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EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	JUNE 2024
SUBJECT	DRAMATIC ARTS
PAPER	THEORY
MARK TOTAL	150
DURATION (HOURS)	3
NUMBER OF PAGES	11

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SACAI

SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE

SUID-AFRIKAANSE KOMPREHENSIEWE ASSESSERINGSINSTITUUT

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INSTRUCTIONS AND INFORMATION

1. This paper consists of **FOUR** sections:

   SECTION A (30 marks)

   SECTION B (40 marks)

   SECTION C (40 marks)

   SECTION D (40 marks)

2. **SECTION A: 20TH CENTURY THEATRE MOVEMENTS**

   This section consists of **ONE** question that focuses on **CAPS** Topic 3 and 4.

   QUESTION 1: Theatre of the Absurd:

   This question must be answered referring to the text *Waiting for Godot* (Samuel Beckett).

3. **SECTION B: SOUTH AFRICAN THEATRE 1960 - 1994**

   This section consists of **ONE** question that focuses on **CAPS** Topic 5 and 6 and the play text *My Children! My Africa! (*Athol Fugard*)*

   QUESTION 2: *My Children! My Africa!* (Athol Fugard)

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

   This section consists of **ONE** question that focuses on **CAPS** Topic 6 & 7 and the play text *Green Man Flashing* (Mike van Graan).

   QUESTION 3: *Green Man Flashing* (Mike van Graan).

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

   This section consists of **TWO** questions that focus on **CAPS** Topic 1, 2, 5, 6, 7 and 8.

6. Number the answers correctly according to the numbering system used in this question paper.

7. Pay attention to the number of marks allocated to each question.

8. Examine the command verb of each question to better understand how to respond to the question.

9. Start each section on a new page.

10. Use your classroom knowledge, as well as independent and creative thinking, to answer the questions.

11. Write neatly and legibly ~ in **BLUE** ink **ONLY**.

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SECTION A: 20TH CENTURY THEATRE MOVEMENTS

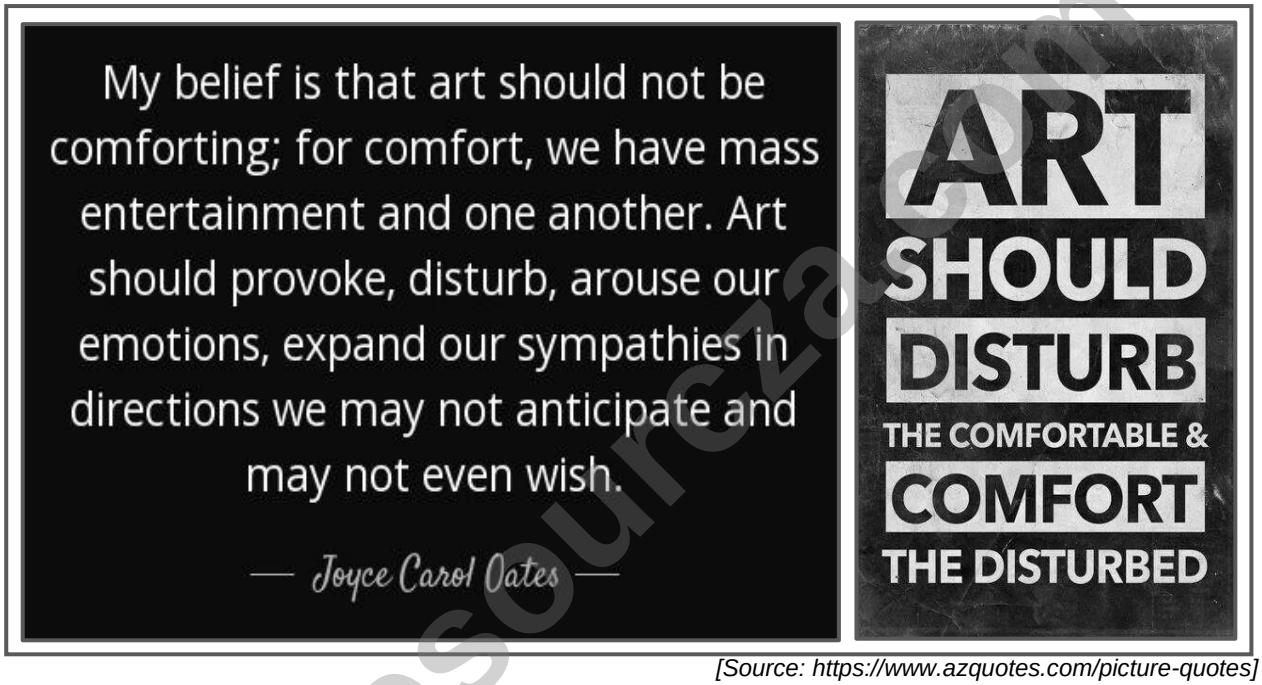
This section consists of **ONE** question.

