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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**DRAMATIC ARTS**

**2023**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 14 pages.  
This question paper must be printed in full colour.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FOUR sections:

SECTION A:	20 <sup>th</sup> 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 20<sup>th</sup> 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>Skrappel</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 <b>OR</b>
QUESTION 3: <i>Sophiatown</i>	Junction Avenue Theatre Company <b>OR</b>
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 <b>OR</b>
QUESTION 6: <i>Groundswell</i>	Ian Bruce <b>OR</b>
QUESTION 7: <i>Missing</i>	Reza de Wet

5. **SECTION D**

This section is COMPULSORY. Answer QUESTIONS 8 and 9.

**SECTION A: 20<sup>th</sup> CENTURY THEATRE MOVEMENTS**

This question is COMPULSORY.

**QUESTION 1**

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

**SOURCE A**

[Source: [Google.com](http://Google.com)]

Theatre shines a light on life, society  
and, more importantly, on yourself.

– Anastasia Roberts

Create and write an essay in which you discuss the lessons theatre teaches you about life, society and yourself through the characters and themes of the play you studied.

Reflect and integrate SOURCE A, the play text and the 20<sup>th</sup> Century Theatre Movement you have studied this year.

Write the title of the play text and the 20<sup>th</sup> Century Theatre Movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre) you studied, 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: A THEATRE CRITIC'S REVIEW OF *WOZA ALBERT!***

Recently I saw a production of *Woza Albert!* that was both uninspired and boring. It was little more than a reading of the play. Indeed, the complete lack of theatrical elements such as characterisation, ideophones, singing, mime, physical theatre and dance displayed a complete misunderstanding of the original theatrical style and impact of the play. The actors merely sat and spoke their lines, giving no life to the many characters they should have portrayed. 5

However, *Woza Albert!* still has a great deal to say about the current sociopolitical and economic situation in South Africa. When *Woza Albert!* was created, its main aim was to expose the injustices of apartheid and mobilise change outside of the theatre.

The central idea of the play, what Morena, Jesus Christ, would do if the second coming were to take place in apartheid-era South Africa, is brought to a thrilling conclusion when Morena brings struggle heroes back from the dead. By standing on the shoulders of our heroes and using what they taught us, we can make South Africa a better place. 10

Even today, this play has the power to inspire solidarity, outrage and action.

– Bradley Adams

- 2.1 Name the 'original theatrical style' of the play (line 4). (2)
- 2.2 State TWO aims of the theatrical style named in QUESTION 2.1. (2)
- 2.3 Identify the theatrical elements of the production of *Woza Albert!* that were criticised by Bradley Adams. (4)
- 2.4 Explain how the 'injustices of apartheid' (line 9) are presented in *Woza Albert!* (6)
- 2.5 Describe how the steps/phases of the workshop process of *Woza Albert!* began with the 'central idea of the play' (line 10) and developed from that. (6)
- 2.6 Motivate why Morena is such an important character, although he only appears in the final scene of the play. (4)
- 2.7 Evaluate how the play still 'has the power to inspire solidarity, outrage and action' (line 14). (6)
- 2.8 Suggest how you would create a production of *Woza Albert!* to make it theatrically more exciting than the description in SOURCE B. (10)

**[40]**

**QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY**

Study SOURCE C below and answer the questions that follow.

**SOURCE C: A THEATRE CRITIC'S REVIEW OF SOPHIATOWN**

Recently I saw a production of *Sophiatown* that was both uninspired and boring. It was little more than a reading of the play. Indeed, the complete lack of theatrical elements such as narration, music, dancing, banners and slogans displayed a complete misunderstanding of the original theatrical style and impact of the play. The actors merely sat and spoke their lines, giving no life to the characters they should have portrayed. 5

However, *Sophiatown* still has a great deal to say about the current sociopolitical and economic situation in South Africa. When the play was created, its main aim was to expose the injustices of apartheid, document the history of the country and mobilise change outside of the theatre. 10

The initial idea was what would happen if a white Jewish girl answered an advertisement to stay in Sophiatown in apartheid South Africa, but the main aim of the play was to show the systematic demolition of the spirit and place that was Sophia, Kofifi. The play is brought to a devastating conclusion after Sophiatown is destroyed. We could learn much from watching a production true to the original style in which it was made, produced and performed. 15

Even today, this play has the power to inspire solidarity, outrage and action.

