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EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	NOVEMBER 2024
SUBJECT	DRAMATIC ARTS
PAPER	1 (THEORY)
MARK TOTAL	150
DURATION (HOURS)	3
NUMBER OF PAGES	18

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SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE

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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 **OR** Epic Theatre OR Post-modern Theatre
   This question must be answered referring to ONE of the following *texts:*

   Waiting for Godot (Samuel Beckett)
   The Chairs (Eugene Ionesco)
   The Lesson (Eugene Ionesco)
   The Caucasian Chalk Circle (Bertolt Brecht)
   Popcorn (Ben Elton)

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

   This section consists of **TWO** questions that focus on CAPS Topic 5 and 6.

   Answer **EITHER** question 2 **OR** question 3.
   QUESTION 2: *My Children! My Africa!* (Athol Fugard)
   QUESTION 3: *Sophiatown* (Junction Avenue Theatre Company)

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

   This section consists of **TWO** questions that focus on CAPS Topic 6 and 7.

   Answer **EITHER** question 4 **OR** question 5.
   QUESTION 4: *Green Man Flashing* (Mike van Graan)
   QUESTION 5: *Little Red Riding Hood and the Big Bad Metaphors* (Mike van Graan)

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

   This section consists of **ONE** question that focuses 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 **QUESTION** 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 EUROPEAN THEATRE MOVEMENTS

This section consists of **ONE** question. This question is compulsory.

ANSWER THIS QUESTION WITH REFERENCE TO ONE OF THE FOLLOWING PLAYS:

Waiting for Godot OR ***The Chairs*** OR ***The Lesson*** OR ***The Caucasian Chalk Circle*** OR ***Popcorn.***

QUESTION 1: THEATRE OF THE ABSURD OR EPIC THEATRE OR POST-MODERN THEATRE

Study the quotation in **SOURCE A** and answer the question that follows.

SOURCE A

> **"The theatre was created to tell people the truth about life and the social situation."**
>
> *– Stella Adler*

[Source: https://tinyurl.com/3zcuevsz]

Using the above quotation as motivation, in a well-structured essay, discuss how the 20th century European play text that you have studied serves as a vehicle for the playwright to "lift the lid" on the human condition. Consider the following in your essay:

- Themes
- The playwright's intention

WRITE THE PLAY TITLE YOU WILL BE DISCUSSING AT THE TOP OF YOUR ESSAY.

[30]

TOTAL SECTION A: [30]

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SECTION B: SOUTH AFRICAN THEATRE 1960–1994

This section consists of **TWO** questions which focus on play texts from South African Theatre pre-1994.

DO NOT ANSWER BOTH QUESTIONS IN THIS SECTION.

Choose **EITHER** Question 2 **OR** Question 3.

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

ISABEL	The debates at my school are such stuffy affairs. And so boring most of the time. Everything is done according to the rules with everybody being polite and nobody getting excited… lots of discipline but very little enthusiasm. This one was a riot!	1
THAMI	[*Fingers to his lips*] Be careful.	5
ISABEL	Of what?	
THAMI	That word	
ISABEL	Which one?	
THAMI	Riot! Don't say it in a black township. Police start shooting as soon as they hear it.	10
ISABEL	Oh…	
THAMI	[*Having a good laugh*] I'm sorry. It's a joke, Isabel.	
ISABEL	Oh… you caught me off guard. I didn't think you would joke about those things.	
THAMI	Riots and police? Oh yes, we joke about them. We joke about everything.	15
	Try that one on your folks when you get home tonight. Say the newspapers have got it all wrong. You had a wonderful time taking part in a little township riot. [*This time Isabel gets the joke. A good laugh.*]	
ISABEL	Oh, ya, I can just see my mom cracking up at that one.	

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2.1 Identify the event that has brought Isabel and Thami together in the above extract. (1)

2.2 Account for the shift in tone in line 5. (2)

2.3 Mr M is not in the above extract.

2.3.1 Suggest what his reaction to Thami's lines might have been had he overheard their conversation in lines 15–18. (1)

2.3.2 Give reasons for your answer in QUESTION 2.3.1. (4)

2.4

2.4.1 Consider the actor playing Thami in the above extract.

Direct him, using two physical techniques, to convey his emotions in this scene. Quote from the extract to support your answer. (2x2) (4)

2.4.2 Consider the actor playing Isabel in the above extract.

Direct her, using two vocal techniques, to convey her emotions in this scene. Quote from the extract to support your answer. (2x2) (4)

2.5 On the surface, the extract is light, but it is actually heavy with irony and dark humour*.

*Dark humour is a comedy style that pokes fun at topics that are generally considered off limits, serious or painful to discuss.

