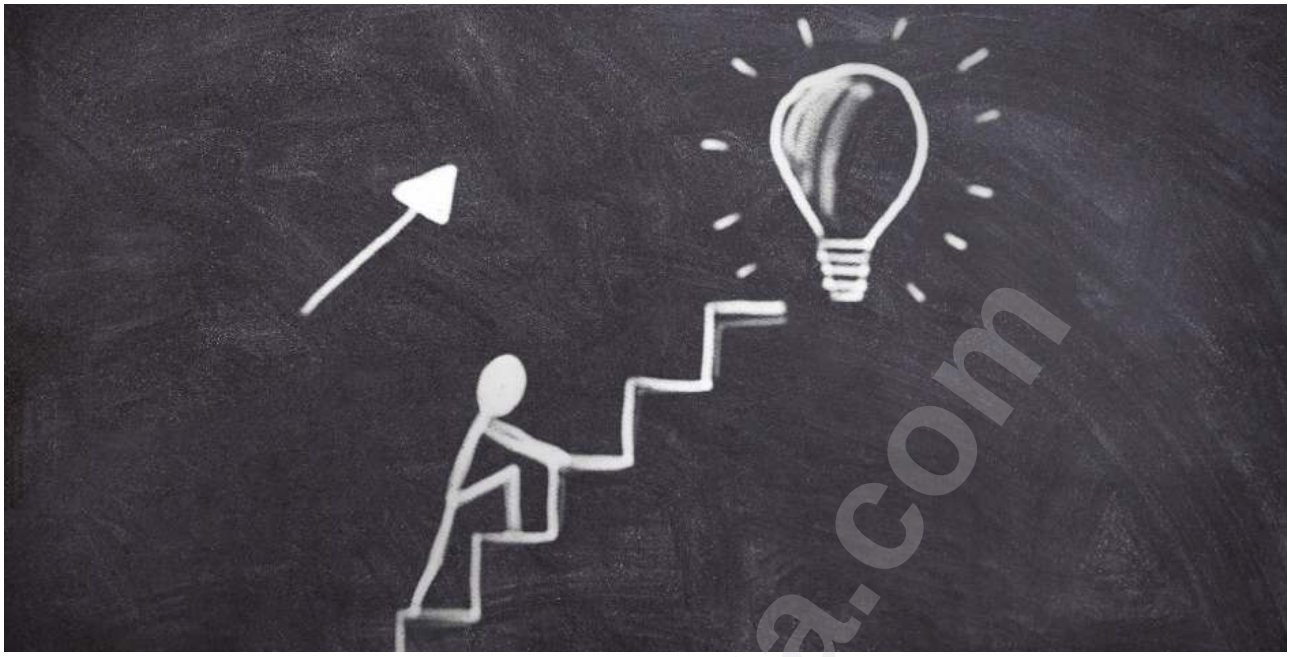

Woza Albert!

What must I know to answer this question?

- **Background and context (SA Theatre before 1994)**
- **The play text**
- **Workshop theatre**
- **Poor theatre**
- **Grotowski**

You must **read and understand the play text before you study further**.

If you have not read it, you MUST do this first!

- Draw this table in your workbook. Use the headings and fill in the information.
- The slanted words tell you what to put in each column.
- Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

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Now that you know and understand the play text:

Study the notes below and add to the notes you have made about the play already.

WOZA ALBERT!

Background & Context	• The play brought up the sensitive subjects of Apartheid such as inequality • play was written in the Apartheid era, as a form of Protest Theatre, which was confrontational. • It is theatre with a definite agenda: a tool for social change as a response to the negative injustices and conditions of apartheid
Who & What is?	<u>Albert Luthuli:</u> • A great South African leader in resistance to apartheid. • received a noble peace price for none violence resistance struggle against apartheid regime. • A former president of the African National Congress (1952-1967). • Involved in the formation of the freedom charter in 1955 • He is resurrected in the play. <u>Albert street:</u> • The location of the government offices where black people had to apply for 'DOMPASS'. • Where they waited for a special permitt to work in urban areas. • A place where black workers importunately display their passes as they clamor for employment by passing white motorists.
Background of the playwrights	• Percy and Mbongeni were on a tour with Gibson Kente. • They got stopped and detained at Bophutatswana border. • While waiting they were inspired by the idea of presenting a play based on the theme *Jesus Christ returning to Earth during apartheid* in SA. • They interviewed people of Johannesburg and Soweto who later form the basis for the characters in the play. • Barney Simon helped them to polish and stage the play
Plot	• Woza Albert has an episodic structure, which means that is made up of series of 26 scenes.

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	• All these scenes have their sub plots, which together tell one story linked by the central question, “What would happen if Morena (Jesus) came to South Africa?” • The final scene (Climax) is in a graveyard; Mbongeni is a gardener. After some banter, it turns out that Percy is now Morena come back after three days. • Morena is urged to raise Albert Luthuli – the Father of the South African nation - and so finally ‘Woza Albert’, ‘rise up, Albert’ is explained • Mbongeni suggests other black heroes like Robert Sobukhwe, Steve Biko, Nelson Mandela, Ruth First, Lilian Ngoyi & Griffix Mxenge need to be raised and Morena raises each before the play ends in a triumphant restoration of the dead and of a long dreamed of justice
Language & dialogue	• The play is written in English, Afrikaans with parts of songs and some lines in Zulu; only some Zulu is translated into English. • The language of the play is witty and ironic like the name given to Zuluboy, Bobbejaan and Baaskom are ironic and symbolic. • Language adds to the comic effects in the play like ‘cool’ referring to heaven.
Character	• Percy Mtwa and Mbongeni Ngema are the sole two actors on stage • Role play is used throughout the play • One actor plays many roles. • The play opens up with Percy quickly transforming into a police officer and asking Mbongeni to show his "pass." • Characters are representational in the play • The Antagonists are the white Calvinist members of the government who implement apartheid.

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Theme	<u>HUMAN RIGHTS / INJUSTICE:</u> • The entire play reflect human rights violations during apartheid times. • In scene two we see how prisoners were treated during inspection • This is a political play as it highlights the injustices of the past and gives a voice to the voiceless <u>SATIRICAL HOPE:</u> • Hope that things could / would change if Morena retuned to South Africa and the great leaders of the past were resurrected
Style / Genre	• Workshop theatre • Protest theatre • The play brought up the sensitive subjects of Apartheid such as inequality • play was written in the Apartheid era, as a form of Protest Theatre, which was confrontational. • It is theatre with a definite agenda: a tool for social change as a response to the negative injustices and conditions of apartheid
Staging / Setting	• Grotowski's techniques are incorporated (Poor Theatre) • The set is made up of two chest/boxes which serves multiple purposes • Props that are used are versatile • Clown noses to imitate the white bosses • Few lights; no luxuries • Actors wear no costumes or makeup that signify their characters. • Actors use their bodies to transform from one character to the other.
Techniques & Conventions	• Woza Albert! borrows from Jerzy Grotowski's techniques because of financial strains during Apartheid times. • The set is made up of two chests which serve multiple purposes, like the train, meat vender's table and a lory. • Props and costumes are versatile: the sheet becomes Aunt Dudu's shawl and barber's shawl • Actors use their bodies to transform from one character to the other.
Audience response	• The play could be transposed to any dictatorship past or present or future where one class of people is deliberately kept inferior to another by harsh repressive discriminately Laws such as Passbook Laws shown in scene one.

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	RESPONSE THEN • The play is a landmark one in the history of political theatre in South Africa • Audience knows they are watching a historical performance about dark time of shame in South Africa. • Audience is involved emotionally in the play because the play highlights the injustices of the past, poverty and Inequality. • White Audiences were offended by the play because it mocked those in Authority (whites people). • Calling all those Political leaders of the past to rise up at the end of the play and provide moral leadership brought hope for change to the Audience. **RESPONSE NOW** • "Having grown up a born-free, with no firsthand experience of the Apartheid regime-the play clearly conveys how contemporary life and the modern world are result of this period" • "I believe Woza Albert remains relevant" many people are still suffering from the effect of Apartheid. -*Ashlee Abrahams* • Many social and economic conditions created under Apartheid have not disappeared, people of SA are still waiting for a change (Morena) which is the foundation of the play. • Audience will really think and go home anxious to change things even thou Apartheid is not live in South Africa, there are other threats to people. • Audience is entertained by the comic part of the play such as miming, singing and dances.

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EXAMPLE OF QUESTIONS AND ANSWERS FOR WOZA ALBERT!

Look at the example of questions and answers

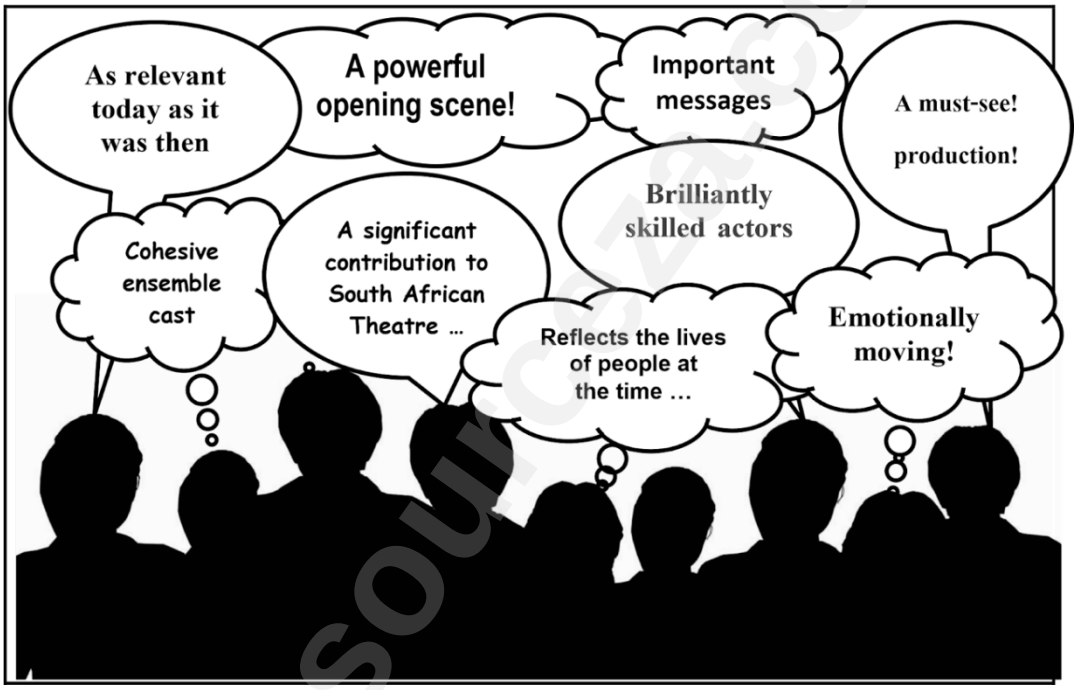
SECTION B

SOUTH AFRICAN THEATRE: 1960–1994

***WOZA ALBERT!* BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

Study SOURCE A below and answer the questions that follow.

SOURCE A



SOURCE A reflects recorded responses from audience members after a recent performance of *Woza Albert!*

5.2.1. Give a definition of the following:

- **Set** **(1)**

  The furniture/items used on a stage to create the environment for The play OR the arrangement of a room, backdrop, furniture, boxes/blocks or Other articles which are used to create the setting or environment for a play.

- **Props** **(1)**

  Items used by an actor on stage e.g. a stick, phones, pens, bags or any other portable devices.

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- **Ensemble** **(1)**

  A group of actors, dancers and musicians that work together in a production/show.

- **A cast** **(1)**

  A group/list of actors/performers working on a specific production/show

5.2.2. Briefly describe the context which inspired the creation of Woza Albert! **(2)**

Apartheid in South Africa, Poverty, detained without fair trial, inequality between white bosses and black workers.

5.2.3. Highlight the *social economic conditions* (problems) reflected in the play. **(4)**

- *Poverty*
- *Poor working conditions*
- *Lack of jobs*
- *Unfair treatment by white employers*
- *Poor wages*
- *Inequalities in access to resources*

5.2.4. *Analyse* how the performance and staging might create 'a powerful opening Scene' for *Woza Albert!* **(6)**

They might use:

- *jazz totem is visually exciting and intriguing because the actors themselves create the totem with their bodies*
- *Physical action is energized and accompanied by sound effects made by the actors themselves with their bodies and mouths.*
- *Vocally, their voices are loud and demand the audience's attention*
- *Physically performers are creating interesting images with their bodies which add to the visual imagery of the scene*
- *Direct addressing of the audience engages their attention and keeps them focused on the action*
- *The language (accents/use of English and Afrikaans) grabs the attention of the audience. E.g. 'Hey! Beautiful audience, hey? Beautiful musician, ne?'*

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5.2.5. You have been asked to direct one scene from the play.

What would be the most suitable acting style for the scene you have selected (4)

The most suitable acting style would be Grotowski's style/techniques

- *Physical action*
- *Vocal action*
- *Miming*
- *Versatility.*
- *Minimal use of props*
- *Direct audience address*
- *Holy actor.*

Brechtian techniques

- *Narration*
- *Alienation*
- *Historification.*

5.2.6. Explain how the play '<u>reflects</u> the lives of people at the time' by referring to the Characters and their given circumstances. (6)

The following is a guide:

Characters and given circumstances:

- *Reflect life during apartheid as the audience is presented with a cross section of South African society, of preventing people in accessing resources, impoverished victims of apartheid.*
- *Are varied to show different race groups, e.g. white policeman, Baas Kom and black workers, e.g. Bobbejaan and Zuluboy who work in*
- *Coronation Brickyard and show the <u>exploitation</u> of workers during apartheid*
- *Show the hardships of the oppressed and disadvantaged, e.g. Aunty Dudu who looking through the bins of white people in the hope of finding left overs.*
- *Reflect the desires of the oppressed for a <u>saviour</u> to deliver them from the oppressive and difficult situations, e.g. the meat vendor who is unable to attend school because he has to sell meat in order to support his family*
- *Highlight poverty, e.g. meat vendor, poor working conditions, e.g. in Coronation Brickyard, limitation of movement, e.g. Pass laws as seen when workers in Albert Street are desperate for passes in order to find work.*

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5.2.7 Write a short article for a Heritage Day Programme.

Discuss the following statements in SOURCE A in your article:

- **'A significant contribution to South African Theatre'**
- **'As relevant today as it was then'**

Support your discussion with examples from the play. (12)

The answer should include:

- *An article for a programme for a cultural gathering, a festival or a concert etc. for Heritage Day.*
- *Include the value of the play in our days*

The following is a guide:

The play made an important contribution to South African Theatre because:

- *It protests against Apartheid*
- *It reflects the lives and suffering of the people during apartheid*
- *Innovative staging and performance style and skills were used*
- *It uses the local vernacular, characters and situations*

The play is as relevant today as it was then because:

- *It is theatrically exciting by using comic style, township music and dance*
- *It deals with universal issues such as poverty, abuse of power and poor working conditions*
- *Many of the issues are dominant in society today, e.g. poverty and racism Performance skills are varied and entertaining.*
- *It is an educational tool used to educate and mobilise the masses about the injustice of the apartheid system*
- *It served as a tool to communicate the issues that were suppressed by the South African government to the outside world*
- *It documents our history*

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SOPHIATOWN

What must I know to answer this question?

- **Background and context (SA Theatre before 1994)**
- **The play text**
- **Realism**
- **Workshop theatre**

You must **read and understand the play text before you study further**.

