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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DRAMATIC ARTS

2022

MARKS: 150

TIME: 3 hours

This question paper consists of 10 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:

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

2. **SECTION A**

QUESTION 1 is COMPULSORY.

Refer to the play text you have studied and its relevant 20th Century Theatre Movement.

EPIC THEATRE

- | | |
|--------------------------------------|---|
| • <i>Caucasian Chalk Circle</i> | Bertolt Brecht |
| • <i>Kaukasiese Krytsirkel</i> | Translation of Bertolt Brecht play text |
| • <i>Mother Courage</i> | Bertolt Brecht |
| • <i>Moeder Courage</i> | Translation of Bertolt Brecht play text |
| • <i>The Good Person of Szechwan</i> | Bertolt Brecht |
| • <i>Kanna Hy Kô Hystoe</i> | Adam Small |

OR**THEATRE OF THE ABSURD**

- | | |
|---------------------------------|---|
| • <i>Waiting for Godot</i> | Samuel Beckett |
| • <i>Afspraak met Godot</i> | Translation of Samuel Beckett play text |
| • <i>Bagasie</i> | André P Brink |
| • <i>The Bald Primadonna</i> | Eugene Ionesco |
| • <i>Die Kaalkop Primadonna</i> | Translation of Eugene Ionesco play text |

OR**POSTMODERN THEATRE**

- | | |
|-----------------------|-----------------|
| • <i>Skrapnel</i> | Willem Anker |
| • <i>Top Girls</i> | Carol Churchill |
| • <i>Popcorn</i> | Ben Elton |
| • <i>Buried Child</i> | Sam Shepard |

3. **SECTION B**

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

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

4. **SECTION C**

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

- | | |
|--|---------------------|
| QUESTION 5: <i>Nothing but the Truth</i> | John Kani OR |
| QUESTION 6: <i>Groundswell</i> | Ian Bruce OR |
| QUESTION 7: <i>Missing</i> | Reza de Wet |

5. **SECTION D**

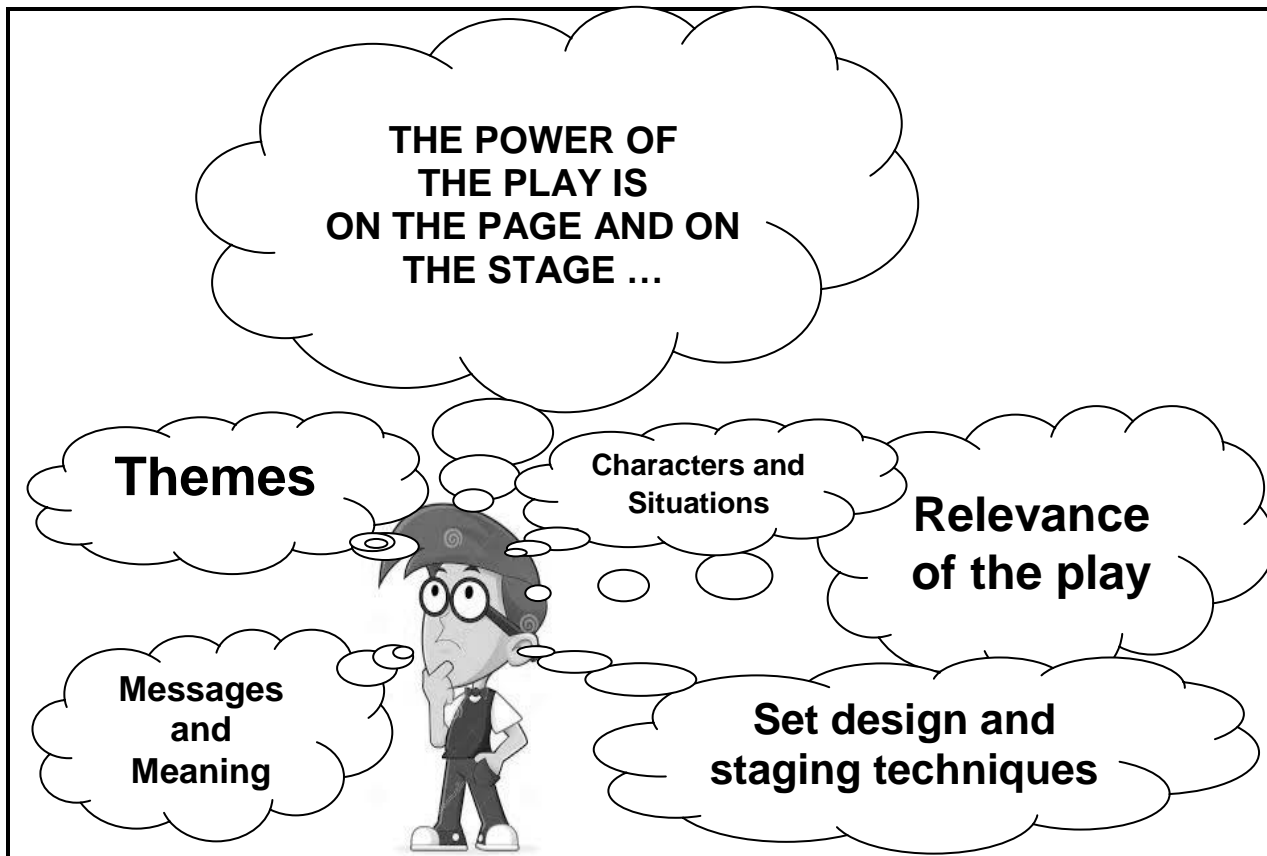
This section is **COMPULSORY**.