Discuss the irony and dark humour in the extract in relation to the play as a whole. (4)

2.6

Art is not a mirror held up to reality but a hammer with which to shape it. *– Bertolt Brecht*

[Source: https://elevatesociety.com/art-is-not-a-mirror/]

Athol Fugard was strongly influenced by Bertolt Brecht's philosophies. Discuss how this influenced his writing of *My Children! My Africa!* (8)

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2.7 **SOURCE C** and **SOURCE D** are photographs from two different productions of *My Children! My Africa!*, for which the set designers have taken a symbolic approach. Study the photographs and answer the questions that follow.

SOURCE C

[Source: https://tinyurl.com/4ha9j8kz]

SOURCE D

[Source: https://tinyurl.com/3jrcfz37]

2.7.1 Identify the symbolic use of the set in **SOURCE C**. (1)

2.7.2 Identify the symbolic use of the set in **SOURCE D**. (1)

2.7.3 Discuss the respective themes that are highlighted by the symbolic use of sets that you have identified in **SOURCE C** and **SOURCE D**. (2x3) (6)

2.7.4 Comment on the effectiveness of the set design in **SOURCE D.** (4)

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QUESTION 3: *SOPHIATOWN* (JUNCTION AVENUE THEATRE COMPANY)

Study the sources on the play ***Sophiatown*** and answer the questions that follow.

SOURCE E is an extract from the play *Sophiatown.* Read the extract and answer the questions that follow.

SOURCE E

MINGUS	I did not steal them.	1
RUTH	Of course you did.	
MINGUS	Nonsense. Somebody gave them to me.	
RUTH	Ah… come on!	
MINGUS	I'm telling you. I walk into the Ritz – me and my boys. We open the doors – the swing doors. Wam! Wam! And everybody's dancing. I stand for a moment. Very quiet. Just like Styles. I survey the scene from under my hat. And then – Ladies and Gentlemen, Mataras and Majietas, Dames and Here – the music's still playing – 'Blue Moon'- but nobody's dancing. They're all looking at me. I say 'Ladies this side, Gents that side.' They're all up against the walls. And I walk to the gents, 'Ouens, steek julle hande uit.' And all the left hands shoot out, zip! Al die rappe. And as I walk I thank each one of them as I go by.	5
	(*He saunters, hat in. Reliving the collection of the watches.*)	10
	And I walk up to the ladies. 'Yes, ladies, let's see what you got. Show me your necks.' And they showed! There were the pearls, big ones and little ones. And I say, 'Make your gifts,' and they make their gifts. And I walk, just like church collections.	15
RUTH	I can't take them Mingus, they're stolen goods.	
	(*Lulu languidly falls off her chair.*)	20
LULU	This red wine is making me sad. I want to be Jewish. I want to be a princess. I want to be the centre of attractions. I want to be like Dolly Rathebe and sing in all the movies.	
	(*Lulu launches into a maudlin and drunken version of 'Stormy Weather'. Suddenly there is a violent knocking on the door.*)	25
FAHFEE	Oh my God! Dis die G-men! Vice en liquor squad!	
JAKES	Ruth you must hide!	

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3.1 Identify the event that has brought everyone together in celebration in the above extract. (1)

3.2 Consider the actor playing Mingus in the extract.

3.2.1 Direct him, using two physical techniques, to convey his emotions in lines 5–17. Quote from the extract to support your answer. (2x2) (4)

3.2.2 Direct him, using two vocal techniques, to convey his emotions in lines 5–17. Quote from the extract to support your answer. (2x2) (4)

3.3 Account for the shift in tone at the end of the extract. (2)

3.4 On the surface, the extract is light, but it is actually heavy with dark humour.

*Dark humour is a comedy style that pokes fun at topics that are generally considered off limits, serious or painful to discuss.

Discuss the dark humour in the extract in relation to the play as a whole. (4)

3.5 **SOURCE F** includes photographs depicting life in Chicago (a famous city in America, well known for its unique culture, street vendor foods, jazz music and gangsters like Al Capone) in the 1950s and 1960s. Study the photographs and assess why the township of Sophiatown was known as the "Chicago of South Africa". Reference the photographs in **SOURCE F** to support your explanation. (5)

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SOURCE F

[Source: https://tinyurl.com/yzxf55ku; https://tinyurl.com/4ckh5wkp]

3.6

> **Art is not a mirror held up to reality but a hammer with which to shape it.**
> *– Bertolt Brecht*

[Source: https://elevatesociety.com/art-is-not-a-mirror/]

Discuss Bertolt Brecht's philosophies of theatre, and how The Junction Avenue Theatre Company adopted these philosophies when they created *Sophiatown.* (8)

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3.7 **SOURCE G** is a photograph from a production of *Sophiatown,* for which the set designer has taken a symbolic approach. Study the photograph and answer the questions that follow.