Answer this question referring to the text ***Waiting for Godot*** (Samuel Beckett)

QUESTION 1: THEATRE OF THE ABSURD

Evaluate the stimuli in **SOURCE A** and answer the question that follows.

SOURCE A



[Source: https://www.azquotes.com/picture-quotes]

Evaluate, in the form of a well-structured essay, the relevance of the above quotes in relation to the Theatre of the Absurd and the play *Waiting for Godot*.

In your essay you must refer directly to the quotes above, various dramatic principles in Samuel Beckett's play *Waiting for Godot* and the Theatre of the Absurd movement as a whole.

[30]

TOTAL SECTION A: [30]

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SECTION B: SOUTH AFRICAN THEATRE 1960 – 1994

This section consists of ONE question which focuses on a play text from South African Theatre pre-1994.

QUESTION 2: *MY CHILDREN! MY AFRICA!* (ATHOL FUGARD)

Study the sources on the play ***My Children! My Africa!*** and answer the questions that follow.

SOURCE B is an extract from the play *My Children! My Africa!* Read the extract and answer the questions that follow.

SOURCE B

Thami:	[*ignoring the offered book*] I've come here to warn you.	1
Mr. M:	You've already done that and I've already told you that you are wasting your breath. Now take your stones and go. There are a lot of unbroken windows left.	
Thami:	I'm not talking about the bell now. It's more serious than that.	
Mr. M:	In my life nothing is more serious than ringing the bell.	5
Thami:	There was a meeting last night. Somebody stood up and denounced you as an informer. [*Pause. Thami waits. Mr. M says nothing*.] He said you gave names to the police. [*Mr M. says nothing*.] Everybody is talking about it this morning. You are in big danger.	
Mr. M:	Why are you telling me all this?	10
Thami:	So that you can save yourself. There is a plan to march to the school and burn it down. If they find you here… [*Pause*]	
Mr. M:	Go on. [*Violently*] If they find me here, *what?*	
Thami:	They will kill you.	
Mr. M:	"They will kill me." That's better. Remember what I taught you about… if you've got a problem put it into words so that you can look at it, handle it and ultimately solve it. They will kill me! You are right. That is very serious. So then… what must I do? Must I run away and hide somewhere?	15

2.1 Name the setting of the extract in **SOURCE B**. (1)

2.2 Refer to line 3: "*Now take your stones and go. There are a lot of unbroken windows left.*"

Explain why these lines can be seen as an insult to Thami. (2)

2.3 Refer to lines 4-5 and discuss the symbolism of the bell in the play. (3)

2.4 Thami and Mr. M's relationship changes over the course of the play. Describe how their relationship changes. (4)

2.5 Use the stage directions to explain the feelings and attitude of Thami at this moment in the play. Quote the stage directions from the extract to support your answer. (5)

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2.6 Direct the actor playing Mr. M to perform lines 10-18 effectively. You must refer to both the physical and vocal performance in your answer, and quote from the extract to support your directing choices. (5x2) = (10)

2.7 **SOURCE C** shows a collection of images and quotes. Study the source and answer the question that follows.