If you have not read it, you MUST do this first!

- Draw this table in your workbook. Use the headings and fill in the information.
- The slanted words tell you what to put in each column.
- Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

Now that you know and understand the play text:

Study the notes below and add to the notes you have made about the play already.

Background & Context	• This play was written in the 80s and set in the 50s (see your notes on South African history). The play reflects this painful time in our past and also serves to preserves the history of our country.
Background of the playwrights	• Created by The Junction Avenue Theatre Company using the workshop method **WORKSHOP PROCESS:** **1. AIM: 'LEST WE FORGET"** The Junction Avenue Theatre Company did not want an important era in our History to be forgotten.

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	2. RESEARCH: Involved : Personal reflection, Reading up old articles from DRUM (the major source of information), Interviews with residents of Sophiatown **3. IMPROVISATION:** They returned to their workspace and acted out their findings. **4. SELECTION:** They chose the most suitable scenes for their audience. This was COLLABORATIVE (done together) **5. PERFORMANCE:** The group acted out their findings **6. RECORDING:** (optional) The written play. This phase was the final phase of the process.
Plot	• The play deals with the effects of the forced removals of the people of Sophiatown. • Mamariti's house serves as a microcosm (little world) of Sophiatown the place. • We see a young Jewish lady trying to understand the cultural mix of Sophiatown.
Language & dialogue	• The language is in keeping with the time. The language used is a mixture of Tsotsi taal, English, Afrikaans, Xhosa and Isizulu. • This reflects the multi-cultural community that lived in Sophiatown
Characters	The characters are representational two-dimensional characters. • **MINGUS:** Represents the gangsters. He is rough and aggressive • **JAKES**: Represents the intellectuals. He is respectful, intelligent yet does not take action • **MAMARITI:** Represents the landowners (who charged high rentals) and shebeen queens (who ran illegal drinking places for black people) • **LULU:** Represents the Bantu Education System. (she rebels against this schooling system) • **RUTH:** Represents the White liberal (not all white people were racist)

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	• **FAFEE:** The Political Activist (he was part of the struggle against apartheid but also informed the other characters and the audience of the events in the country at the time) • **PRINCESS:** The survivor. She is a "good time girl" that does whatever is necessary to survive. • **CHARLIE:** The voiceless minority. He represents the Coloured community who really didn't fit in anywhere.
Theme	• **DEFIANCE AND RESISTENCE:** The play deals with how people attempted to go against the apartheid laws at the time. They also refused to just listen to what they were being forced to do. • **IDENTITY:** Through the characters we see how South-Africans question their identity based on Race and Religion. Ruth asks: Am I Jewish or am I white? Charlies is confused as to why he cannot accompany Mingus to Meadowlands. • **SEGREGATION:** The play highlights how, as South Africans, we were kept apart due to race. We see the effects of this on the characters of the play. Ruth and Jakes are forced to forgo a relationship because of the Apartheid laws. • **VIOLENCE:** We see the violence within Sophiatown due to the gangsterism and the violence that came from the Police (the G Men) in their attempt to uphold the apartheid laws.
Style / Genre	• Workshop Theatre • Protest theatre • The play protests against: • **Group Areas Act** which forced people to live separately • **Immorality Act** which did not allow people of different race groups to be in relationships • **Forced Removals** which forced people to leave their homes to move into areas selected by the government)

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	• **The Bantu Education System** that kept black people inferior with inferior education.
Staging / Setting	• The staging was meant to recreate a slice of life (Realism). Therefore, a replica of a Sophiatown living-room was recreated (to scale) onstage. This was done to such great detail that even the bath tub was brought onto stage. • The costumes were in keeping with what the characters would have worn at the time. Example: Mingus the Gangster wore a smart coat, a hat and smart shoes and pants. He was influenced by the characters he saw in the American movies. **<u>SOPHIATOWN THE PLACE:</u>** Sophiatown was a very complex place. It was dangerous, expensive to rent in but it was home!

GOOD	BAD
Freehold suburb(you could own land)	Abusive Land lords(charged high rentals)
Cultural melting pot	Gangsterism
Political activists	Poverty
Intellectuals	Inferior education
Dance, Music, Cinema	A place of violence and much fear
It was HOME	

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Techniques & Conventions	• Conventions of Realism in staging
	• The play also uses Brechtian techniques as it was meant to educate and make people aware. The techniques used were:
	  ○ The projected images (Images of Sophiatown)
	  ○ The Chorus style singing (When the cast get into a formation and sing protest songs)
	  ○ Breaking the fourth wall (when the cast addresses the audience directly)

Audience response	**THEN:** The play would have been viewed by the audience before it was published. This would have prevented the play from being censored and the message of the South African protest from reaching international audiences. The aim of the creators was never to seek revenge but rather to ensure that this painful past was never forgotten **NOW:** Today's audiences view this play as being informative and still enjoyable as they can still identify with the themes in this play. Some audiences might find the language to be offensive. However, we must remember that it is in keeping with realism

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EXAMPLE OF QUESTIONS AND ANSWERS FOR SOPHIATOWN

Look at the example of questions and answers

Refer to the following source and answer the questions that follow:

CHARLIE: You're lying to me! You'll never come back.

MINGUS: I will.

CHARLIE: No you won't. Don't try to stop me.

MINGUS: Alright! Now just do yourself a worldly favour.

CHARLIE: No. No. NO. Don't try and talk to me. You just want to dump me.

MINGUS: Will you listen? If you listen I'll explain.

CHARLIE: No!

MINGUS: (with uncharacteristic compassion) Charlie, do you know who you are? Have you ever looked at yourself who you are? Looked in the car mirror and asked " Who am I? You just can't come with me.

During the Covid-19 pandemic you were asked to teach a lesson to a group of your classmates as a revision for the final theory paper.

(Note that the answers provided are a guide. You may add your own points as well.)

a. Summarise the plot of Sophiatown in a paragraph, to remind your classmates what the play is about. (4)

A summary of the plot might be as follows:

- *The play deals with the forced removals experienced in Sophiatown*
- *Jakes acts as narrator of events*
- *Ruth Golden arrives in response to an advertisement placed in Drum Magazine by Jakes and moves into Mamariti's home*
- *Life and relationships in Sophiatown are reflected through the comings and goings in the house*
- *An eviction notice creates tension and distress and protest 'We Won't Move'*

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- *The G-men's arrival a few days earlier than was stipulated in the notice causes havoc and destruction*
- *The play ends with the characters narrating the events and effects of the forced removals on them*

b. Explain to your classmates how the actor portraying Mingus might use his vocal or physical skills to present the harsh reality that Charlie has to face. (4)

CHOOSE EITHER VOCAL (voice) OR PHYSICAL (Body)

The actor portraying Mingus will show that he is feeling sorry for Charlie through:

Vocal

- *His volume will be soft.*
- *His pitch will be lower.*
- *His pace will be slower.*
- *His inflection will be falling*

This is to show that he cares for Charlie and he understands Charlie's pain.

Physical

- *He might have his hand on Charlie's shoulder to calm him down.*
- *His facial expression may show pity.*
- *His focus: He will not look at Charlie directly.*
- *His shoulders may droop.*

c. Explain how Stanislavski's techniques/methods might help an actor create the character of Mingus in the source. (4)

(FOUR mark question of this nature: You may either write down four simple points or two well-explained points)

The following is a guide:

Stanislavski's technique/method might help the actor through the use of:

- *Authentic interpretation: Of intention, emotion, physicality and vocal attributes for a specific character to create believability*
- *Emotional memory: The actor playing Mingus can draw on personal experiences to tap into this emotional reality in performance*

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- *Magic if: The actor should live as if he is the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic*
- *Circles of attention: The actor's focus should be on the world of the play and not on the audience*
- *Motivation: The actor must have a reason for each action (line, behaviour, attitude, emotion). The dialogue of the characters is typical of their socio- economic background*
- *Given circumstances: The characters speak and listen to each other and react as a result of what the other character has done/said. Characters have a past and future before and after the play opens and closes. Therefore a slice of life is portrayed on stage and the play is seen to be only a portion of the whole*
- *Realism in the theatre: Real events, emotions, situations, dialogue and characters are presented. The characters are all fully developed with a socio-economic-political-personal-psychological-emotional background.*

d. Analyse how the physical and performance skills you have learned in DRAMATIC ARTS might assist you in presenting an interesting an effective lesson. (4)

YOU HAVE TO WRITE ON BOTH PHYSICAL AND PERFORMANCE SKILLS

- *An lively way of presenting, to get the audience's attention*
- *The use of facial expressions to convey the meaning and message*
- *The ability to focus and to make the class focus*
- *Listening skills for questions from the participants and class discussion*
- *Confidence to talk to an audience and control the class.*
- *Creative thinking to use new ways of presenting and solutions to issues brought up in discussion*
- *Dramatization of the character while presenting the scene from the prescribed text will entertain and inspire the imaginations of the class*

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i. "A play is not just words on a page, It is a living, breathing world created on stage."

Discuss the process of Workshopping a play and how this process can create a "living, breathing world" on stage. (6)

The creator will follow the following steps/phases:

AIM/SPARK/IDEA: *The aim of this play was to make sure that people did not forget South Africa's difficult past during apartheid.*

RESEARCH: *The Junction Avenue Theatre Company interviewed people that lived in Sophiatown. They also reflected on their personal experiences.*

IMPROVISATION: *The Company went back to the work space and improvised (acted out) their findings.*

SELECTION: *The Company DEMOCRATICALLY (worked together) selected the appropriate (suitable) scenes. Scenes are polished and finalised.*

PERFORMANCE: *The ideas are now performed as a play.*

RECORDING: *The play script/video/audio*

By following this process the play was a living, breathing production.

ii. Imagine that you are a director and explain how you might stage any scene of the play as "living breathing world" on stage by discussing the use of the following aspects on stage:

- **SET**
- **SOUND EFFECTS**
- **CHARACTERISATION** ***(12)***

Select your scene.

The following is an example of answers. It will change depending on the scene you choose:

Set:

- *The audience must experience the realistic set and props to see the how each character lives and how difficult life is for them.*
- *The set portrays the energy in Sophiatown because it is multi- cultural and colourful*
- *The theme of the forced removals is clearly displayed by the slogan, 'We won't move' written on the placards and backdrop*
- *Each character is defined (known) by the space they occupy and the specific props they use, e.g. Jakes' corner has a chair, table and typewriter*

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Sound effects:

- *The hitting of the telegraph poles. The noise of the telegraph poles was meant to wake up the residents of Sophiatown as a warning that the G-men (police) had arrived*
- *Hitting the pillars of the veranda with hammers resulting in a terrible noise*
- *The knocks on the door as the G-men (police) were banging on the doors of the houses in Sophiatown creating a loud bang scaring the characters inside the houses*
- *Sound of the lorry as the G-men arrived in the morning and leaving with packed lorries with people and their belongings creating fear in the characters*
- *Sound of music and singing. Background music is playing and in some scenes the cast is singing*

Characterisation:

- *Characters' actions and dialogue are affected by the emotions they feel, e.g. hopes, fears, desires, etc.*
- *Mingus is aggressive,(angry) e.g. when Ruth turns his proposal down he gets angry and grabs her hand. He is arrogant, e.g. when he asks for the ladies to show him their necks and he asks them to make a 'collection', giving him their pearls and necklaces*
- *Lulu is rebellious towards the education system, e.g. she does not want to go back to school as she feels that the education she is getting is inferior(less important)*
- *Ruth is rebellious (goes against) towards the apartheid system and her parents but fears taking chances of being in a romantic relationship with Jakes . Princess is submissive to Mingus. He abuses her. He provides for her and thinks it gives him the right to abuse her. She finally escapes in chase of her.*

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SIENER IN DIE SUBURBS

What must I know to answer this question?

- **Background and context (SA Theatre before 1994)**
- **The play text**
- **Realism**

You must **read and understand the play text before you study further**.

If you have not read it, you MUST do this first!

- Draw this table in your workbook. Use the headings and fill in the information.
- The slanted words tell you what to put in each column.
- Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

Now that you know and understand the play text:

Study the notes below and add to the notes you have made about the play already.

Background & Context	• Siener in die Suburbs is a play in Afrikaans and was written in 1971. • Look at South African Theatre History (before 1994) to understand the social, political, religious, economic, artistic, historical and theatrical background and context of society at the time • The play is about the lives of the poor white Afrikaans-speaking inhabitants of the working-class southern suburbs of Johannesburg.
Background of the playwrights	• Written by Afrikaans playwright P.G. du Plessis

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Plot	• Siener in die Suburbs is a play with three acts.
	  ○ Act 1 - Friday Afternoon
	  ○ Act 2 - Friday Night
	  ○ Act 3 - Saturday Afternoon
	• The main character is Tjokkie, who has the ability to predict the future ('see' the future) and this has a profound effect on his life and the lives of those around him.
	• At the end of the play, Tjokkie takes all the blame for the chaos on himself and takes his own life

Language & dialogue	• The play is written in Afrikaans • Most of the characters use a lot of slang words and the Afrikaans is very informal with several English words mixed in. This shows the poor socio-economic circumstances. They are the stereotypical 'white trash' in the suburbs • The dialogue sometimes becomes aggressive and confrontational. This emphasizes that the characters do not have the emotional tools to express themselves in a civil manner
Characters	• **Ma:** A good person that loves her children. She lives 'in sin' with Giel. She does not want to marry Giel because she is scared to lose the war pension since her husband went missing in the North • **Giel:** A drinker and gambler. Says he wants to marry Ma, but is not really serious about it. He creates sentimental texts and sells them in bars to 'help broken homes' • **Tjokkie:** He is the protagonist and has the apparent ability to 'see' the future / truth. He has high moral standards and a 'deep' personality. He is working on a car in the backyard • **Tiemie**: She is pretty and modern. She longs to get out of the suburbs. She is suspected to be pregnant • **Jakes:** The antagonist. An aggressive biker with quite a reputation in the suburbs. He is Tiemie's new boyfriend. • **Fe**: Minor character. She tries to flirt with Tjokkie because she feels he understands her • **Albertus:** Minor character. Helps Tjokkie with the car

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Themes	• The futile longing for happiness and of escape from joyless circumstances, seen in terms of: ○ Relationships and love ○ Difficulties (all of the characters have difficulties) ○ Poverty and the poverty trap
Style / Genre	• Realism
Staging / Setting	• The staging is according to the conventions of Realism and represents a 'slice of life' • The staged space is in the backyard of a poverty stricken white suburb in one of the southern suburbs of Johannesburg. There is a backdoor with a patio under a covering. We can see the kitchen window and there is a chicken coop against the wall. At the back (stage left to middle) is a single garage with two weathered wooden doors. The doors are open. There is a 1948 Buick (car) without wheels. This is the car Tjokkie is working on. On the gable of the garage are the words DO NOT PARK IN FRONT OF THIS GATE with AT YOUR OWN RISK added later on. There is washing on the washing line. Infront against the wall is a workbench with an oil drum under it. The engine of the Buick was dismantled on the workbench • There is no change in set or staging in the play.
Techniques & Conventions	• Techniques and conventions of Realism
Audience response	**THEN** • A very popular play with several successful runs. It was awarded many awards for acting and directing as well as the Hertzog Prize for Drama, the CNA Prize for Afrikaans Fiction and the Grosskopf Prize for the author. • The play was considered so impactful that it was turned into a movie as well **NOW** • The play gives the audience a look into a specific time and socio-economic reality of the past. The play remains popular due to the evergreen and universal themes of the play.