SOURCE G

[Source: https://tinyurl.com/yyjca4yn]

3.7.1 Identify the symbolic use of set in the photograph in **SOURCE G**. (2)

3.7.2 Explain the symbolism that is evident in **SOURCE G**, in relation to both the plot and themes in *Sophiatown.* (6)

3.7.3 Comment on the effectiveness of the set design in **SOURCE G.** (4)

[40]

TOTAL SECTION B: [40]

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SECTION C: CONTEMPORARY SOUTH AFRICAN THEATRE: POST-1994

This section consists of **TWO** questions which focus on play texts from South African Theatre post-94.

DO NOT ANSWER BOTH QUESTIONS IN THIS SECTION.

Choose **EITHER** Question 4 **OR** Question 5.

QUESTION 4: *GREEN MAN FLASHING* (MIKE VAN GRAAN)

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

4.1 **SOURCE H** is an extract from a news article/critique on *Green Man Flashing* that speaks about the relevancy of the play. Using the quotation in **SOURCE H** as impetus, answer the questions that follow.

SOURCE H

"The terrible thing about *Green Man Flashing* isn't that this political power-play thriller is still relevant several years after it was written. It's that it always will be. Worse, you could give the characters American, Russian or any other accent, and transplant them to 16th century England or a future colony on Mars, and I bet it would still resonate".

– Lesley Stones

[Source: https://tinyurl.com/2wuxfwhz]

4.1.1 Identify the setting of *Green Man Flashing.* (2)

4.1.2 List one issue in *Green Man Flashing* and explain how it is relevant in South Africa today. (3)

4.1.3 Select one political issue (other than the one mentioned in QUESTION 4.1.2) in *Green Man Flashing* and explain how it is relevant in any other part of the world today. (3)

4.2 Who is the villain of *Green Man Flashing?* (1)

4.3 Explain why this character (in QUESTION 4.2) is the villain of the play. (3)

4.4 Describe a costume for the villain character (in QUESTION 4.2). (2)

4.5 Provide a motivation to support your answer (in QUESTION 4.2). (4)

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4.6 Comment on the significance of the title *Green Man Flashing.* (3)

4.7 Identify the central conflict seen in the play and motivate your answer with two (2) supporting examples from the play. (4)

4.8 Write a paragraph in which you discuss in detail why *Green Man Flashing* is categorised as postmodern theatre. Use examples from the play to substantiate your answer. (12)

4.9 Briefly explain how *Green Man Flashing* challenges traditional ideas of identity and belonging in post-apartheid South Africa? (3)

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QUESTION 5: *LITTLE RED RIDING HOOD AND THE BIG BAD METAPHORS* (MIKE VAN GRAAN)

Study the source on the play ***Little Red Riding Hood and the Big Bad Metaphors*** and answer the questions that follow.

QUESTION 5

Refer to **SOURCE I** and answer the questions that follow.

SOURCE I

[Source: https://tinyurl.com/3j7hbyrd]

5.1 Briefly describe the relevance of the image seen in **SOURCE I** to *Little Red Riding Hood and the Big Bad Metaphors*. (2)

5.2 Explain the value of using wolves in the image in **SOURCE I**. (2)

5.3

5.3.1 Describe the post-modern concept of 'death of the author'. (2)

5.3.2 Explain how 'death of the author' has been used in *Little Red Riding Hood and the Big Bad Metaphors*. (3)

5.4 Discuss how *Little Red Riding Hood and the Big Bad Metaphors* draws on the Greek theatre style. Refer to examples from the play. (3)

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5.5

5.5.1 Identity the style of children's theatre that *Little Red Riding Hood and the Big Bad Metaphors* explores. (2)

5.5.2 Explain the advantage of the style highlighted in QUESTION 5.5.1. in relation to *Little Red Riding Hood and the Big Bad Metaphors.* Refer to the text in detail. (4)

5.6

5.6.1 Identify three metaphors used in *Little Red Riding Hood and the Big Bad Metaphors.* (3)

5.6.2 Explain in detail the relevance of these metaphors that you have identified in QUESTION 5.6.1 to convey their message. (3x3) (9)

5.7 Write a paragraph in which you discuss in detail why *Little Red Riding Hood and the Big Bad Metaphors* is categorised as postmodern theatre. Use examples from the play to substantiate your answer. (10)

[40]

TOTAL SECTION C: [40]

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

QUESTION 6

This question is compulsory.

SOURCE J below is an extract from the poem *Wake Up!* by Jesse Oliver. Read the extract and answer the questions that follow.