SOURCE C

"That classroom is a political reality in my life."
- *My Chidren! My Africa!*, Athol Fugard

Uganda's harsh anti-gay bill is now law

It is part of a culture war in Africa that has ties to the West

The Next Wave of Extremists Will Be Green

Militant environmentalism is coming. And we aren't ready for it.

By Jamie Bartlett

Be careful, Thami. Be careful! Be careful! Don't scorn words. They are sacred! Magical! Yes, they are. Do you know that without words a man can't think? Yes, it's true… If the struggle needs weapons, give it *words* Thami. Stones and petrol bombs can't get inside those armoured cars. Words can.

My Children! My Africa!
Athol Fugard

[Sources: https://www.senreve.com/blogs/the-handle/women-of-the-world-unite https://foreignpolicy.com/2017/09/01/the-green-radicals-are-coming-environmental-extremism/ https://touch.facebook.com/coffeeparty/photos/a.313395813326/10154434543473327/?type=3&p=30 https://www.economist.com/middle-east-and-africa/2023/06/01/ugandas-harsh-anti-gay-bill-is-now-law]

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SOURCE D

Extremism* in the defence of liberty is no vice (evil).
Moderation in the pursuit of justice is no virtue (integrity).

- Barry Goldwater

[Source: https://www.washingtonpost.com/news/volokh-conspiracy/wp/2016/01/21/a-moderate-defense-of-extremism-in-defense-of-liberty/]

* Being extreme in fighting for freedom is not wrong. Being moderate in pursuing justice is not good.

Argue to what extent you agree with the statement in **SOURCE D**. You must refer to the images and quotes in **SOURCE C;** and the play, *My Children! My Africa!* to support your answer. (15)

[40]

TOTAL SECTION B: [40]

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SECTION C: CONTEMPORARY SOUTH AFRICAN THEATRE: POST-1994

This section consists of ONE question which focuses on a play text from South African theatre post-1994

QUESTION 3: *GREEN MAN FLASHING* (MIKE VAN GRAAN)

Study the sources on the play ***Green Man Flashing*** and answer the questions that follow.

SOURCE E

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Jun 29, 2018 by DWR Team.

Written by Mike van Graan, *Green Man Flashing* is a fast-moving political thriller; a ground-breaking piece that, despite first premiering in 2005, is as relevant to South Africa as it was back then. DWR Distribution caught up with lighting and set designer, Denis Hutchinson "Hutch" who worked on the show at Theatre on the Square in Sandton, prior to the show being staged at the 2018 National Arts Festival in Grahamstown.

"The play is set weeks before the 1999 general election and deals with a broad range of issues such as the politics of the then new South Africa and the problems of people who lived in exile prior to the elections," Hutch elaborates. "They return home only to find that they are not fitting in as they expected to. It's a very interesting version of social disconnection."

Keeping the audience on the edge of their seats, themes include political loyalty, gender violence, bending of rules, absolute rights, and challenges to the ruling party.

Denis Hutchinson "Hutch"

3.1 Identify two moments in the plot that justify the description of *Green Man Flashing* as 'a political thriller'. (2)

3.2 Describe the 'politics of the then new South Africa' as referred to in **SOURCE E**. (2)

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3.3 Name the two characters in the play who return from exile. (2)

3.4 Discuss the issue of social disconnect and 'not fitting in' experienced by the two characters you named in question 3.3. (4)

3.5 Provide one example of how characters 'bend the rules' in *Green Man Flashing*. (2)

3.6 **SOURCE F**

> The relationships between the characters are unpacked at a pace that allows the audience to form opinions about them, and then possibly change their mind - sometimes more than once, as the characters show their true colours.