– Lebo Ntshingila

- 3.1 Name the 'original theatrical style' of the play (line 4). (2)
  - 3.2 State TWO aims of the theatrical style named in QUESTION 3.1. (2)
  - 3.3 Identify the theatrical elements of the production of *Sophiatown* which were criticised by Lebo Ntshingila. (4)
  - 3.4 Explain how the 'injustices of apartheid' (line 9) are presented in *Sophiatown*. (6)
  - 3.5 Describe how the steps/phases of the workshop process of *Sophiatown* began with the 'initial idea' of the play (line 11) and developed from that. (6)
  - 3.6 Motivate why Charlie might be an important character although he hardly ever speaks in the play. (4)
  - 3.7 Evaluate how the play still 'has the power to inspire solidarity, outrage and action' (line 17). (6)
  - 3.8 Suggest how you would create a production of *Sophiatown* to make it theatrically more exciting than the description in SOURCE C. (10)
- [40]**

**QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

Study SOURCE D below and answer the questions that follow.

**SOURCE D: A THEATRE CRITIC'S REVIEW OF SIENER IN DIE SUBURBS**

A few years ago I watched a performance of *Siener in die Suburbs* that was totally different from the original theatrical style of the play. The theatrical elements bothered me the most; it was performed on an almost empty stage with rostra (black boxes) which were used to indicate the black Buick. Door frames served as the entrance to the house. A chicken coop was painted on the back wall and the sound effects of chains and tools indicated Tjokkie working on the car. Jakes entered miming his bike with pre-recorded sounds of it blasting over the speakers. Already then a warning signal sounded. When the characters appeared in black costume, it was clear that the producers had misunderstood the original theatrical style of the play. 5

However, *Siener in die Suburbs* presents the socio-economic situation in South Africa during apartheid and still has a great deal to say about the current sociopolitical and economic situation. We empathise with characters who long to break free from injustices in society. 10

These problems include poverty, addiction, verbal and emotional abuse, violence, discrimination and alcoholism. The play still has the power to inspire solidarity, outrage and action. 15

– Sanet du Plessis

- 4.1 Name the 'original theatrical style' of the play (line 2). (2)
  - 4.2 Identify FOUR characteristics of the theatrical style named in QUESTION 4.1. (4)
  - 4.3 Analyse the theatrical elements of the production of *Siener in die Suburbs* which were criticised by Sanet du Plessis. (4)
  - 4.4 Discuss how 'the socio-economic situation in South Africa during apartheid' (lines 10–11) is presented in *Siener in die Suburbs*. (8)
  - 4.5 Motivate why Pa is such an important character although he is never on stage. (6)
  - 4.6 Evaluate how the play still 'has the power to inspire solidarity, outrage and action' (lines 15–16). (6)
  - 4.7 Suggest how you would create a production of *Siener in die Suburbs* to make it theatrically more exciting than the description in SOURCE D. (10)
- [40]**