SOURCE J

Wake Up! - Jesse Oliver

My friends wake up. 1
I know that in your dreams you see the way the world
should be,
but we breathe in reality.
Your sleep won't stay peaceful even through a 5
whisper of evil, and there is evil in the
minds of sleeping people.
Wake up!
The ability for civility is slipping through our fingers
because clenched fists don't know what they're 10
fighting for.
It's not love.
Wake up!
There you go now. Rub that sleep from your eyes.
Arise and reply to those cries. 15
Tell them why we despise the lies of a hateful
enterprise.
Tell them that dream where nobody dies and no one
gets hurt and no one feels the emotional pain of being
told that they are not the same. 20
Tell them we share 99.9% of our DNA so we don't know
them by difference, we know them by name.

[Source: https://tinyurl.com/4vnwthea]

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Imagine that you have been cast to perform the poem in **SOURCE J.**

6.1 Briefly explain the message of the poem. (2)

6.2 Explain one vocal warm-up exercise that you will do in preparation for this poem. (4)

6.3 Describe how you would creatively use pace and pause when performing the poem. Quote from the extract to support your answer. (4)

6.4 The poem has several images. Discuss how you will use tone to bring the images alive on stage. Quote from the extract to support your answer. (3)

6.5 Explain why it is important for any performer to prepare their body for stage performance. (3)

6.6 Design a minimalistic backdrop that can be used for the performance of the poem. Do this by sketching your design or describing your design choices. (3)

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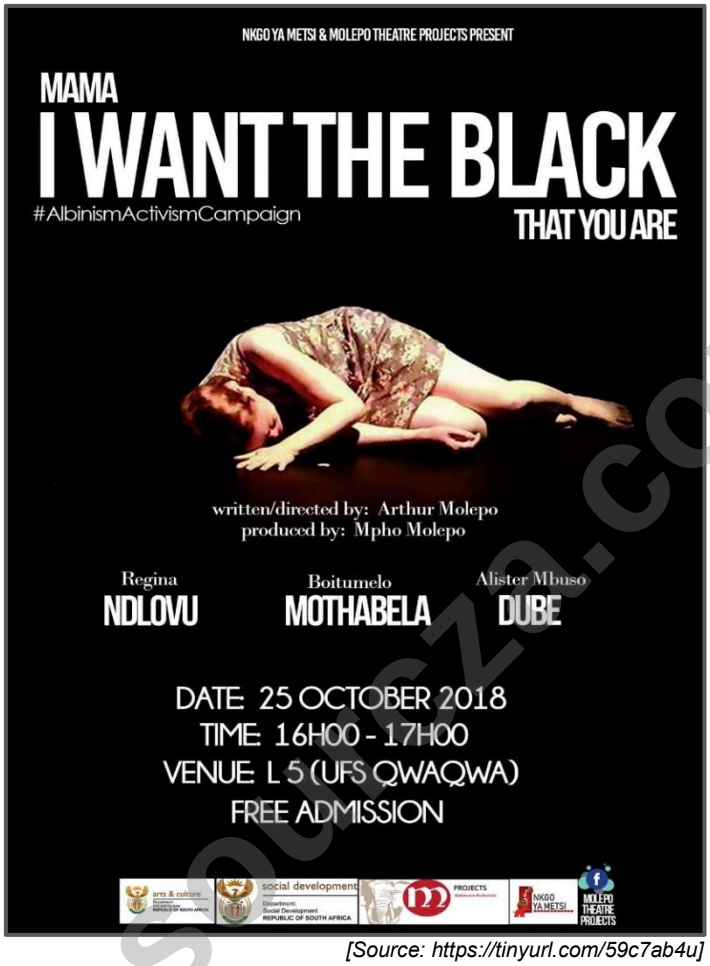
SOURCE K is a poster for the production *Mama I Want the Black that You Are;* a play that is categorised as Theatre for Social Change.

SOURCE K



[Source: https://tinyurl.com/59c7ab4u]

6.7 Define the term *Theatre for Social Change*. (2)

6.8 Examine the poster carefully and determine whether it is an effective way to promote the production about Albinism*.

**Albinism is an inherited condition that leads to someone having very light skin, hair, and eyes. It happens because they have less melanin than usual in their body.* (4)

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SOURCE L shows the work of a photographic artist.

In these photos, famous actors Angelina Jolie and Will Smith have been used to show people living in circumstances of extreme poverty.

SOURCE L

[Source: https://tinyurl.com/yhatu2nm]

6.9 Consider **SOURCE L** and argue to what extent actors and theatre in general are responsible for advocating for social change.

In your answer you must:

- Refer to plays and/ other forms of performance that you have seen, read, or participated in, to support your answer.
- Refer to **SOURCE L** and the social issues explored in the source.
- Refer to any relevant theatre practitioners whose theatre philosophies advocate for social change.

(15)

[40]

TOTAL SECTION D: [40]

GRAND TOTAL: [150]

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