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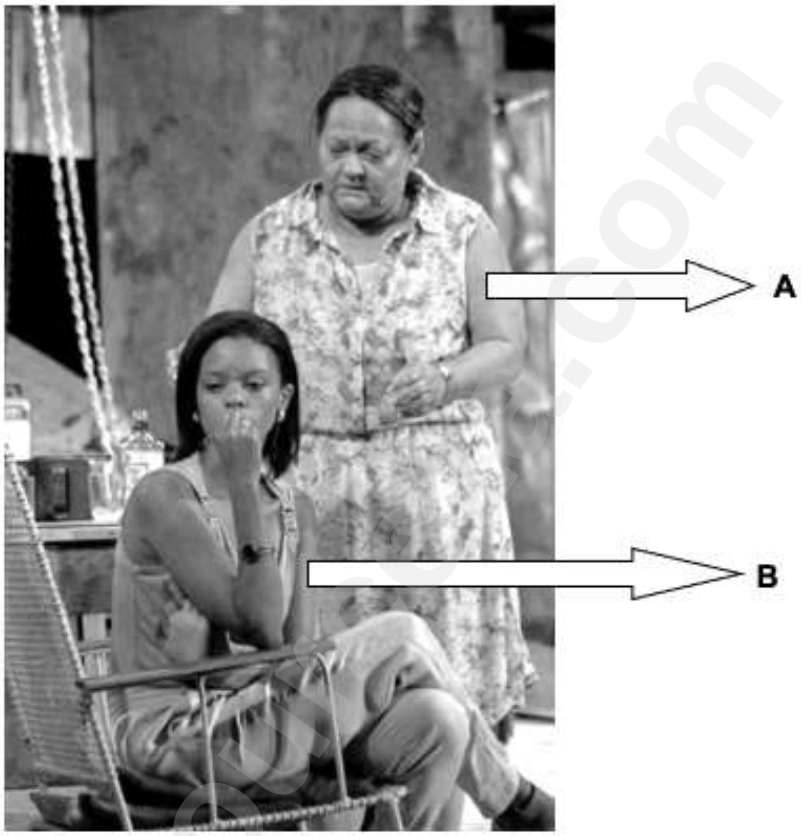
EXAMPLE OF QUESTIONS AND ANSWERS FOR SIENER IN DIE SUBURBS

Look at the example of questions and answers

Study SOURCE D below and answer the questions that follow.
SOURCE D



A scene from a recent production of *Siener in die Suburbs*

a. **Identify character A and character B in SOURCE D.** **(2)**

A: Ma

B: Tiemie

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b. Describe the relationship between these two characters. (4)

- *Ma and Tiemie have a strained relationship*
- *Tiemie often accuses Ma of being a bad mother and role-model*
- *Ma makes it clear that she is concerned for Tiemie and does not want her to make the same mistakes she made*
- *Tiemie makes the same 'mistake' as Ma by becoming pregnant which causes Ma and Tiemie to argue as Ma fears for Tiemie's future*
- *Tiemie is embarrassed by Ma's example and wants to escape the suburbs*

c Select ONE of the characters in SOURCE D.

c.1 Explain how the chosen character's socio-economic circumstances are reflected throughout the play text. (6)

Ma

- *Lives out of wedlock with Giel which suggests that they are living in sin which was socially frowned upon*
- *Accused by her children of being a bad woman with poor moral standards as she lives in sin with Giel*
- *Not financially secure and relies on the pension from her husband who disappeared during the war*
- *Forced to be a widow of war as her husband disappeared leaving her as the sole breadwinner*
- *Lives in a modest house and also supports Giel with her pension* ***Tiemie***
- *Lives with her Ma, her brother and Giel in a modest house in a poor white suburb with no father to support them*
- *Wants to escape her desperate social and economic circumstances by marrying a good man who will save her from the poor white suburb*
- *Wants acknowledgement that she is more than her poor white upbringing and that she can be successful despite her desperate social and economic circumstances*
- *Falls in the same trap as her mother when she gets pregnant with Jakes's child which means she is now stuck in the poor white suburb*
- *Highlights the fact that the people in the suburbs are trapped in a cycle of poverty and moral degeneration*

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c.2 **Suggest, with reasons, how an actor may present an authentic (truthful) physical portrayal of this character's emotional journey in any TWO significant moments of the play.** **(6)**

The following is a guide:

The actor may reflect an understanding of the following aspects of Stanislavski's System, e.g.:

Physical score of actions

- *Actions and reactions should be realistic*
- *Use of physical action (facial expression, gestures and movement) in the creation of the play's life on stage*

Beat work

- *Entrances, exits, new scene, new motivation, new tactic etc.*
- *Changes/shifts in thought and feeling should be reflected truthfully, effectively and realistically*
- *Units and objectives should be reflected in the actor's physical and vocal expression*

Vocal expression

- *As the play is realistic, the actor should create the illusion of a real conversation*
- *The actor should be guided in the understanding of the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.*

Magic if

- *The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance but will always be realistic and truthful*
- *'Acting is believing'*

Circles of attention

- *Actor's focus should be on the inner world of the play and not on the audience*

Emotional Memory

- *Actor can draw on personal experiences to tap into the emotional life and reality of the character*

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Study SOURCE E below and answer the questions that follow.

SOURCE E

The set of *Siener in die Suburbs* from a recent production

d. Evaluate the effectiveness of the set design in SOURCE E for a production of *Siener in die Suburbs*. Refer to the play text as a whole. (6)

The following is a guide:

Candidate suggests the set design is effective because it:

- *Reflects the economic status of a poor white family: meagre furnishing, servicing cars in the backyard, shoddy construction work, etc. which relates to the thematic concerns of the play. Ma, Giel, Tiemie and Tjokkie live in a poor white suburb*
- *Could be classified as realistic and the set adheres to the principles of Realism: convincing entrances and exits, actual car on stage, windows and doors, furnishings and props are realistic etc.*
- *Provides space for the director to block realistic movement and actions for the actors*

Candidate suggests that the set design is not effective because:

- *The play is realistic, however, the set is not detailed enough, e.g. lacks realistic elements such props that indicate it takes place in the backyard*
- *The set is minimalistic and abstract with representational elements e.g. props, walls etc.*
- *Does not look like a house in the suburb*
- *The lighting in the source does not look realistic, etc.*

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e. Motivate the addition of TWO other items to the set to enhance the themes of the play. (6)

Possible set items

- *A motorbike could symbolise the dangers of Jakes' presence in the play*
- *Additional mechanical and electric parts around Tjokkie's work space, symbolic of his efforts to escape from his immediate environment and eventually the suburbs*
- *Litter in the backyard, indicating a lack of pride in their environment*
- *Empty alcohol bottles, symbolic of the need to escape from reality*
- *A washing line with either an expensive dress or tattered dress*

f. PG du Plessis said that the 'play captures the essence of human nature'. Discuss how the 'play captures the essence of human nature' through its symbols. (10)

The following is a guide:

The pop song – Sugar-Sugar or Heart

- *Is played by Tiemie in the house and symbolises Tiemie's innocence and her goal to find love even if it is a 'sugary' kind of romance*
- *Tiemie romanticises the idea of love*
- *She believes that she will find love which will free her from the trappings of suburban life*
- *She has unrealistic expectations about love*

Altar cloth

- *Is used as a cynical commentary on Ma's experience of love in contrast to God's love. Sometimes people can become cynical about love, e.g. Ma is worried about how Tiemie and Tjokkie will experience love*
- *The blood stains on the altar cloth at the end of the play is a stark reminder of the violence and suffering that is associated with Ma's ideas of love*

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1948 Buick

- *The car is an integral part of the set and symbolises Tjokkie's desire to escape his immediate environment*
- *He often disappears under the car when he does not feel like communicating with the rest of the characters*
- *The irony of the car that Tjokkie so lovingly tries to fix and restore is that at the end it is the very same car that causes his death*
- *The car then becomes another escape as Tjokkie uses it to commit suicide to escape from the violent and tragic environment*

Alcohol

- *Drinking of alcohol symbolises the deteriorating moral standards of the lower working class*
- *The characters resort to alcohol to escape the stark reality of their condition*
- *Causes Giel and Jakes to force Tjokkie to see which ultimately leads to the tragic end of the play*

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5.3 SECTION C

First you must review South African Theatre post 1994

Background and context

- Before 1994, South Africa was a country divided by racist laws under Apartheid.
- Many people and various groups fought against this inequality using various tools.
- One such tool was that of the theatre. Plays were used to express how people felt, their experiences and their pain.
- Protest theatre was a means of expressing how people were affected by Apartheid, their dissatisfaction with the system and a call for action to stop the unfair laws.
- 1994 saw the first democratic elections in South Africa, which marked the end of Apartheid and the start of the new South Africa.
- Nelson Mandela became first Black president in 1994
- All people regardless of race had equal rights but reconciliation (healing) was needed. The TRC (Truth and Reconciliation Commission) was set up to achieve this
- A new constitution was drawn up which protects the rights of all South Africans regardless of race, language, age, sex, religion or sexual orientation.
- The equality that was fought for by so many for so long had theoretically been achieved.
- In actual fact there were still many problems to overcome. Economically there was still inequality and there were so many hurts and scars from the past that did not dissolve just because Apartheid was no longer in place.
- Although Apartheid itself was over, the legacy and effects of it did not disappear over night.
- This political change meant change for theatre too.
- Protest or Struggle theatre was no longer relevant because the struggle was over
- South African playwrights had to look for new motivation behind their plays.
- South Africans are still trying to reconcile themselves with their past and with each other. There are new issues such as reconciliation, identity (for those who were marginalized as well as a national identity).
- There are also still many social and political problems which provide material for playwrights to comment on and explore with an audience through theatre.
- Some themes of new work in theatre: questioning authority, socially relevant issues (rape, identity, crime, etc), voicing frustration with current situations and structures
- Theatre still critically reflects on society. Theatre is still a voice and tool for reflection and change
- More performance styles and 'cross-over' theatre: multilingual, inclusive of different traditions and cultures, incorporation of physical theatre, etc

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After studying SA Theatre post-1994 in general, you must now study for SECTION C

SECTION C: THE WRITTEN PAPER

This section consists of THREE questions. Answer only ONE question in this section

Nothing but the truth **OR**

Groundswell **OR**

Mis / Missing

NOTHING BUT THE TRUTH

What must I know to answer this question?

- **Background and context (SA Theatre after 1994)**
- **The play text**
- **Realism**

You must **read and understand the play text before you study further**.

If you have not read it, you MUST do this first!

- Draw this table in your workbook. Use the headings and fill in the information.
- The slanted words tell you what to put in each column.
- Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

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Now that you know and understand the play text:

Study the notes below and add to the notes you have made about the play already.

Background & Context	• Contemporary play that deals with modern issues • The play tells a one man's story as he questions • Thinks about his past. • He thinks of his family during and after apartheid
Background of the playwrights	• Nothing but the truth was written in 2001 by John Kani. • See your notes on SA Theatre Post 1994
Plot	**Developmental Linear Structure** • The story of a man (Sipho Makhaya) with a painful past. • Set at the time of TRC hearings in South Africa. • Sipho and Thando are waiting for the arrival of Themba's body • Sipho has issues/struggles : – With his personal truth and the reconciliation process – Within himself, with his family, with his past – With the present situation and the democratic South Africa • Themba's daughter Mandisa arrives with her father's ashes. • The arrival of the ashes sparks the beginning of the play. • It leads to the climax - past secrets are revealed • Sipho finally forgives his brother and moves on with his life
Language & dialogue	• The play is written in English • The dialogue between Sipho and Thando reflect the African tradition of respect • Mandisa speaks British English and does not have the same respectful tone as Thando
Characters	**ONSTAGE CHARACTERS** • Well rounded – believable characters • 3 - Dimensional • Have past and future • Their actions, thoughts and feelings are motivated

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Sipho Makhaya

- Means – a gift of the house
- Main Character (protagonist)
- Assistant Chief Librarian at Port Elizabeth (Gqeberha) Public Library.
- He is a 63 year old traditional man.
- Sipho is a loving and protective father.
- He has worked almost 33 years at P.E Public Library.
- Sipho is angry about the things that happened in his past.
- Secretive about his past
- He blames brother, Themba for many things.
- Sipho forgives his brother during the play.
- He accepts the past.
- Realizes that Themba was not to blame for everything.
- Traditional: He is objected to his brother being cremated
- Proud: "I could even manage the library on my own."
- Secretive: does not want to talk about Themba
- Responsible: She says the library will be in good hands with me in charge"
- Jealous and hurt: "At first my father blamed me for not stopping him"

Thando Makhaya

- Her name means love
- She is a teacher
- She motherly and nurturing
- Has identity issues
- Thando is Sipho's daughter.
- Politically aware
- An interpreter and translator.
- Thando is strong, independent, helpful and caring.
- She's respectful to elders and African culture.
- She's planning to have traditional wedding with her boyfriend, Mpho.
- She's not afraid to tell her father her opinion.

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Mandisa Mackay

- Her name means an addition to the house
- Mandisa is Sipho's niece and Themba's daughter.
- She was born in Camden town in England.
- She's studied fashion design.
- This is her first visit to South Africa.
- Mandisa was raised with modern (Western) values.
- She's materialistic and likes shopping.
- She's independent and speaks her mind.
- She doesn't believe in the TRC process.
- She thinks TRC forgave easily.
- She is loud and spoilt
- She creates conflict between Thando's life.
- represents product of a mixture of cultures / New SA

OFF STAGE CHARACTERS:

- The characters we do not see on stage
- Their lives and actions are important to the story

Themba Makhaya

- Sipho's younger brother and father to Mandisa.
- A political activist.
- He went to exile and never returned.
- He died in London.
- His ashes were brought back by his daughter, Mandisa.
- Sipho blames him for many things.
- He was selfish.
- Always put his needs first.
- He was scared to face his brother and ask for forgiveness.
- Had a sexual relationship with Sindiswa (Sipho's wife).
- However, he loved his family, especially Sipho

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	Luvuyo Makhaya • Sipho's late son and brother to Thando. • Liked his uncle Themba. • A political activist. • A poet. • Was shot by police when he was reading a poem in a funeral. • Still talked about in the community. **Sindiswa Makhapela** • Sipho's wife and Thando's mother. • Left Sipho and her baby Thando when she was about 18 months. • She left after Sipho found out about her sexual relationship with Themba **Mpho** • Thando's boyfriend. • He is a history teacher. • Plans on marrying Thando
Themes	**Truth and Reconciliation** • A process of finding peace where there was conflict. • It involves understanding the truth. • It makes people feel that the problem has been solved fairly. • It involves speaking the truth, apologizing and asking for forgiveness. • It is a process that helps victims to let go of anger and bitterness. • It helps people that are affected move on with their lives. **Sibling Rivalry** • This refers to the struggle/clash between brothers and sisters. • It is jealousy between brothers and sisters. • The struggle between Sipho and Themba is caused by their parents who love Themba more. • i.e. (act 2, scene 1) "my father openly favored Themba"

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Being the victim or taking responsibility

- This happens when something bad happen to people, causing them to feel like victims.
- Sipho sounds like a victim when he talks about what was taken from him in the past.
- Sipho's blazer.
- Sipho's wire bus.
- The opportunity to study at tertiary level.
- The right to bury his father with dignity.
- Luvuyo's death.
- His wife.
- At the end he realizes that he cannot blame Themba for everything.
- He realizes that he has to take some responsibility for what happened.