SECTION A: 20th CENTURY THEATRE MOVEMENTS

This question is COMPULSORY.

QUESTION 1

Refer to SOURCE A below and answer the question that follows.

SOURCE A

In an essay, evaluate and discuss the 'power of the play' on page and on stage, by considering any THREE of the dramatic elements given in SOURCE A. Refer to both the 20th Century Theatre Movement and the play text you have studied this year.

Write the name of the play text and the 20th Century Movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre) at the beginning of your essay.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

Answer only ONE question in this section.

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

Study SOURCE B below and answer the questions that follow.

SOURCE B

| | | |
|-----------|--|----|
| | <i>(They dance on.)</i> | |
| BOTH: | <i>(singing):</i> Yamemeza inkosi yethu Yathi mathambo hlanganani Oyawa vusa amaqhawe amnyama Wathi kuwo | 5 |
| | [Our Lord is calling. He's calling for the bones of the dead to join together. He's raising up the black heroes. He calls to them] | 10 |
| MBONGENI: | Steve Biko! The hero of our children! Please Morena – Please raise him! | |
| PERCY: | Woza Steve! | |
| MBONGENI: | Steve! Steve! Uyangikhumbula ngikulandela eKingwilliams-town? [Steve, do you remember me, following you in Kingwilliamstown?] | |
| BOTH: | <i>(dancing)</i> Woza Bram Fischer! ... Woza Ruth First! ... Woza Griffith Mxenge ... Woza Hector Peterson ... <i>(They stop, arms raised triumphantly.)</i> WOZA ALBERT!!! | 15 |
| | <i>(Blackout.)</i> | |

- 2.1 Summarise the events, after Morena's death, that led to the final scene of the play. (4)
- 2.2 Explain why Hector Peterson is an important symbol of the struggle for freedom from apartheid (line 16). (3)
- 2.3 Justify the use of different languages in SOURCE B. (4)
- 2.4 Motivate why singing and dancing is an important part of the scene in SOURCE B. (4)
- 2.5 Suggest how an audience today might react to the final events or moments of a performance of the scene in SOURCE B. (3)
- 2.6 Elaborate on how you might use blocking or technical aspects to stage this final scene. (6)
- 2.7 Discuss the extent to which the play *Woza Albert!* captures aspects of the struggle for freedom. (6)
- 2.8 Evaluate how your study of this play text has shaped your thinking about the issues raised, considering present-day circumstances. (10)

[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C

JAKES: This destruction is called Triomf. I hope the dust of that triumph settles deep in the lungs like a disease and covers these purified suburbs with ash. Memory is a weapon. Only a long rain will clean away these tears.

(The Cast sing 'Izinyembezi zabantu')

Izinyembezi zabantu Izinyembezi zabantu Izinyembezi zabantu

5

Sophiatown Sophiatown Sophiatown

Izinyembezi zabantu

[Tears of the people (3)

Sophiatown (3)

Tears of the people]

10

(Fade to black)

- 3.1 Summarise the events which led to Jakes's final speech in SOURCE C. (2)
- 3.2 Motivate how this scene highlights Jakes's many roles and responsibilities. (3)
- 3.3 Explain the message that Jakes conveys in lines 1–3. (4)
- 3.4 Comment on the significance of changing the name of Sophiatown to Triomf (line 1). (4)
- 3.5 Suggest how the song enhances the message in this scene. (4)
- 3.6 Discuss the extent to which telling the story of Sophiatown captures aspects of the struggle for freedom. (4)
- 3.7 Suggest how an audience today might react to the final events or moments of a performance of the scene in SOURCE C. (3)
- 3.8 Elaborate on how you might use blocking or technical aspects to stage this final scene. (6)
- 3.9 Evaluate how your study of this play text has shaped your thinking about the issues raised considering present-day circumstances. (10)

[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE D below and answer the questions that follow.