**TOTAL SECTION B: 40**



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

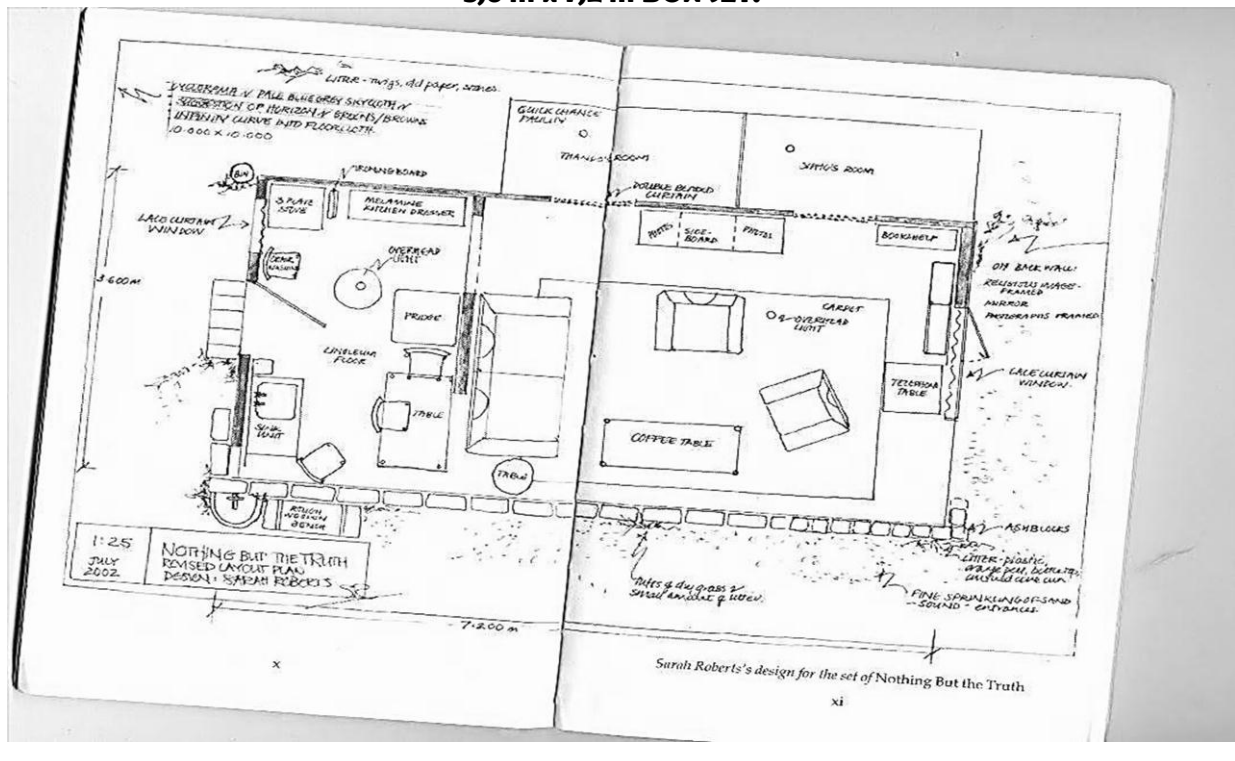
Answer only ONE question in this section.

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

Study SOURCE E below and answer the questions that follow.

**SOURCE E: NOTES WRITTEN BY THE DIRECTOR OF NOTHING BUT THE TRUTH****DIRECTOR'S NOTEBOOK****MY TO-DO LIST**

**SET DESIGN: REALISTIC. 46 MADALA STREET, NEW BRIGHTON.**  
**3,6 m x 7,2 m BOX SET.**



- AUDITION FOR SIPHO, THANDO AND MANDISA
- DESIGN THE LIGHTING, SOUND AND COSTUMES
- CREATE A REHEARSAL SCHEDULE
- BOOK A SUITABLE THEATRE FOR PERFORMANCE
- SET PERFORMANCE DATES

**HIGHLIGHT:**

- The significance of the play's title
- How personal stories tell the story of South Africans



Imagine you are directing the play *Nothing but the Truth* and in your preparation you have created the notes in SOURCE E.

- |     |   |             |
|-----|---|-------------|
| 5.1 | State why it is useful for you to have director's notes.  | (2)         |
| 5.2 | Suggest the skills you might expect from an actor auditioning for the part of Siphso.                     | (4)         |
| 5.3 | Explain why it is helpful for you to have a sketch/photograph/model of the set design.                    | (4)         |
| 5.4 | Describe the set of the play to your cast.  | (4)         |
| 5.5 | Motivate your choice of costume for Mandisa's character.  | (4)         |
| 5.6 | Analyse how you might apply Stanislavski's system/method when working with your actors during rehearsals. | (6)         |
| 5.7 | Evaluate the importance of the play's title and relate it to the themes of the play.                      | (6)         |
| 5.8 | Discuss how the personal story of the Makhaya family tells the stories of many South Africans.            | (10)        |
|     |   | <b>[40]</b> |

**QUESTION 6: *GROUNDSWELL* BY IAN BRUCE**

Study SOURCE F below and answer the questions that follow.