Exile

- When someone is forced to leave their country due to political reasons.
- The play reflects some of the tension between people who went to exile and those that remained.
- In the play Themba reflects those that left the country to exile and never came back.
- Differences between Mandisa and Thando.
- Tensions between Sipho and Themba.

Tradition culture versus Western Culture

Tradition	Western Culture
South African	English
Dresses well	Latest fashion
Seeks fathers approval	Independent
Traditional	Morden
Mindful of rituals & culture	Funeral is ceremonial
Respects authority	Disregard authority
Committed in TRC process	Doesn't understand TRC process
Believes in amnesty	Believes in justice
Family & relationships	Believes in family

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	Forgiveness • Sipho forgives his brother and frees himself • Those who lost loved ones in the struggle • Mankind **Revenge** • Mandisa doesn't understand the TRC process • Sipho wants revenge against the policeman who shot Luvuyo • He threatens to burn down the library **Resentment** • Themba always irresponsible • Themba's wishes that UDF conducted their father's funeral • Took so much from Sipho- Blaze, bus, wife, daughter • Cremation – No funeral **Political activists versus the ordinary person** • This theme is about politicians not doing what they promised to do. • They do not serve the people who voted for them. • Sipho tells how politicians took over his father's funeral. • He does not get promotions because of his age, yet he is expected to vote at his age. • Sipho questions the responsibility of South African government. • He feels that the politicians have forgotten the ordinary people. • These ordinary people fought for freedom. • Sipho says "he paid for this freedom". • He said politicians must never forget people like him.
Style / Genre	• Nothing But The Truth is a realistic play • It follows a style of a kitchen sink drama or new realism • It develops as the typical well-made play • It has unities of time, place and action • It takes place over two days • It is set in a specific place • It takes place over 2 days • It has realistic elements
Staging / Setting	**Type of stage: Proscenium arch stage** • Lots of space on stage to accommodate real items/props

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- Physical representation of where the story takes place

The set for Nothing But the Truth

- Box set to create the illusion of a township house
- Looks like the inside of a 4 roomed township house.
- Allows for movement of the characters between kitchen, living room and bedroom
- Large items used during the performance, e.g. furniture.
- Furniture is typical and detailed props complete the realistic visual picture.
- The set is designed to fit onto a proscenium arch stage.

Props

- Short for properties, i.e. items used by actors on stage.
- Props tell more about the characters.

***Sipho's props*:** briefcase, handbag and book

***Thando's props* :** Hand bag, Books, etc**.**

***Mandisa's props*:** a suitcase, designer's portfolio, etc

Costume

- Clothes that characters wear.
- Indicates the character's personality, profession and standard of living.
- Shows the age, personality and occupation of the character.

Sipho:

- Wears a smart suit, white shirt, braces, well shined leather shoes, etc.

Thando:

- Wears smart simple clothes, in dark colors to show her dignity as a teacher.

Mandisa:

- Wears colorful, fancy and attractive clothes with a lot of accessories.

Sound effects

- Realistic sound effects.
- For example, telephone rings, seagulls cry in the distance.

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	• Sound of the car being hooted. • The cows lowing. **Lighting** • Realistic lighting. • The mechanics of the lighting are hidden behind the proscenium arch. • Lighting shows that it is in the evening. • Electric lights are switched on when characters enter the house. • Lighting to show the sky around the house can be blue
Techniques & Conventions	Conventions and Techniques of Realism
Audience response	**Arrival of the urn** **Then** The play is set in 2000, at the time when cremation was not popular. The arrival of an urn could evoke the feeling of anger and see cremation as disrespect to an African culture. However, non-African audience would have no problem with cremation and would think Sipho is overreacting. **Now** Looking at modern times, communities are familiar with cremation as culture evolves (changes) Africans also get cremated as there are new challenges like lack of graveyards. **Sipho gets denied promotion post due to his old age**. **Then** Older black generation would be sympathetic with Sipho for not being appointed as Chief Librarian. The older generation think that voting is the key to getting services and a better life. Eg. Sipho says "How come I am not too old to put them in power but…" (Page 57) The older white generation would not be sympathetic to Sipho as they don't relate to the situation. **Now** The younger generation would not see anything wrong with Sipho getting denied an appointment because he is old and is about to retire. The older generation would feel sympathetic with Sipho. He deserves some recognition as he has made many sacrifices.

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TRC Hearings

Then

Sipho and many other older black member of the society felt led down by the TRC. They wanted justice and offenders to pay for their wrong doing (offences). Younger generation of the time felt that the past needed to be buried in the past. Thando felt that TRC process would be a way to correct the injustices of the past and bring about unity. However, another group of younger generation felt that people should be punished for the offences they have committed.

Now

Older generations still feel that the TRC robbed them of justice and forced them to forgive and move on without proper healing and closure. The younger generation doesn't know what it took for freedom to be realised in SA. The younger generation cannot relate to sufferings, the pain, and the losses that the older generation experienced during the struggle.

Relationship between the old and the young.

Then

The Black/African audience would feel embarrassed by the way in which Mandisa disregards Sipho and authority. They would feel that Sipho is old and therefore deserves absolute respect, as respect is valued in Africa. The younger generation would also feel that Mandisa should be respectful towards the elders like Sipho.

Now

Older and younger generation feel that the elders like Sipho should be shown and treated with respect.

The revelation of the truth.

Then

Audience would sympathise with Sipho for the loses that he has suffered and bitterness that he is experiencing. They would see Themba as an ungrateful and selfish person who only wants all to himself. The older generation would understand and relate to the situation as they see nothing wrong as African parents do treat their children the same way as Sipho's parents treated him. The younger generation may be split; some would feel that it is unfair for Sipho to be given a responsibility of looking after Themba to be punished for Themba's

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	mistakes. However, others would feel that there is nothing wrong with Sipho taking blame and punishment for Themba's mistakes. **Now** The older generation now can relate to how parent. The older generation can relate to how Sipho's parents treated the children because they also do the same, but at a lesser extent as children nowadays are outspoken and speak out if they were treated as bad as Sipho was. The younger generation would feel sympathetic with Sipho and angry with Themba as children nowadays want to be treated equally

EXAMPLE OF QUESTIONS AND ANSWERS FOR NOTHING BUT THE TRUTH

Look at the example of questions and answers

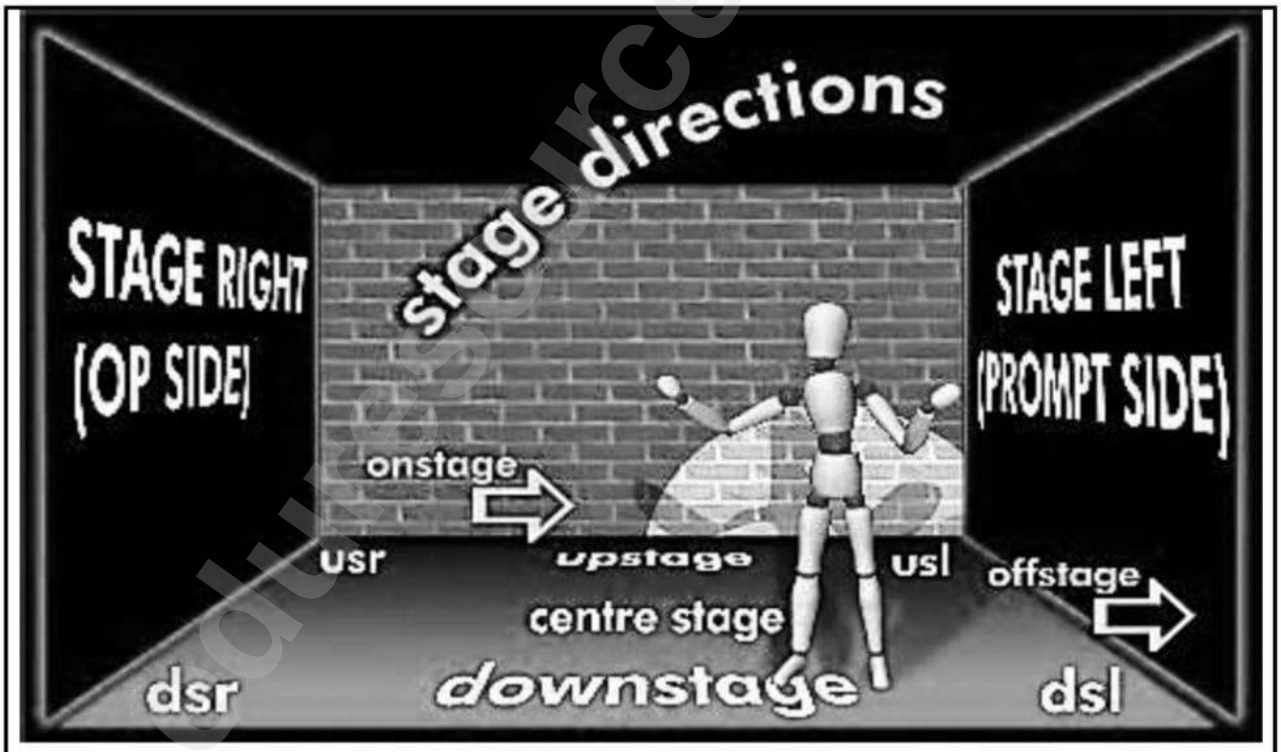

DIAGRAM OF A STAGE LAYOUT

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5.3.1 Identify the stage type depicted above. (1)

*This question is asking you to **name the stage type shown** in the picture.*

It is 1 mark and straight forward remembering question.

Possible Answers:

- *Proscenium arch stage*
- *Box set*
- *End stage*

5.3.2 What do the following abbreviations stand for? (1)

- **USR**
- **USL**
- **DSR**
- **DSL**

*This question is asking you to write what the above **symbols** stand for.*

It is for 1 mark and straight forward remembering question.

Expected Answers:

- *UPSTAGE RIGHT*
- *USTAGE LEFT*
- *DOWNSTAGE RIGHT*
- *DOWNSTAGE LEFT*

5.3.3 Suggest two advantages of using the stage type depicted in the source above. (4)

This question is asking you to show understanding of the stage type shown in the source and the advantages of using this stage.

It is for 4 marks.

Possible Answers:

Advantages include

- *Props and set can be stored offstage when not in use*
- *The audience faces the actors through an invisible 4th wall. This helps to create the Illusion of reality on stage.*
- *Lighting can be concealed or positioned to create the illusion of reality.*
- *Create an illusion of the reality of the world of the play through the use of the box set which mirrors the walls of a room.*
- *The stage provides realistic entrances and exits for the characters.*
- *Actors can move freely in and out of the environment of the play.*

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5.3.4 Describe one moment of dramatic tension in the play. (2)

This question is asking you to show your understanding of what dramatic tension mean and the description of a moment of tension from the play.

Possible answers:

- *Mandisa arrives with the urn containing the ashes of Sipho's brother, Themba instead of his body in a coffin as expected by Sipho.*
- *Sipho reveals the truth about Themba, e.g. Themba had an affair with Sipho's wife who caused Sipho much heartache and anger towards his brother.*
- *The argument between Thando and Mandisa when they return from the TRC.*

5.3.5 Analyse how Stanislavki's techniques of emotional memory and given circumstances might assist the actors to portray the moment of dramatic tension identified in question 1.4. (8)

- *This question is asking you to show knowledge and understanding of emotional memory and given circumstances.*
- *The question also wants you to able to use your understanding of the techniques above to portray dramatic tension.*

*You are expected to give **four** well explained statements or **eight** separate ideas.*

Possible answers:

Emotional memory:

- *Actions and reactions should be realistic in order to make the audience believe the illusion of reality.*
- *Empathy with the character portrayed will assist the actor to play the character realistically which will make the characters more believable in the example selected.*
- *Truthful emotions will add to the reality of the tension portrayed because the authenticity of performance will be accepted by the audience as truth.*
- *Tension requires emotion because it involves conflict and this arouses the audience's interest in the action.*
- *The actor's body and voice will communicate the tension through changes in volume, pitch and tone vocally and through posture, gesture and movement physically.*

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Given circumstances:

- *The actor's understanding of each character's given circumstances will support the character's motivation of the action that leads to the tension because these circumstances drive the actor's response to situations that arise in the play.*
- *Tension in the plot is created by the reaction of the characters to given circumstances, e.g. the arrival of Themba's ashes.*
- *Inform the actors on how to respond to the world realistically to convince the audience of the truth of the play.*
- *Realism makes dramatic tension believable through the mirroring of life and its authenticity on stage.*

5.3.6 Evaluate how Nothing But The Truth reflects both Western and African cultures. (6)

This question is asking you to assess how the play shows Western and African cultures.
You are expected to give three well motivated or six separated statements.

African and Western cultural traditions and practices are shown through:

Belief systems regarding funerals

- *African funerals involve the paying of respect to the deceased's body in an open coffin.*
- *Western culture is not concerned about the body of someone who has passed away.*

Marriage customs

- *Western culture Mandisa is allowed to introduce more than one boyfriend at home even of different cultural backgrounds.*
- *African culture Thando has been with Mpho for a long time and they have plans to get married.*

The relationships differ between adults and children

- *Mandisa is disrespectful towards adults, this is shown in the way in which she speaks to Sipho*
- *Thando respects adults.*
- *The African traditional dress is seen in Nandipa's designs. Thando has a dress designed by Nandipha Kalana and this is different from Western design, which interests Mandisa as a fashion design student from London*

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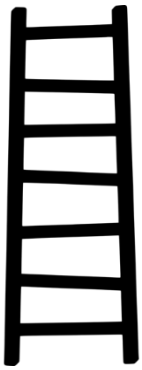
GROUNDSWELL



What must I know to answer this question?

- **Background and context (SA Theatre after 1994)**
- **The play text**

You must **read and understand the play text before you study further**.

If you have not read it, you MUST do this first!

- Draw this table in your workbook. Use the headings and fill in the information.
- The slanted words tell you what to put in each column.
- Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

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Now that you know and understand the play text:

Study the notes below and add to the notes you have made about the play already.

Background & Context	Post-Apartheid drama reflecting the new South Africa The title is metaphorical (something used to represent something else suggesting a comparison or resemblance) *Groundswell* means a rise of a wave caused by a disturbance
Background of the playwrights	Ian Bruce was born in Boksburg in 1952. In 1976 he took asylum (Shelter) as a conscientious objector (honourable objector) in Amsterdam because he refused active service. In *Groundswell* he returns to the intensity and viability of a small cast play He revisited his experiences in northern Namaqualand. He took up the themes of belonging and inheritance.
Plot	• *Groundswell* is social commentary (The expression of one's point of view or feelings towards society, through literature) • It reflects the conditions of South Africa today. **THE BEGINNING** • We meet Thami wearing old clothes surrounded by cleaning materials writing a letter to his wife. • This tells us that he is far from home and we learn that he is looking for diamonds in a used mine. • He is a poor man who is trying to improve his and his family's life. • Then we meet Johan. He is an ex-policeman who dives for diamonds and he is in a desperate situation • Both men are working for the absent guest house owners. Thami is the manager and Johan helps out when he is not at sea. • We learn through the letter that they have decided to buy a mine from the government. • Thami lies to his wife that he bought one already. • Thami and Johan have decided to make a future together on the mine. • Their biggest problem was raising the money to buy the mine. • They hope Johan will find many diamonds so that they can buy the mine. • The problem is it is winter. There are storms on the Cape coast creating a groundswell. The groundswells push up the sea surface and cloud the deeper water.