3.6.1 Identify ONE character in *Green Man Flashing* who 'shows their true colours'. (1)

3.6.2 Imagine that you have been cast as the character you identified in question 3.6.1. (Hypothetically you are the correct age, race and gender to portray this character). Explain how you will use Stanislavski's System to portray this character in the style of Realism. Your answer should refer to the different moments of not showing, and then finally showing their true colours. Your answer should include a minimum of two of the ten-point system. (10)

3.7 A characteristic of Postmodernist plays is actor-audience interaction.

Define actor-audience interaction. (1)

3.8 Imagine that you are the director for a new production of *Green Man Flashing*.

3.8.1 Explain two ways in which you would incorporate actor-audience interaction into the performance of *Green Man Flashing*. (4)

3.8.2 Explain a potential challenge when incorporating actor-audience interaction. (2)

3.9 **SOURCE G**

> **Everything is inherently right or wrong, and no circumstance or outcome can change this.**
>
> - The Ethics Centre, *Ethics Explainer: Moral Absolutism*

Discuss the theme of 'absolute rights vs absolute wrongs' in *Green Man Flashing* with reference to the above quote, the play as a whole and your personal response. Support your discussion with examples from the play. (10)

[40]

TOTAL SECTION C: [40]

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

QUESTION 4

Imagine that you are the playwright for a new Surrealist play. Study the image in **SOURCE H** and answer the questions that follow.

SOURCE H

[Source: https://twitter.com/gussilber/status/1263385039011819525]

4.1 Provide a working title for your play. (1)

4.2 Briefly define Surrealism as a style of theatre. (2)

4.3 Write a blurb* for your online marketing team which can be used to advertise your play.

*A blurb is a short description of a performance, used for promotional purposes. (4)

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4.4 Draw up a possible character sketch for the character who says he thinks he is Doug, by writing two descriptors for each level of characterisation. Copy the table below and write your descriptors in the appropriate block.

CHARACTER LEVEL	TWO DESCRIPTORS
PHYSICAL	- -
SOCIAL	- -
MORAL	- -
PSYCHOLOGICAL	- -

(8)

4.5 Discuss the innovative use of lighting that adds to the Surrealist style that is evident in **SOURCE H**. (4)

4.6 Describe ways in which you can creatively merge live theatre, film and music in your play, while maintaining the style of Surrealism. (9)

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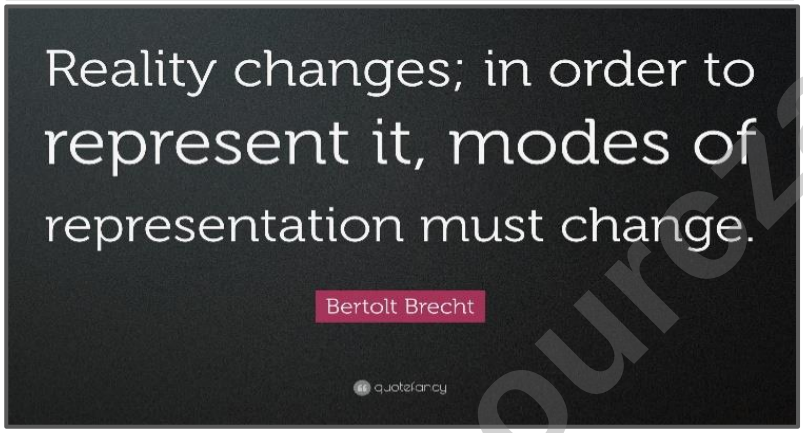
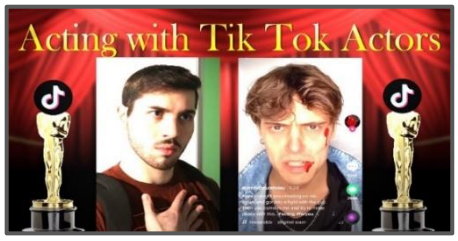
QUESTION 5

Study the collection of images and quotes in **SOURCE I** and answer the question that follows.

SOURCE I





INSTAGRAM POST:

Platforms such as TikTok and YouTube create online platforms for any performance to be viewed on a global level. All you need is a cell phone to record and data to upload your video. These channels make it possible for anyone to be an actor – no training required! Your success or failure is determined by the amount of views and likes that you get.

With reference to **SOURCE I** as a whole, comment on the Instagram post by sharing your own opinion of online social media platforms as a new age form of performance art, that might possibly minimise the relevance of live theatre in our era. (12)

[40]

TOTAL SECTION D: [40]

GRAND TOTAL: [150]

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