**SOURCE F: NOTES WRITTEN BY THE DIRECTOR OF *GROUNDSWELL*****DIRECTOR'S NOTEBOOK****MY TO-DO LIST****DESIGN THE SET:**

**Garnet Lodge. A remote West Coast guesthouse. In a small diamond-mining fishing village.**



[Source: [Backstage.com](http://Backstage.com)]

- AUDITION FOR JOHAN, THAMI AND SMITH
- DESIGN THE LIGHTING, SOUND AND COSTUMES
- FIND A SUITABLE THEATRE FOR PERFORMANCE AND BOOK IT
- CREATE A REHEARSAL SCHEDULE
- SET PERFORMANCE DATES

**HIGHLIGHT:**

- The significance of the play's title
- How personal stories tell the story of South Africans

Imagine you are directing the play *Groundswell* and in your preparation you have created the notes in SOURCE F.

- |     |  |             |
|-----|--|-------------|
| 6.1 | State why it is useful for you to have director's notes.   | (2)         |
| 6.2 | Suggest the skills you might expect from an actor auditioning for the part of Johan.                           | (4)         |
| 6.3 | Explain why it is helpful for you to have a sketch/photograph/model of the set design.                         | (4)         |
| 6.4 | Describe the set of the play to your cast.   | (4)         |
| 6.5 | Motivate your choice of costume for Thami's character.   | (4)         |
| 6.6 | Analyse how you might apply Stanislavski's system/method when working with your actors during rehearsals.      | (6)         |
| 6.7 | Evaluate the importance of the play's title and relate it to the themes of the play.                           | (6)         |
| 6.8 | Discuss how the personal stories of the three characters in the play tell the political story of South Africa. | (10)        |
|     |  | <b>[40]</b> |

**QUESTION 7: MISSING BY REZA DE WET**

Study SOURCE G below and answer the questions that follow.

**SOURCE G: NOTES WRITTEN BY THE DIRECTOR OF MISSING****DIRECTOR'S NOTEBOOK****MY TO-DO LIST****DESIGN THE SET:**

**The kitchen of an old house on a remote smallholding in South Africa.**



[Source: Beverley Brommert]

- AUDITION FOR MIEM, MEISIE, GERTIE AND CONSTABLE
- DESIGN THE LIGHTING, SOUND AND COSTUMES
- FIND A SUITABLE THEATRE
- CREATE A REHEARSAL SCHEDULE
- SET PERFORMANCE DATES

**HIGHLIGHT:**

- The significance of the play's title
- How personal stories tell the story of South Africans

Imagine you are directing the play *Missing* and in your preparation you have created the notes in SOURCE G.

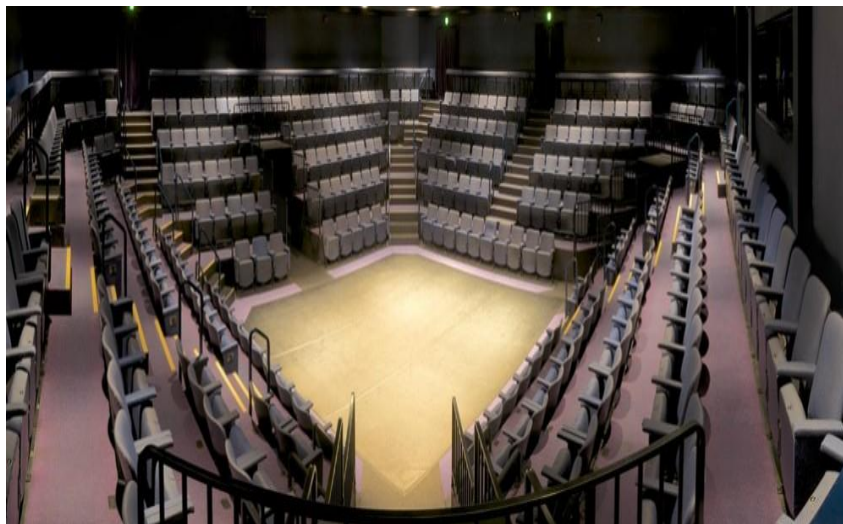
- |                         |   |             |
|-------------------------|---|-------------|
| 7.1                     | State why it is useful for you to have director's notes.  | (2)         |
| 7.2                     | Suggest the skills you might expect from an actor auditioning for the part of Miem.                       | (4)         |
| 7.3                     | Explain why it is helpful for you to have a sketch/photograph/model of the set design.                    | (4)         |
| 7.4                     | Describe the set of the play to your cast.  | (4)         |
| 7.5                     | Motivate your choice of costume for Meisie's character.   | (4)         |
| 7.6                     | Analyse how you might apply Stanislavski's system/method when working with your actors during rehearsals. | (6)         |
| 7.7                     | Evaluate the significance of the play's title and relate it to the themes of the play.                    | (6)         |
| 7.8                     | Discuss how the personal stories of the characters in the play tell the story of many South Africans.     | (10)        |
|                         |   | <b>[40]</b> |
| <b>TOTAL SECTION C:</b> |   | <b>40</b>   |