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- Ocean exploring has stopped, because they can't see anything underwater.
- The mines are being bought by other explorers. Johan and Thami are worried that time is running out.
- Mr. Smith a wealthy traveller brings hope. He stays the night in the guesthouse.
- He is disappointed because he didn't get as far as he could in his career.
- He retired early to make way for a black executive.
- He is widowed. His two daughters have left the country for a better life.
- He is travelling to enjoy himself again and stop worrying.

ACTION/CLIMAX

- Johan convinces Thami to ask Smith to help them buy the mine.
- Smith is not an easy target. He is not willing to give them money. He wants to use his money to retire comfortably.
- Thami is prepared to accept this. Johan is not prepared to accept this and sets out to change it.
- Johan exposes Smith as someone who benefitted from the unjust past.
- He steals smiths jacket and searches its pockets. He finds evidence that Smith benefitted from the Apartheid system. Smith tries to defend himself, he makes matters worse.
- Johan points out that he owes Thami something because of what he received from Apartheid. Smith refuses to sign the cheque.
- Johan reveals his own past; a disgraced policeman. He was removed from the police force. He killed a black man in a black township.
- His pain is shown. He was rejected by his own.
- He shot a man who was pointing a finger at him.
- Johan feels he has to help Thami. It is through Thami that he will have a future.
- He insists Smith came there to help him with his future. Smith refuses to help. Johan threatens him with death.
- Smith signs the cheque.
- He knows there will be questions because of the amount.
- Johan allows Smith to go to bed.
- Johan and Thami are left on stage. Their joy is cut short.

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	• Johan realises smith has tricked them. The cheque is worthless without Smith's approval. He knows he will never receive his approval. • Johan decides to Kill Smith. Thami realises Johan's aim he stops Johan. **THE END** • Final scene, Thami reveals that he doesn't need Johan's help. • He has illegal diamonds that he never told Johan about. • He doesn't want a future with Johan. • Johan is shocked and threatened Thami with a knife • Thami invites him to kill him like he killed the unarmed township man. • Johan cannot kill him. Johan gives Thami the knife and waits to be stabbed. • Thami doesn't stab Johan. • Thami collects Smiths belongings and sends Johan out. • Smith comes back to collect his belongings. Smith leaves the room. • Thami tells him what time is breakfast. • It ends with Thami writing a letter to his wife.
Characters	**JOHAN** • Is the most desperate of the three • He is an outcast • He was rejected by the world he knew • He can't go back to his work. • He was used, betrayed and banished • He doesn't have somewhere to go to as Thami does • He doesn't have a former life to hold onto as Smith is determined to do • His losses are visible and raw • They are threatening to rise up and swallow him • His desperation drives him • Johan holds onto Thami • Their friendship has grown complex(deep)

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	THAMI • He has seen a way for Thami to get what he came for, a diamond-mining Scheme • This will allow Thami to go back to his family and change their circumstances • Johan is not only helping Thami he is also telling Thami what to do • He has created a future for Thami that will include him • This tells us how desperate Johan is to come from the exile he was forced to take • Johan demands forgiveness, understanding and acceptance from Thami • Thami is clever • Johan under estimates him because of past believes • Thami is forgiving. **SMITH** • Smith's appearance is miraculous • Smith is a way to get what JOHAN wants • Smith comes when most people stay away • At this time Thami is also losing interest in the plan • Johan has lost confidence in himself to help Thami get what he wants • Smith is the answer to his problems • He is the investor • Smith represents the world that rejected and betrayed him • Smith's avoidance makes Johan chase him more intensely • The demand changes from investment to pay back • Johan will do anything to get what he wants
Themes	**UNRESOLVED PAST** • Storms of the past will not allow them to work together • Ten years have passed but sensitive issues still divide them • The country has changed • All citizens are allowed to speak to each other • Have these men changed enough to make use of their freedom? • They can do it only superficially (outwardly)

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	BELONGING AND IDENTITY • Related to unresolved past • Apartheid defined their lives • There is nothing physically stopping them from working together • The obstacles are internal • Each man is trying to find out who he is in the new South Africa **THE SEARCH FOR DIAMONDS** • The hope of finding a fortune • Is the hope that allows them to build an image of a future that is better than the past and the present.
Staging / Setting	**COSTUMES** • Everyday clothes (Realism) • Thami would be dressed with an overall jacket with formal pants and a shirt to show he is the manager, but also he is from the township. • He would wear old clothes to show his poverty. • Johan would wear a leather jacket and formal pants, because he was a policeman. • Johan might also be dressed very casually wearing swimming trunks, because he is a diver. • A rain jacket which is bright. • Smith will wear a blazer or a suit, demonstrating his business background. • He is wealthy so his clothes would be new. **LIGHTING** • The lighting will represent time • It will also represent the moods of the sea and atmosphere of danger or disturbance. • The lighting/ lack of lighting will be used to show the idea that there is fog. • To show confinement the fog will be thick and it will be difficult to see. • The lighthouse light will add to the unsettled atmosphere and rising action.

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	SOUND EFFECTS • The clanging of the bell which links to the unsettled atmosphere. • The sounds of the sea which link to the unsettled atmosphere • The sounds of the gulls and the dogs all add to the disturbance and uneasiness. **PROPS** • Diving gear for Johan, a diamond diver • Johan has a knife which he uses to threaten Smith • Thami will have a pen and paper, writes to his wife. • Smith will have his suitcases to show his need to escape. • Smith's jacket and all his personal items e.g. cheque book, photos of his daughter, credit cards.
Techniques & Conventions	**SYMBOLS AND IMAGES** • Groundswell = a big wave as a result of a storm • This is the title of the play • It plays an important role in preparing us for what is in the play • It gives us clues to the themes. • It tells us that the play is set at a coastal Village. • Here the sea strongly influences the atmosphere and the activities of the people • The sea has many moods • It is an unsettled surface suggesting the influence of something unseen and disturbing • An emotional metaphor, hints at unresolved issues, issues of identity and guilt • These disturb the interactions of the characters

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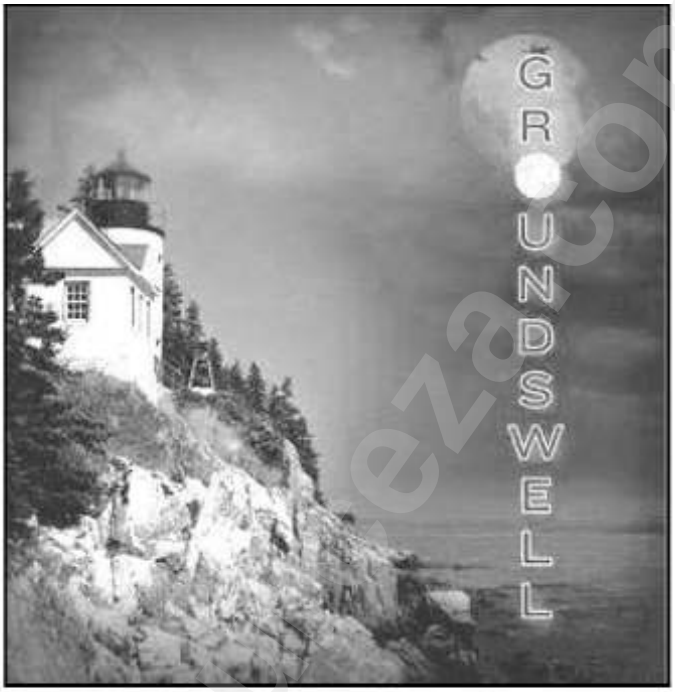
EXAMPLE OF QUESTIONS AND ANSWERS FOR GROUNDSWELL

Look at the example of questions and answers

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCE G below and answer the questions that follow.

SOURCE G



a. You wish to direct a film version of the play, *Groundswell*, and have decided to use SOURCE G as the film location (setting). You are required to present a proposal to potential producers to sell the concept of the film.

a.1 Write a brief synopsis of the storyline. (4)

The following is a guide:

Smith arrives at the lonely Garnet Lodge and encounters Johan and Thami, who are looking for funding for their diamond mining project. Conflict ensues and Johan threatens Smith with a knife. Smith leaves and we are left with the ominous sense of doom of unfinished business.

a.2 Considering your knowledge of the play text, motivate the choice of location (setting) for the film. (4)

The following is a guide:

Remoteness of the lodge

- *Could underscore the idea that the characters of the play are isolated and trapped*

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The position of the lodge

- *On the sea cliff could highlight the idea that there is a sense of danger e.g. Johan threatening Smith*

The full moon

- *Dark surroundings could add to the mystery of the plot e.g. psychological revelation of Johan trying to get money for his endeavours*
- *Could give opportunities for mysterious lighting effects*

a.3 Create an actors' guide to assist potential actors who audition for the role of Thami, Smith or Johan. (An actors' guide is a set of acting methods or techniques.) **(6)**

The following is a guide:

The actor's guide *could reflect an understanding of the following aspects of Stanislavski's System, e.g.:*

Physical score of actions

- *Actions and reactions should be realistic*
- *The use of physical action (facial expressions, gestures and movement) in the creation of the play's life on stage*

Beat work

- *Entrances, exits, new scene, new motivation, new tactic etc.*
- *Changes/shifts in thought and feeling should be reflected effectively and realistically*
- *Units and objectives should be reflected in the actor's physical and vocal expression*

Vocal expression

- *As the play is realistic, the actor should create the illusion of a real conversation*
- *The actor should be guided in the understanding of the thoughts and feelings which are reflected in vocal responses through tone, pace, rate, volume etc.*

Magic if

- *The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic*
- *'Acting is believing'*

Circles of attention

- *Actor's focus should be on the world of the play and not on the audience*

Emotional memory

- *Actor can draw on personal experiences to tap into emotional reality in performance*

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a.4 Give TWO reasons why the play may become a successful film. (4)

The following is a guide:

- *The setting of the play entices the audience to want to know more about what is happening as there is an ominous and threatening sense of the unknown: where exactly the place is, who exactly the characters are and what exactly is happening*
- *This would provide directors of the film a choice of different locations and settings in which to shoot the film*
- *Visually the stormy seascape and crashing waves could excite the film-goer*
- *Sound and lighting are mood specific and add to the spellbinding nature of this psychological thriller provides opportunities for the lighting designer to be creative*
- *The universal appeal of the story lends itself to film script. It is a story for all humanity, for all time. The clash of class and culture, e.g. Thami, Johan and Smith are from different backgrounds, creates potential for conflict which is relevant to all societies*
- *The characters hold universal appeal*
- *The excitement of the subject matter (the pursuit of diamonds of wealth) is universally appealing*

a.5 What type of music would you use as a possible sound track for the film? Motivate the answer. (2)

The following is a guide:

Music

- *The score of the film can lend itself to be emotionally gripping and dramatic in terms of the content (psychological thriller)*
- *Should reflect the mood and atmosphere of the film and could underscore the action, e.g. Johan threatening Thami with a knife*
- *Sinister undertones to the music would enhance the tension, e.g. Johan holds the other characters hostage*

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a.6 Describe visual or sound effects from any scene of the play text that may heighten the tension in the film. (4)

The following is a guide:

Sound effects

- *The sound of waves crashing on the cliff face*
- *A foghorn at sea*
- *The sounds of wild weather*
- *Thunder outside could create tension*

Visual effects

- *Lightning outside could create tension and an atmosphere of fear*
- *Dim lighting within the lodge could mirror the mood*
- *Footage of boats battling the wild, stormy and unforgiving sea could be added*
- *Computer graphics could be used for seascape images*
- *Smaller scale models of the lodge and ships at sea may be used for long shots*

a.7 What are the possible challenges a film version of Groundswell may present to a director? (4)

The following is a guide:

- *Main issues and themes may be lost because of commercialisation*
- *The interaction of actor and audience is lost because it is not immediate*
- *The essence of the meaning of the play may be lost due to the film maker's point of view and interpretation of subject matter*
- *Finding suitable actors to portray the roles authentically*
- *Huge cost involved in making a film*

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b. The playwright, Ian Bruce, marketed the play, *Groundswell*, very successfully in the USA.

Discuss why this play would be successful anywhere in the world. Refer to the subject matter, characters and themes of the play text. **(12)**

The following is a guide:

Subject matter

- *Entices and draws the audience's attention into the action of the play, e.g. Johan holding the other characters hostage*
- *Relevant to all, e.g. Thami, Johan and Smith are from different cultures and class which could have universal appeal*
- *Immediate involvement with the subject matter through the actor-audience relationship, e.g. characters are psychologically realistic, therefore, audience identifies*

Characters

- *The human condition is exposed through the characters and how they respond to their situations, e.g. Johan's desperation to escape from his past and create a better future*
- *Universal characteristics and qualities are identifiable in the characters, e.g. Thami working to save up for a better future for his family*

Themes

- *Universal themes of greed, desperation, the need to succeed, responsibilities of being a provider for one's family, etc. are all issues to which any audience can relate*
- *Empathy is immediate and tension is felt*

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MIS / MISSING

What must I know to answer this question?

- **Background and context (SA Theatre after 1994)**
- **The play text**
- **Realism**

You must **read and understand the play text before you study further**.

If you have not read it, you MUST do this first!

- Draw this table in your workbook. Use the headings and fill in the information.
- The slanted words tell you what to put in each column.
- Complete the table using your play for the whole play.

SCENE	WHO?	WHAT?	WHERE?	WHY?
(Scene / Act number or description)	*(The characters)*	*(What happens?)*	*(Where are they?)*	*(What do we learn about the characters / plot / other elements?)*
(Continue with next scene)	*(Continue)*	*(Continue)*	*(Continue)*	*(Continue)*

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Now that you know and understand the play text:

Study the notes below and add to the notes you have made about the play already.

Background & Context	In *Mis* the struggle is for freedom from the family's restrictive way of living- their opinionated, rigid existence. Internal and external transformations take place in some of the characters. We have the exorcism of the evil and the liberation from it. TIME PERIOD IN WHICH THIS PLAY IS SET: **The Great Depression (1929-1933)** • South Africa made large profits during world war one. • South Africa experienced large economic growth after WW1. • This caused large price increases and inflation • There was economic Flattening in 1920. • From 1923-1929 an economic boom. • On 25 October 1929 (Black Thursday) the New York Stock exchange in Wall Street fall. • This affected the whole world and began the Great depression. • In 1929 agricultural products collapsed. • Farmers had loaned to much money during the profitable years. • When agricultural products collapsed the farmers lost their land. **Drought** • South Africa was also hit by one of the worst droughts • This affected the farmers, they went bankrupt. • Many people moved to the cities to find work, but there was no work. • Many worked in the mines underground. • This was the beginning of the "Poor Whites problem"
Background of the playwrights	• Reza de Wet's plays lean heavily on her background • She is a follower of Chekhov (*Drie Susters twee* is based on the Russian *Drie Susters.)* • Her plays are inter-textual (involving a relationship between texts) • Many of her plays deal with the deliverance theme, as well as the theme of the older dominating person. • The images of dreaming, flowers, magical realism and the man as the deliverer, are to be found in most of her plays.