SOURCE D

| | | |
|----------|--|----|
| | <i>(Daar is 'n slag in die huis, Tiemie gil, 'Sugar, Sugar' raak skielik stil. Ma ruk aan die agterdeur, pleit tussendeur.)</i> | |
| MA: | Tjokkie, help! | |
| TJOKKIE: | Ek het alles bewetter. <i>(Hy mompel.)</i> Alles my skuld ... alles bewetter ... <i>(Hy gaan na die motor, kruip onder hom in nadat hy die domkrag oopgedraai het.)</i> | 5 |
| MA: | Tjokkie! <i>(Die domkrag sis stadig laer, die gesis word versterk deur klankeffekte. Ma nog by die deur, Jakes kom uit met die kanseldoek in sy hande. Hy gooi dit in Ma se gesig.)</i> | 10 |
| JAKES: | <i>(bo die gesis uit)</i> Daar is jou verdomde love. <i>(Ma staan tussen haar kinders, sy weet nie na wie toe om te gaan nie ... kyk na die doek in haar hande.)</i> | |
| MA: | Daar's bloed aan ... daar's altyd net bloed aan ... <div style="text-align: right;">Gordyn</div> | 15 |

- 4.1 Summarise the events (after Tjokkie's vision) that led to the final scene of the play. (3)
- 4.2 Motivate how the song and its abrupt ending contributes to the message of the play (line 1). (4)
- 4.3 Explain the effectiveness of the repetition in line 4. (2)
- 4.4 Comment on the significance of the blood-stained pulpit cloth (line 9). (4)
- 4.5 Assess how the issue of gender-based violence is portrayed in SOURCE D. (4)
- 4.6 Evaluate to what extent Tjokkie becomes the victim of his own gift as the 'Siener'. (4)
- 4.7 Suggest how an audience today might react to the final events or moments of a performance of the scene in SOURCE D. (3)
- 4.8 Elaborate on how you might use blocking or technical aspects to stage this final scene. (6)
- 4.9 Evaluate how your study of this play text has shaped your thinking about the issues raised considering present-day circumstances. (10)

[40]**TOTAL SECTION B: 40**

SECTION C: SOUTH AFRICAN THEATRE: POST-1994–CONTEMPORARY

Answer only ONE question in this section.

QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI

Study SOURCE E below and answer the questions that follow.

SOURCE E

Auditions
for an international/overseas production of
***Nothing but the Truth* by John Kani**

GENRE: REALISM IN THE THEATRE

COMPANY: **SLICE OF LIFE PRODUCTIONS**

~ A slice of life on stage ~

PRODUCTION DESCRIPTION:
Nothing but the Truth is a family drama set in Port Elizabeth in the year 2000. The TRC acts as a background to the play, while truth and forgiveness are explored on a personal and political level.

CASTING: Auditions to be held for the roles of:

SIPHO
THANDO
MANDISA

REQUIRED: Photograph (in character)
Performance of a scene from the play

- 5.1 Imagine you are a professional actor responding to the audition notice in SOURCE E.
- 5.1.1 Name the character you have chosen for your audition and give a reason for your choice. (1)
- 5.1.2 Describe the character named in QUESTION 5.1.1. (4)
- 5.1.3 Suggest the clothes you might wear for the required photograph 'in character'. (3)
- 5.2 For your audition, you have been asked to prepare a dramatically challenging scene which creates tension in the play.
- 5.2.1 Summarise what happens in the scene you have selected. (3)
- 5.2.2 Motivate why you selected the scene in QUESTION 5.2.1. (3)
- 5.2.3 Explain any THREE of Stanislavski's techniques/methods which you might use to prepare for your performance in the scene you selected. (6)
- 5.2.4 Discuss how you might use your voice or body to play the character in this scene. (4)
- 5.3 Analyse why the phrase 'A slice of life on the stage' is a suitable description of the genre of *Nothing but the Truth* by referring to plot, language and set. (6)
- 5.4 Evaluate whether or not *Nothing but the Truth* might be a popular and relevant play for international/overseas audiences. Focus on the social, political and cultural contexts. (10)
- [40]**

QUESTION 6: GROUNDSWELL BY IAN BRUCE

Study SOURCE F below and answer the questions that follow.