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	• There is a presence of dream and reality in her work • The ordinary person, especially the "Calvinistic Afrikaner", can be found in her work • In most of her plays people have to deal with exorcism (driving out of evil spirits) and liberation (release). For the playwright it is individual liberation not social liberation. • The audience can identify the problems. • The audience is confronted with themselves while they are being liberated.
Plot	The play follows the Well- made play structure **EXPOSITION** • We the Characters Miem, Meisie and Gertie. We learn about their fear (problem). • We learn about the thing that is going to happen. • We are introduced to the secrets of fear. **THE INCITING INCIDENT** • The arrival of Konstabel. Through him, things start to happen. **THE RISING ACTION** • The tension builds to conflict. • The conflict is in the characters- their search for liberation and their efforts to exorcise the evil. **THE CLIMAX** • This is when Meisie dances through the doorway as a liberated person. **THE DENOUEMENT/ UNRAVELLING** • The climax is the conclusion
Language & dialogue	Calvinistic Characters who speak everyday Afrikaans appropriate to the time of the play.

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Characters	**MIEM** • She is obese, middle-aged, and has a string of plaited hair on the top of her head. • She is diabetic and has water on her knees. • She holds the fort while her husband is in the attic. • She has to sell manure to make a living. • She has a dominating nature and is strong and evil. • She manipulates Meisie not to go to the circus. • She has a lack of insight which causes her to lose her daughter. • She smothers her daughter. • Extremely narrow-minded and conservative (sexually and spiritually) • Typical Afrikaans woman, hospitable and polite to guests. • She is outspoken • She pretends to be what she is not (false morality) • She is sexually frustrated. • She is the matriarch of the family • She represents the Calvinism and social system of the sector of the Afrikaners community. • She can't see well (can't thread the needle) **GERTIE** • She is short, colourless, middle-aged little woman with a bun. • She is a spinster and physical training teacher. • She is Miems friend. • She is extremely conservative. • She is suppressed and sexually frustrated. • She is obsessed with physical wellness and fresh air. • She is secretly promiscuous(wild) • She is part of the Calvinistic hypocrisy. • She pretends to hate the circus, but she goes to see it. • She tries to take Konstabel for herself. • Symbolically she is the withered flower. • Tries to find her liberation through playing Hannie

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MEISIE

- A beautiful young girl with long hair that wears an old dress.
- She looks pale implies virginity.
- She stays inside.
- She has hard hands and rounded shoulders.
- She is submissive, suppressed and manipulated by her mother.
- She is quiet, compliant, semi-sad and heart-sore.
- She is a dreamer who admires the circus.
- She longs for freedom
- She stands for exorcism and liberation.
- She needs to be protected from the evil.
- She is being prepared to be liberated from bondage of her mother.
- She represents the budding flower and fertility.
- She is the link between two worlds: the vulgar smelly and the magical

KONSTABEL

- He is mysterious between the ages of 30 and 40 years.
- He is a constable
- He is blind
- He carries a stick and wears sunglasses
- He possesses an apple in a bag.
- He changes into a clown- he doesn't wear a shirt and the jacket is upside down.
- He represents a court clown/ fool
- New costume means he can see again.
- He is secretive, manipulating and magical
- He doesn't give much information about himself only what he can use to manipulate others.
- He is seen as one who protects.
- He doesn't have a name- personalisation of all liberators.
- He is part of the incomprehensible mystical/mysterious and irrational dark world.
- He brings change/ conversion.
- He represents enlightenment amidst oppression.

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	PA • Dad is never seen (offstage character) • He ascended (has biblical connotations) • He is the godly figure who is above that is never seen. • He is seen as the light from above.
Themes	**TIME** • Time is very important in this play. • The play is set during the great depression • The Afrikaaner experienced extreme poverty • Meim tells us how they lost their farm • Her and her daughter sell manure to make money. • Gabriel went up into the loft because of the great depression • This is his escape/ liberation • 31 August, the evening before 1 September- spring day implies new life. • Mysterious disappearances occur on this night. (girls are liberated) • Meisie leaves the house dressed in her Communion dress which implies freedom. • That Night: It is important that the play takes place at night and later at 12:00- the witching hour. • The time of the magic world. • The past: They go back to a time when PA was still with them and Meisie could get new dresses. • A time when they were rich. **TWO FORCES** **Exorcism and liberation** • The reconciliation between male and female (Meisie and the Clown) • Inner liberation takes place from socio-cultural suppression. **Exorcism** • All things outside are unsafe. • Miem and Gertie believe the murderer can strike at any time. • The circus and its noise needs to be exorcised. • All doors and windows have been shut tightly to keep evil out. • The small holding is seen as a safe fortress. • Biblical reference to the ten maidens who took precautions. • Miem believes they were wise.

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	Liberation (deliverance theme) • This occurs through transformation. • By playing a fantasy game • By performing a ritual dance in time to magic music. • Gertie transforms when she is carried away by Konstabel's story about 'tant' Hannie. • Meisie leaves the house dancing to magical music. • Gabriel cannot liberate himself completely. • He is still in touch with his feelings. • Miem is able to speak about her sexual frustration which is liberating. • Konstabel is seen as the liberator. **CALVINISM** • The suppressing Calvinist hypocrisy. • The strict rule and traditions of Calvinism. • False Morality (Miem and Gertie represent this) • The believe in evil being out there and that it needs to be exorcised. • The blindness of the people (following blindly) • The narrow-mindedness of the Calvinistic Afrikaner. **BLINDNESS OR EYES (sight)** • Miem complains about not being able to see, Meisie has to thread the need for her. • She is unable to see the truth- can't see what is happening around her. • She is smothering Meisie • She talks about the faults of parents, but doesn't see she is making the same mistakes. • She trusts Konstabel blindly. • Konstabel is blind- very strange for a policeman. • He sees after midnight again. • All the Characters are seeing but not perceiving.

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Style / Genre	• Magical Realism • Theatre as a magical World of act and dream • Ghost stories
Techniques & Conventions	• Intriguing characters (Konstabel) • Realistic setting- the world is familiar to the reader. • Magical elements- fantastical elements that do not occur in our world. • Characters with supernatural powers (konstabel transforms Meisie) • Other worlds (Circus) • A sense of mystery • Eerie atmospheres (wind) • Extraordinary events unable to be explained by rational thought. (konstabel's transformation into a clown) • Moments when the unreal becomes real.

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Audience response	**Audience then** • The audience would be offended, by the behavior of Gertie • When she removes her clothes. • They were very conservative; therefore, they would be offended by the openness with which Miem talks to Konstabel about her sexual frustration. • Some audience may have been able to identify with Meisies life of oppression, because they also experienced the same kind of oppression. (young people then) • The need for liberation was an important topic then and would be one that most people would have responded to favorably. **Audience now** • The audience now would understand the issue of poverty as this is still an issue now. • They would understand the need to do whatever needed to be done to make a living. • They would understand the issue of blindness vs sight, because they see it today in the South Africa they live in. • They would be able to relate to the sexual frustration of Miem • They would be able to relate to the absent father figure because that is something most deal with today. • They would be able to relate to the oppression of the young female as some young females are still oppressed today

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EXAMPLE OF QUESTIONS AND ANSWERS FOR MISSING

Look at the example of questions and answers

QUESTION 7: *MISSING* BY REZA DE WET

Study SOURCE H below and answer the questions that follow.

SOURCE H

STAGE DIRECTIONS FOR *MISSING*, WRITTEN BY REZA DE WET

Time:	*Eight o'clock on the last night of August 1936.*	
Setting:	*The action takes place in a shabby little house on a smallholding on the outskirts of a platteland town in central South Africa. There is a back door (right) which opens inwards, with a screen door that opens outwards.*	5
Style:	*The set and costume should convey a sense of the folkloric, of a rough fairy tale.*	
Effects:	*The circus music is very important and can be heard whenever the back door is open. There must also be a distinct difference between the types of wind in the text.*	

a.	**Identify the various meanings of the title of the play.**	**(4)**

The following is a guide:

Afrikaans = 'Mis'

- *Bemesting (die 'mis' wat Miem en Meisie in sakke pak om te verkoop)*
- *'Mis' as menslike ontlasting (die aksies en gesprekke rondom die slopemmer)*
- *Indirekte verwysings na Rooms Katolieke 'Mis' (al die vroue in die drama bieg teenoor Konstabel soos teenoor 'n priester)*
- *Die vroue kyk die waarheid 'mis'*
- *Meisies word uit die dorp ver'mis*
- *Die feit dat die vroue hul 'mis'gis*
- *Al die karakters 'mis' iets*
- *'Mis'tig buitekant*
- *'Mis' voor die vroue se oë*

English = 'Missing'

- *The girls who have gone 'missing'*
- *The characters are all 'missing' something: Miem 'misses' Gabriel, Gertie 'misses' her youth and sexual liberation and Meisie 'misses' her freedom*
- *The truth is 'missing' from the house*
- *Absence of Gabriel - his presence is 'missing'*
- *Absence of joy, love and warmth - 'missing' in the house*

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b.	**Explain the dramatic effect of Reza de Wet's choice of:** • **Time** • **Setting** **(8)**
	The following is a guide: ***Time*** • *Indicates that it is evening. It creates an ominous atmosphere which could be a premonition of impending doom, e.g. the girls going missing* • *Indicated as 'the last night of August'* • *This will later add to the tense atmosphere of the play because one girl goes missing on this day every year and people are scared and tense* • *The year '1936' contextualises the socio-economic environment of the play. It is set after the Great Depression and gives the sense that the characters are poverty stricken and thus more vulnerable* • *We learn through Miem's narration how they lost their farm, and we hear about their present precarious existence on the small holding* • *She and Meisie sell manure to the farmers in hessian bags* ***Setting*** • *The characters live in a 'shabby' home. This indicates that they struggle to make a living because the father has abandoned them and Miem has become the sole breadwinner* • *Adds to the frustration of the women in the house as the father is absent, hiding in the attic and refuses to come down and contribute* • *The house is 'little' points to the claustrophobic existence of the characters* • *Suggests Meisie's restricted existence, trapped and isolated from the outside world* • *The house is located 'on a smallholding on the outskirts of the platteland' which is significant as the family is isolated and vulnerable*

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c.	**Suggest TWO possible ways in which a set designer may achieve 'a sense of the folkloric, a rough fairy tale' (lines 5–6) in the set of the play. (4)**
	The following is a guide: • *The possible use of colour or light could be incorporated in the set to take the furnishings from the realm of realism into fantasy* • *The size and proportion of some of the furnishings could be exaggerated to evoke a sense of magic* • *The set and props could represent the essence of the space rather than present it realistically, e.g. a minimalist set filled with manure bags to represent the hardship of the family*
d.	**Discuss how the different 'types of wind' (lines 8–9) are symbolic in the play text. (4)**
	The following is a guide: ***Soft moaning wind and gale wind*** • *The soft moaning wind creates the idea that the smallholding is desolate and isolated which could also echo the inner 'moaning' of the characters* • *The sound of the wind could create the idea of a possible impending threat* • *Adds to the eerie mood of the situation* • *Reinforces Meisie's desperate circumstances and entrapment in the house because it personifies Meisie's cries for release from her circumstances* • *As the wind and the tension develop in the play, the wind becomes a gale*

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Study SOURCE I below and answer the questions that follow.

SOURCE I

e.	**Which characters in *Missing* may be compared to the following in a puppet show:** • **Puppet** • **Puppet master** **(2)**
	• *Meisie – Puppet* • *Miem – Puppet* • *Gertie – Puppet* • *Constable – Puppet master* • *Gabriel – Puppet master* • *Miem – Puppet master*

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f.	**Explain why the character you identified in QUESTION 7.5 may be associated with a puppet. Refer to the play text as a whole. (6)**

The following is a guide:

Meisie may be associated with a puppet because she is manipulated by the following characters in the play

Constable. He:

- *Notices Meisie's sense of wonder, and seduces her into the magical world of the circus*
- *Exploits her longing for adventure and promises her a magical outside world*
- *Senses her need to escape her conservative and stifling environment and encourages her to embark on an adventure*
- *Manipulates her youth and innocence by elaborating on the truth*
- *Lures her in with his charming personality and offers her an escape*

Miem. She:

- *Makes Meisie believe she faces many dangers in the outside world*
- *Keeps Meisie at home and isolated*
- *Withholds real world experiences from Meisie to keep her naïve*
- *Uses Meisie to help her with the farm and house work*

Gabriel. He:

- *Controls her feelings and emotions by making Meisie feel sorry for him*
- *Controls her actions by making her do his hard work on the farm*
- *Makes no contribution to the household; he demands that Meisie provides shelter and food for him*
- *Capitalises on Meisie's fear of the outside world and has her at home to tend to him*

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g.	**Discuss how the roles of men and women in the Calvinistic Afrikaner world of the play are expressed theatrically through the characters. (12)**

Candidates should display an understanding of how gender is portrayed in a Calvinistic Afrikaner society.

The following is a guide:

Afrikaner Calvinism and the role of gender in the play

- *The strong matriarchal power of the mother that had to remain on the farm during the war and had to defend the property*
- *The continuous retribution and judgment by the church on a vulnerable and often illiterate population*
- *Puritanical attitude of the church: women as servile and sexually loyal*
- *A very poor self-esteem and inferiority complex after the British victory over the Boers*
- *The Afrikaner is then seen as someone that would 'eat excrement' as is evident from the women's reactions and handling of Gabriel's slop bucket*
- *Traditionally the man of the house should take care of and protect the women*

Characters

- *In Missing the roles are reversed with the father, Gabriel, in the attic. He decided to withdraw from the world after the Great Depression*
- *It is Miem who now takes over the role as breadwinner and tries to eke out an existence with her daughter*
- *Miem is the only authority figure in the house. She is the matriarch and single-handedly raises Meisie*
- *Due to Miem's conservatism, she is sceptical of the outside world*
- *As a result, she isolates Meisie who longs for freedom from the confines of the house*
- *Meisie is fascinated and curious about the circus, but Miem sees it as evil*
- *Miem is the prison warden on her own smallholding, but is also imprisoned by her own fears and cynicism about life*
- *To a large extent it is Gabriel that also restricts Miem's movements*
- *The only exposure Miem has to the outside world is when she fetches Meisie from the circus*

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	• *Gertie is a symbol of repressed sensuality as her Calvinistic upbringing and conscience prevents her from pursuing her urges* • *Gertie is also influenced and controlled by Miem* • • *Constable is the symbol of freedom from the oppressive Afrikaner Calvinism* • *It is ironic that Miem trusts Constable, a man, as she is disappointed and abandoned by her husband* • *The women also display a strong sense of religion as is evident through the dialogue*

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5.4 SECTION D

Theatre History, Practical Concepts, Content, and Skills

Look at the example of questions and answers for Section D below

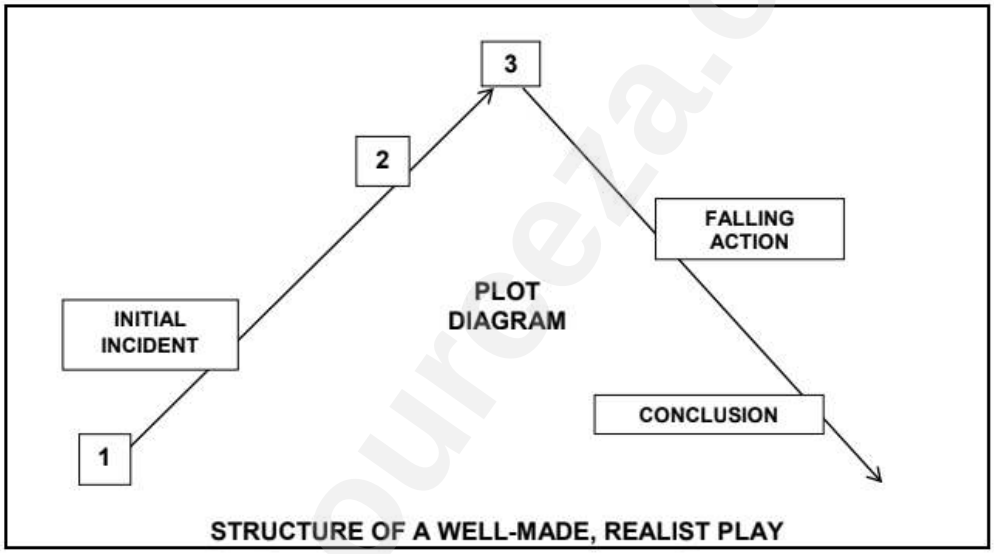
THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS

Answer ALL the questions in this section.

QUESTION 8

Study SOURCE J below and answer the questions that follow.

SOURCE J



a.	**Identify the plot structure evident in SOURCE J above. Choose ONE of the following and write the letter (A–C) next to the question number (8.1).** **A Cyclic/Circular** **B Linear** **C Episodic** **(1)**

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b.	**Name the plot stages labelled 1, 2 and 3 in SOURCE J above.** **(3)**
	1. **Start / beginning / exposition** / preliminary situation / introduction to the characters and their situation 2. **Rising action** / build-up to tension / conflict / clear cause to effect development 3. **Climax**
c.	**Analyse how any TWO of the following elements of Realism are reflected in the realistic play that you studied:** • **Characters** • **Set** • **Themes** • **Language** • **Costume** **(6)**
	The following is a guide: ***As in real life the:*** ***Characters are:*** • *Recognisable* • *Believable* • *Audience members can easily identify with them* • *Well rounded and are three dimensional* • *Develop emotions as the play progresses* ***Set is:*** • *Realistic* • *Depiction of real life* • *Box set used to create an illusion of reality by including as much detail as possible* ***Themes are:*** • *Relevant to society and everyday life* • *Focused on social problems, oppression, crime, dominance of the ruling classes, self-liberation etc.* ***Language is:*** • *Reflects the kind of characters in the plays* • *Each character has his/her distinct way of talking* • *Conversations are used to drive the plot* ***Costumes are:*** • *Relevant for the characters and often show the personalities of the characters as well as their socio-economic situations*

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d.	**Discuss FOUR features of ONE anti-realist movement and its contribution to the theatre of the 20th century. (8)**
	The following is a guide: ***Symbolism*** • *One of the most influential of the early reactions against Realism* • *Had its roots in France in the 1880s* • *Died out early in the 20th century* • *Anti-realistic in its denial that truth is to be found in the evidence supplied by the senses or by rational thought* • *Suggests that truth is to be grasped intuitively* • *Attempts to dramatise impressions and feelings - a subjective reality* • *Tends to be mysterious and ambiguous* • *Productions were recognisable by their simplicity* • *Atmosphere and mood were created by lighting, colour, shapes and lines* • *Acting and directing were representational* • *Dialogue was delivered in a staccato manner* • *To allow the actors to reach the audience and share more, the proscenium was often removed* ***Expressionism*** • *Focus is on the emotions of the audience and the artist* • *Objects that are responsible for arousing emotion were not the focus* • *There was a large amount of psychological introspection* • *Themes of Expressionism focused on people's dissatisfaction with authority and materialism* • *Tone of the plays was one of sarcasm or satire* • *Philosophy held that there was no absolute truth or even a notion of truth* • *Only truth is to be found inside each of us* • *Therefore truth becomes subjective* • *It is this subjective reality that Expressionism explores* ***Futurism*** • *Began in Italy* • *Wished to transform reality; it rejected the past* • *Glorification of the machine age was the focus of Futurism* • *Time and space were compressed and multiple unrelated scenes were performed in a single dramatic setting*

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- *Sought to break the traditional proscenium arch approach and included all the arts: circus, music hall and nightclub acts were integrated into performances*
- *Multimedia techniques were used to jolt the audience into awareness*
- *Overall performance and experience was sometimes chaotic with multimedia presentation and the use of multiple art styles*
- *Actors broke the fourth wall, even at times performing in the auditorium*

Constructivism

- *Began with Meyerhold in Russia*
- *He developed an acting style called Biomechanics*
- *He believed that certain emotions may be elicited through the use of certain types of muscular movement*
- *He challenged Stanislavski's belief that there should be internal motivation before an emotion is elicited*
- *Term taken from a study of art*
- *Theatrical realisation was utilitarian and non-decorative with regard to performances and staging*
- *Sets consisted of structures, platforms, wheels, steps and machinery parts*
- *The grotesque was used to reflect the human condition*

Dadaism

- *Aimed to create and explore madness and chaos*
- *A reflection on the way people experienced society*
- *There was no truth or order to help create meaning out of his/her existence.*
- *Performances were usually of poems using nonsense sounds strung together (sound poems)*
- *Indicated there is no meaning in reality or our interactions*
- *Audience was unable to make sense of these performances*

Surrealism

- *Dadaism was gradually absorbed into a new movement*
- *This development started mainly in France*
- *Also called Super-realism and was also a revolt against Realism. Artistic truth was the aim of the Surrealist artists.*
- *Aimed to achieve a true state of reality*
- *To achieve this, they juxtaposed familiar human conditions with unusual surroundings*
- *The bond of ordinary reality was broken*
- *Everyday logic was rejected*
- *Jean Cocteau was the most important theatre practitioner of Surrealism*

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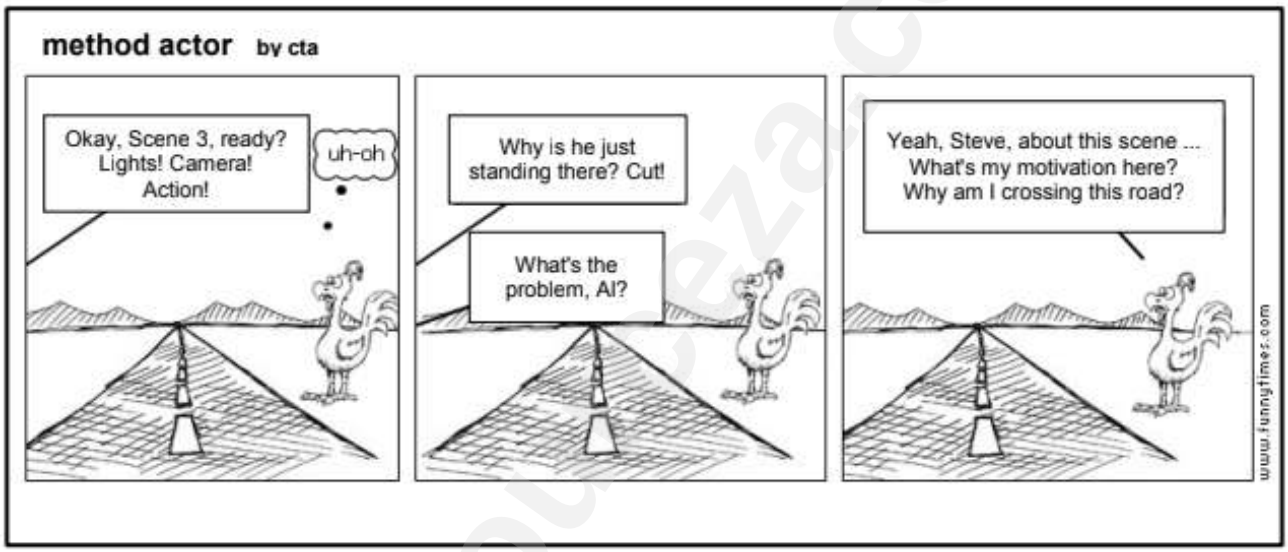
	• *Antonin Artaud was also influential and he used new spaces to replace traditional theatre buildings* • *He used stark lights, shrill sound effects and the voice to create harmonies or discord. His theatre was called 'The Theatre of Cruelty'* • *It was a theatre of total spectacle* • *It had a ceremonial quality of a religious rite*

Study SOURCE K below and answer the questions that follow.

SOURCE K



e.	**Name the theatre practitioner who developed the acting approach called method acting. (1)**
	Stanislavski

f.	**Explain the approach of a method actor. (3)**
	The following is a guide: ***A method actor*** • *Performs realistically* • *Draws from Stanislavski's method/system* • *Identifies fully with the character* • *Draws from own emotional memory and sense memory* • *Explores the scientific approach to acting techniques*

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g.	**Motivation is one of the method acting techniques (SOURCE K).** **Explain THREE method acting techniques you may use in preparation for performance.** **(6)**
	The following is a guide: ***Given circumstances*** • *A person's psychological and physical behaviour is subject to the external influence of his environment. An action makes clear how a certain character reacts in a given circumstance. The actor must become familiar with the environment of the play to the extent that he becomes part of it.* ***Physical score of action*** • *Begin by looking at your character's physical life* • *It is important to find out what actions are stated and what actions are implied* • *What other actions are needed (using your own imagination)* • *Only act within the given circumstances of the playwright* • *Create a physical score of actions* • *Actions need to come from a place of truth* • *Beat work will determine how actions spring from thought and feeling* ***Concentration*** • *This character connection is accomplished through concentration* • *Focus on the world around and not the black hole (audience in the dark)* • *The actor concentrates on using his actions and his lines to get what his character want from the other actors in the play* • *One needs intense concentration in order to become a real and believable character different from yourself* ***The magic if*** • *Imagine that these events on stage could take place* • *Ask the question: 'What would I do if …'* • *The magic if question helps to change the character's aims into the actor's aim* • *It helps to carry the actor into the imaginary circumstances* ***Purpose and intention*** • *Actions must be truthful, believable, logical, purposeful and fit into the given circumstances* • *You must look at both what the playwright has given you as well as your own experiences* • *Beat work determines goals and objectives which inform purpose and intention* ***Emotional memory*** • *The technique of using images and imagination is important*

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	• *If we imagine or picture something it may lead to action, to belief and to feeling* • *Most of these images are memories of past experiences* • *Stanislavski believed that one should recall the sensory experiences of the situation and try to remember what we did*

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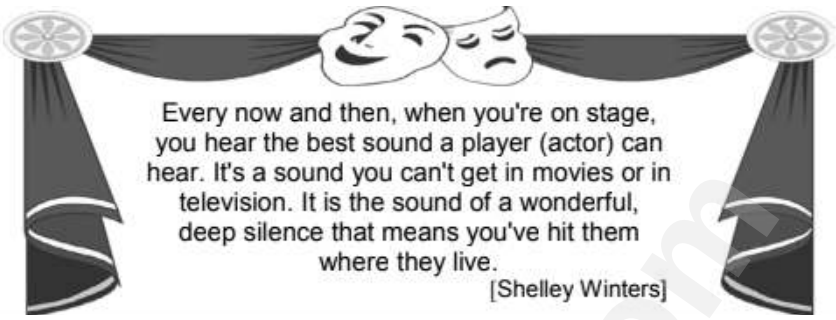
Study SOURCE L below and answer the question that follows.

SOURCE L



h. Respond to the statement in SOURCE L by evaluating your own experience of performance. Explain how the application of your drama skills, the processes of creation and your final presentation could lead to 'the sound of a wonderful deep silence'. **(12)**

The following is a guide:

Dramatic skills

- *Physical skills (mime, movement, physical theatre etc.)*
- *Vocal skills (projection, articulation etc.)*
- *Relaxation*
- *Breathing*

Creation of performance

- *Staging and use of space*
- *Blocking*
- *Use of levels*
- *Rehearsals*

Final Presentation

- *Preparation*
- *Vocal characterisation*
- *Physical characterisation*
- *Use of space*
- *Links*
- *Emotional integration*
- *Impact of performance on audience*

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Theatre History, Practical Concepts, Content, and Skills

The Theatre History, Practical Concepts, Content and Skills that apply to Section B and Section C and Section D

Realism

Definition of Realism

Pure realism can be seen as an artistic laboratory in which society is examined and experimented with. Psychological and physical problems exposed. Pioneers of realism: Ibsen (ordinary people. Real problems discussed in public- shocking for the times) and Checkov (Very deep relationships. Story or plot is not always apparent). Realism was one of the biggest time periods of change in the theatre and the views of philosophers such as August Comte and Darwin had a strong influence.

Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to emergence of realism

Acting and theatre had as many different periods in history as any of the other art forms. Theatre, art, and music were greatly influenced by the relevant philosophies of the specific time. Some of the significant periods of the arts were Classical Greek and Roman times, the Renaissance, and the period of realism. Each period had its own philosophies, beliefs, and typical conventions. Until the period of realism, acting was based on pretending and a stylized image of a specific character. Actions on stage were many times grotesque and over exaggerated. During the period of realism in theatre there was a complete change in how theatre was perceived and performed.

The well-made play

The "well-made" play surfaced. In this type of play you will find no heroes, kings, and gods, but rather real recognisable people from the society around you. Theatre practitioners were frantic about recreating life on stage. The audience was to be lured into believing that what they see on stage is really happening, therefore the play was generally set in a short space of time ('real time') with only a few characters.

Themes, characters, and issues

To be able to create this illusion it was imperative for the actors to become the character on stage. No more make-believe, but an actor who really experiences each emotion and feeling of the character he portrays on stage.

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Staging conventions and the box set

London had grown rapidly towards the end of the 1800's and this in turn had increased the potential size of the theatre audience. Theatres were upgraded to encourage the middle class to attend. The proscenium arch (in front of the scene) or picture frame remained as the surround for the stage - framing the action that the audience, who were seated in the dark, viewed through the invisible fourth wall. Three dimensional sets were the order of the day and great attention was paid to set dressing to create a realistic environment in which the actor could 'live' his role.

Sets were created using 3 walls of the re-created room.

The fourth wall was the imaginary one that separated the audience from the actors. The audience was made to feel as though they were observing real life through this transparent wall unbeknownst to the characters on stage.

Stanislavski

Background

Stanislavski believed that the actor should have specific goals for his character as well as a thorough understanding of who the character is and how to experience the character's specific emotions on stage. He believed that the actor should draw from his own emotional bank to produce these emotions to allow the audience to believe it is really happening.

METHOD ACTING (Also called the Stanislavski Method)

- **Physical Action**: Stressed physical emphasis assume the role the character. Physical action must be motivated at all times
- **Magic if**: Assume the mentality of the character, The actor will ask 'what will I do in the situation'. Answer the question "IF I were facing this character / conversation / situation what would I do?"
- **The Given circumstance**: The actor must believe in the situation the character is in and understand the situation, circumstances and information given in the play.
- **Imagination**: the actor must find the details of the character's life by using their imagination
- **Circles of attention**: The actor focuses on what is immediately in their space (physically and mentally), then broadens the focus or circle of attention further and further out
- **Truth and Belief**: The actor must fully believe in the stage truth and what is happening on stage
- **Tempo and Rhythm**: All actions and emotions must be matched with the correct tempo and rhythm. The actor must understand the tempo and rhythm of the play, the current scene and the current circumstance / situation

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- **Emotional Memory**: The actor must use emotional memory to put themselves in the character's shoes by remembering a similar experience that the character is having and using the emotion from the memory to characterise.
- **Units and objectives**: Focus on breaking down the play into sections. Each section of the play will give the actor an objective. The objective is what the character wants to achieve in the section or unit
- **Super–objective**: This is the main objective or motivation for the character that the actor must understand to portray the character realistically.