SOURCE F

Auditions
for an international/overseas production of
***Groundswell* by Ian Bruce**

GENRE: REALISM IN THE THEATRE

COMPANY: **SLICE OF LIFE PRODUCTIONS**

~ A slice of life on stage ~

PRODUCTION DESCRIPTION:
Groundswell is thriller set in Garnet Lodge, a guest house in a small village on the West Coast of South Africa. Johan and Thami work at the guest house but also plan to buy a diamond concession. When Smith arrives, the drama unfolds ...

CASTING: Auditions to be held for the roles of:

JOHAN
THAMI
SMITH

REQUIRED: Photograph (in character)
Performance of a scene from the play

- 6.1 Imagine you are a professional actor responding to the audition notice in SOURCE F.
- 6.1.1 Name the character you have chosen for your audition and give a reason for your choice. (1)
- 6.1.2 Describe the character named in QUESTION 6.1.1. (4)
- 6.1.3 Suggest the clothes you might wear for the required photograph 'in character'. (3)
- 6.2 For your audition, you have been asked to prepare a dramatically challenging scene which creates tension in the play.
- 6.2.1 Summarise what happens in the scene you have selected. (3)
- 6.2.2 Motivate why you selected the scene in QUESTION 6.2.1. (3)
- 6.2.3 Explain any THREE of Stanislavski's techniques/methods which you might use to prepare for your performance in the scene you selected. (6)
- 6.2.4 Discuss how you might use your voice or body to play the character in this scene. (4)
- 6.3 Analyse why the phrase 'A slice of life on the stage' is a suitable description of the genre of *Groundswell* by referring to the plot, language and set. (6)
- 6.4 Evaluate whether or not *Groundswell* might be a popular and relevant play for international/overseas audiences. Focus on the social, cultural and political contexts. (10)
- [40]**

QUESTION 7: MISSING BY REZA DE WET

Study SOURCE G below and answer the questions that follow.

SOURCE G

Auditions
for an international/overseas production of
***Missing* by Reza de Wet**

GENRE: REALISM IN THE THEATRE

COMPANY: **SLICE OF LIFE PRODUCTIONS**

~ A slice of life on stage ~

PRODUCTION DESCRIPTION:

Missing is a magical drama set on a remote smallholding in South Africa during the Great Depression in the 1930s. Young girls have gone missing. When Constable visits, nothing will ever be the same again ...

CASTING: Auditions to be held for the roles of:

MIEM
MEISIE
GERTIE
CONSTABLE

REQUIRED: Photograph (in character)

Performance of a scene from the play

- 7.1 Imagine you are a professional actor responding to the audition notice in SOURCE G.
- 7.1.1 Name the character you have chosen for your audition and give a reason for your choice. (1)
- 7.1.2 Describe the character named in QUESTION 7.1.1. (4)
- 7.1.3 Suggest the clothes you might wear for the required photograph 'in character'. (3)
- 7.2 For your audition, you have been asked to prepare a dramatically challenging scene which creates tension in the play.
- 7.2.1 Summarise what happens in the scene you have selected. (3)
- 7.2.2 Motivate why you selected the scene in QUESTION 7.2.1. (3)
- 7.2.3 Explain any THREE of Stanislavski's techniques/methods which you might use to prepare for your performance in the scene you selected. (6)
- 7.2.4 Discuss how you might use your voice or body to play the character in this scene. (4)
- 7.3 Analyse why the phrase 'A slice of life on the stage' is a suitable description of the genre of *Missing* by referring to the plot, language and set. (6)
- 7.4 Evaluate whether or not *Missing* might be a popular and relevant play for international/overseas audiences. Focus on the social, cultural and political contexts. (10)

[40]

TOTAL SECTION C: 40

SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS**This question is COMPULSORY.****QUESTION 8**

- 8.1 Theatre does more than reflect life, it shows us how things should or could be – possibly improving or provoking the audience into action.
– Helen Szymczak

Discuss any South African theatre form with a specific agenda which was used to reflect life and provoke the audience into action, e.g. Protest Theatre, Workshop Theatre, Theatre for Reconciliation and Workers' Theatre. (12)

- 8.2 Rehearsing is all about exploration and choices. I have made some amazing discoveries about myself and my character because of asking questions and making different choices.
– Guy Littleton

8.2.1 Discuss the value of following a rehearsal process when preparing for your performance assessments. (8)

8.2.2 Comment on TWO vocal or physical choices which you made during rehearsals to help you portray your character. (8)

8.2.3 Discuss, with examples, how taking Dramatic Arts as a subject has assisted you to develop the following skills for the 21st century:

Communication skills
Creative thinking skills
Collaboration skills
Critical thinking skills (12)

TOTAL SECTION D: 40
GRAND TOTAL: 150