Grotowski

According to Grotowski, in order for theatre to have the biggest impact on the audience it must involve the audience. The audience should also always have a purpose in the production. Grotowski believed the best way to do this is by using the whole performance area (not just the stage) in performance. Aisles, seats and doors in the spectator space should also be used by the actors.

For Grotowski actors shouldn't act naturally onstage, but should be human on stage. This requires actors to focus on the qualities of human beings. Movement, breathing, dance and song were all human activities explored. He focussed on intensive actor training.

He also believed that theatre can never compete with television and film and should not try to.
He invented the term 'Poor Theatre': a style of performance that got rid of all 'unnecessary' parts of theatre. This meant there were no detailed costumes, complicated props or detailed sets.

Important Concepts:

The Holy Actor

Grotowski believed the perfect actor "sacrifices" his body to acting. That is where the term "holy actor" comes from.

Via Negativa

The Holy Actor's "sacrifice" are any blocks to playing a role. This idea that the actor should strip himself of skills and effects is called "via negativa". Via Negativa involves mastering certain techniques. Precision and quality in performance is important so training and exercises are needed for this type of performance.

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Poor Theatre

- Props, scenery and costumes are a bare minimum so the audience to focus only on the actor.
- Costumes are often not specific to a character but generic
- Lighting is simple: no special effects, spotlights, etc
- Any object present onstage must be present from the beginning of the production to the end.
- Many objects are used and interpreted in multiple ways
- The actor-audience relationship is important and the audience is involved in the performance. (There is no '4th wall' like in Realism)
- Actors use their vocal skills and bodies to create sound
- Actors need exceptional vocal and physical skills and training for performance

20th Century 'isms'

Symbolism

1880s Paris (Paul Fort) Hatred of all literal detail. No truth exists except within the poet- through the poet's eyes. Often called "negative realism" A short-lived movement but the spawning ground of new thought and several new forms sprang from it. Strindberg, Maeterlink, Poe.

Expressionism

Often very broadly defined, yet powerful because it has influenced so many theorists and has had a great impact on realism because it forcefully demonstrated that dramatic imagination need not be limited to either theatrical conventions or the faithful reproduction of reality. It is a stylization of facts, stories, characters, scenery, etc. Its aim is to give external expression to feelings. It is characterized by an attempt to dramatize subjective states of mind using distortion, striking and often grotesque images, and lyric, unrealistic dialogue. Dramatic conflict often was replaced by the development of themes by means of visual images.

Futurism and constructivism

Futurism is an Italian movement that got going in France. In 1909, Filippo Tomasso Marinetti published a manifesto in the front page of the newspaper *Le Figaro.* Nice placement. The manifesto called for a form of art that would be as fast, exciting, mechanical, and macho as a race car. We can link it to constructivism, another modern art -ism. In keeping with early Russian revolutionary goals, constructivism glorified industrialization and mechanization, no expressionist anxieties at all, transforming the theatre into a meaning factory.

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Dadaism

Artists felt the war called into question every aspect of a society capable of starting and then prolonging it – including its art. Their aim was to destroy traditional values in art and to create a new art to replace the old.

Surrealism

(Early 20th Century) Beyond Realism. Seeking a deeper more profound reality than that presented by rational thought, the surrealists replaced realistic actions with the strange logic of the dream and cultivated such techniques as automatic writing and free association of ideas. In all things the dream-state is the basis of interpretation. Totally an excess often meant to shock. Traces the unconscious of the mind distorting reality for emotional purposes. What we assume to be real is always questionable.

Existentialism

A philosophy of inter-personal relationships from the works of Jean Paul Sartre because of his experiences in World War II. Tenets: It is impossible to derive meaning from the events of our lives. Everyone constantly seeks affirmation outside himself- and we never find it. Most traditional philosophies hold the essence precedes existence (there is a quality for everything present before it exists- a quality for an apple before it appears on the tree- a self for each person before our existence). Existentialism says existence precedes essence- a person creates himself in the process of living. In theatre, characters have no personal background, no history, and therefore no specific reasons or causes for their actions. There is no exposition. We catch the characters in mid-flight, as it were, and they are in the struggle to make sense of their existence as we watch them.

Workshop Theatre

- Workshop theatre emerged in the height of apartheid in SA around the 1970s.
- It became popular used by those who opposed apartheid.
- Example of plays: *Sizwe Banzi is dead by Dr. John Kani, Athol Fugard and Winston Ntshona, Woza Albert by Mbongeni Ngema, Percy Mtwa and Barney Simon, Sophiatown by the Junction Avenue Theatre Production Company*

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The creation process

- Workshopping: Collaborative (Working together)
- Focused on current issues
- Accessible to ALL (anyone could create a play, even those who could not read or write.

1. **Idea & Intention:** Begins with an Idea to be addressed in the performance, E.G. What will happen
2. **Observation:** Research Reading, interviews, Observation of people`s lives
3. **Improvisation**: Group decides on a skeleton structure or basic theme for the improvisation. Actors improvise with the structure
4. **Selection**: This can be done in two ways: Directorial and Group
   - **Directorial**: A polished theatrical performance
   - **Group:** The group wants to make a political statement or record of action
5. **Recording:** This is the final phase of the process. It takes the form of a script or audio visual. This allows the play to be preserved. The Structure / Features & Staging
   - **The structure:** Episodic, narrative and has a series of climaxes
   - **Features:** Long time span, oral tradition, locality changes, multilingual, linking devices, uses more than one art form (Song, dance, storytelling)
6. **Staging**: Any venue, minimal (props, costumes, cast), special effects (created by actors)

Theatre with an Agenda

Protest/Resistance theatre

- **WHAT:** This is theatre that aims to effect change of some kind. Concerned with socio-political & economic problems. To show the evils of the PAST and demands that change is made
- **WHEN**:1970-1990
- **WHO:** Marginalised masses
- **METHOD:** Workshopping Structure
- **EPISODIC TECHNIQUES:** Sparse, Sets, Mime & Vocal Effect, Creative use of Props, Costumes & Lighting was minimal (Less)
- **PERFORMANCE STYLE**: Superficial/Stereotyped characters. Music, Song, Dance, Sound effects as linking devices

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Community theatre

- **WHAT:** Social involvement and interaction are important. Many of the population are illiterate
- **WHY:** Conscientisation: role playing is used to establish the needs and problems of the community and create awareness of them.
- **HOW**: Experts (nutritionists, psychologists etc) help the actors to dramatize scenes showing how to solve, or cope with the problems.
- Politicisation educate communities about the underlying causes of their situation and are intended to lead to social change.

Workers' theatre

- **WHAT?** Performed by workers to address issues that they experience in their respective workplaces (Mines)
- **AIMS:** Educate, mobilize & provide conscience (To become aware) also to raise money for other workers
- **METHOD:** Workshopping structure
- **EPISODIC TECHNIQUES**: Sparse sets, Mime & Vocal Effects, Creative use of Props. Costumes & Lighting were minimal (Less)
- **PERFORMANCE STYLE:** Superficial/Stereotyped Characters. Music, Song, Dance & Sound effects as linking devices.

Educational theatre

- **WHAT?** It can be community related. It does not have to be political in nature. Covers a wide range of topics from teaching people to read and write, to making people aware of the dangers threatening rhino. Using theatre as tool for education
- **WHY?** To educate, empower and instil awareness
- **HOW?** Theatre groups travel around to schools and community centres with performances on sexuality, drug abuse, HIV AIDS etc to educate learners and young adults about these dangers.

  Examples:

  The Twisisa (understand) project at Gazankulu. To teach people to read and write and develop basic skills needed to cope with life in an industrialised society.

  Beachwise. It was commissioned in the 1990's by the Durban City Council to educate people who had never been to the beach before. Previously beaches were segregated and many Black people had never visited the beach before. These performances educated the audience about safety, hygiene and generally how to behave responsibly at the beach.

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Theatre for Conservation

- **WHAT?** Uses the same basic process and principles of Educational Theatre – it is a particular form of Educational Theatre
- **WHY?** Focus on conservation and environmental issues to educate people about the preservation of the environment and wildlife.
- **HOW?** Productions are generally workshopped and involve movement and verbal dynamics using very few props or make up.

  Examples: *Kwamanzi, Horn of Sorrow, Elephant of Africa*

Theatre for Reconciliation

- **WHAT?** Theatre performed to bring about reconciliation
- **HOW?** Plays can be workshopped or formally scripted (written by playwrights)
- **THEMES:**
  - Personal reconciliation
  - National reconciliation
  - Revenge, Justice and forgiveness

Satirical Revue

- **WHAT?** Dramatic art that points out the foolishness of something
- **WHY?** The satirist opens up and performs about current situations/persons in a comical way. The situation/person is being mocked as well as ourselves, because we recognise bits of ourselves in the performance.
- **HOW?** comic songs, improvised sketches, stand-up comedy

- **TECHNIQUES:**

  1. Reduction: To reduce a person to level at which dignity and all rank is taken away from him/her
  2. Mimicry: The new character is created as a humours distortion of the original.
- **PURPOSE:** Superficially satire seems to be purely amusing but it has a deeper purpose. It mocks politics, individual silliness, hypocrisy, artificiality, relationships, sex, religion and bad manners amongst other human follies. Audiences laugh at what they see on stage as it mirrors their own foolishness and the idiocy of those around them.

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Theatre with a specific concern / theme

Theatre for reconciliation – Theatre focussed on reconciliation and forgiveness. Examples: *The Dead Wait, The Story I'm about to tell (1997), Die Jogger, Truth in Translation.*

Theatre for identity – Theatre for Identity – Plays about identity, playwrights wrote about sexuality – Example: *A woman in Waiting, 1999*

Theatre for development – Theatre for Development is one way of helping the masses in a country to come to terms with their environment and the onus of improving their lot culturally, educationally, politically, economically and socially.

Theatre as social commentary – It emphasizes action, freedom and decision as fundamental, and holds that the only way to rise above the essentially absurd condition of humanity, which is characterized by suffering and inevitable death, is by exercising personal freedom and choice

Theatre as political commentary – Theatre allows for experimentation in human relationships and an examination of society and the power relationships contained within it. Theatre can be a tool for illuminating what power structures exist now or arguing for which structures should exist.

Physical Theatre

<u>What is Physical theatre?</u>

This is a theatre performance that does not use words but uses the body to tell a story.

<u>Characteristics of Physical theatre:</u>

This type of theatre can be enjoyed by everyone because the story is told by the body.

- Usually uses a close actor-audience relationship (the 4th wall is broken)
- Very little or no dialogue.
- Uses verbal dynamics. (sound effects made by the actor's voice)
- High energy
- Uses space and levels
- Uses gestures and interesting shapes created by the body.

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Who can perform in a physical theatre production?

Anyone can perform as long as you are:

- Physically fit
- Confident
- Flexible
- Disciplined
- Have good coordination
- Have excellent concentration

Techniques used in physical theatre:

- Mime
- Gesture
- Status- Usually shown by the creative (interesting) use of levels.
- Proximity – how close you are to other performers.
- Stance- to show the weakness or strength of a body by using posture (body position)
- Harshness and tenderness: Showing a variety of movements to indicate emotions.
- Movement
- Stillness
- Motif: Repeated movement patterns

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6 Paper 2: Practical Examination

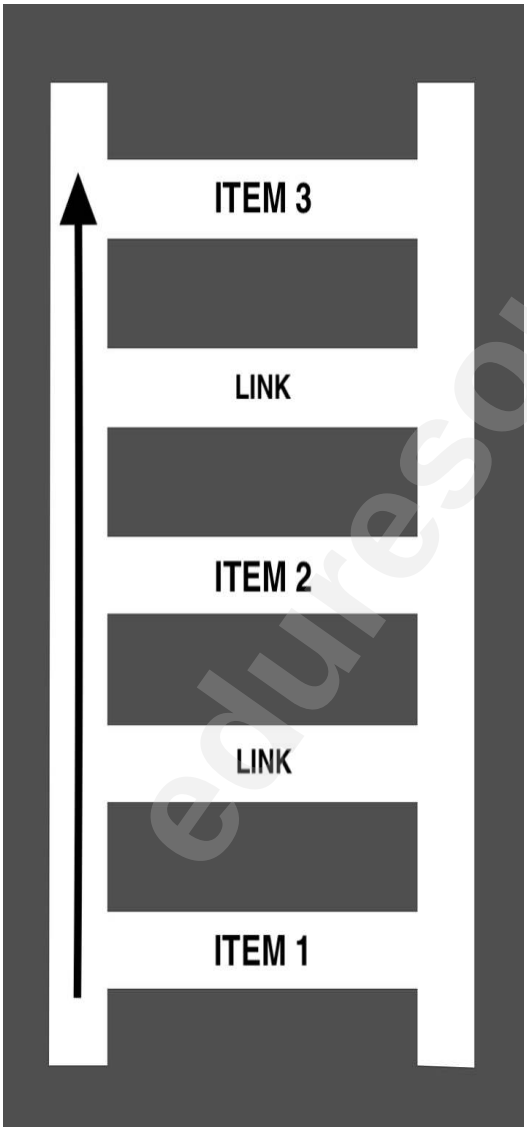
6.1 Performance Examination

The Performance Examination (Paper 2) consists of:

- 3 Items
- 2 Links
- A theme

You must present 3 items linked together with links with a theme

<u>THEME PROGRAM STRUCTURE:</u>



THEME:

This is the subject of you program.

You can choose any theme you want that describes your program.

Examples: *Loving life, Growing and being, Seeing myself, Vulnerability, etc*

ITEMS:

You must present THREE items

- They must be contrasting. They must be different from each other in performance style and genre.
- They may not all be the same form. You may not perform three monologues, for example. The items must all be different.

Example of 3 items:

Poem, monologue, dramatized prose

LINKS:

Links go in between your items to link them together.

They are short (30 seconds or less)

You can use: movement, verbal dynamics, mime, etc

Use links:

- To make your theme clear
- To move to another place on stage
- Create flow in your program

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HOW GOOD IS MY PERFORMANCE?

DESCRIPTOR	I CAN
Preparation	• Show that I remember all my words and have insight into what I am saying • Show that I have put thought and planning into my rehearsals • Show complete confidence in my performance
Vocal Production	• Show great technical skills in vocal production • Apply the right vocal techniques to my performance • Show excellent vocal skills and variation in my performance
Stage Space	• Use the stage space creatively • Use the stage space in the right way for my items and performance
Links	• Use links that are suitable for my theme • Use links that make the flow of my program better • Use links that are creative
Understanding	• Show excellent understanding of my work • Show interpretation and characterisation that is always suitable to my items and program • Have excellent interpretation and characterisation in my items and my program
Physical work	• Choose a variety of movement or stillness that suits my items and program • Show that my body is aligned and free of tension
Emotional Connection	• Connect strongly with the emotional tone of my work • Make excellent and suitable emotional choices
Connection to Listener	• Connect convincingly with my invisible partner or the audience • Sustain my connection • Show engaging connection in all my items and my program
Dramatic impact of the Program	• Show an exceptionally engaging performance • Creatively explore my theme • Show understanding and insight in my work
Performers impact on the Program	• Show exceptional versatility in my performance • Show work with different styles, modes and dramatic elements

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References

Image of Bloom's Taxonomy lightbulb: https://www.trapezeeducation.com/page/thinking

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