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

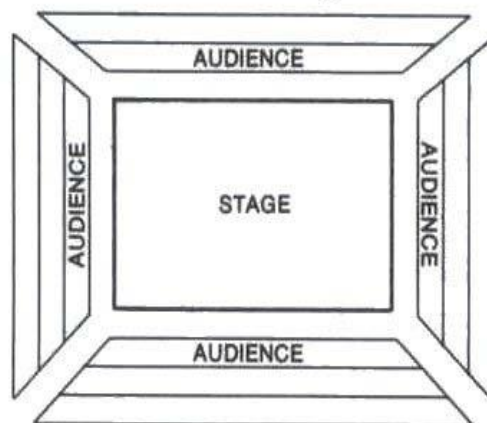
**QUESTIONS 8 and 9 are COMPULSORY.**

**QUESTION 8**

Study SOURCE H below and answer the questions that follow.

**SOURCE H: IMAGES OF AN ARENA STAGE**

**Arena Stage**



[Source: [Google.com](http://Google.com)]

Imagine you have been tasked to stage a Poor Theatre production on the stage in SOURCE H.

- 8.1 Give another name for an arena stage. (2)
- 8.2 State TWO disadvantages when staging a play on an arena stage. (2)

- 8.3 Motivate why a Poor Theatre production could be effective on this stage type. (6)
- 8.4 Describe the actor-audience relationship you would like to create using an arena stage. (4)
- 8.5 Explain the following characteristics of Poor Theatre:
- Via Negativia
  - The Holy Actor
- (6)  
**[20]**

**QUESTION 9**

Study SOURCE I below and answer the questions that follow.

**SOURCE I: A COMMENT BY A DRAMATIC ARTS INFLUENCER**

**NOTE:** An influencer is someone who uses social media to set trends and influences those who follow them.

Plays have power. Power to affect the hearts and minds of those who watch.

As an influencer, I use TikTok\* video clips to encourage my followers to go and watch live theatre because the theatrical elements in a live production such as singing, dancing, sound, lighting, set, costumes and special effects make it fun and exciting to watch. Watching plays can change the way we think about the world we live in.

(\*TikTok is a social media application (app) that allows users to make short videos.)

- 9.1 Define the term *Dramatic Arts*. (2)
- 9.2 Imagine you are a Dramatic Arts influencer. You want to promote any play you have studied in Dramatic Arts.
- 9.2.1 Name the play you have studied in Dramatic Arts that would inspire you to create your TikTok video. (2)
- 9.2.2 Describe what theatrical elements you might include in your TikTok video to make your followers want to watch the play selected in QUESTION 9.2.1. (6)
- 9.2.3 Explain how the play you selected has the power to change the way we think about the world we live in. (6)
- 9.2.4 Debate whether or not TikTok should be included in the teaching of Dramatic Arts. (4)
- [20]**

**TOTAL SECTION D: 40**  
**GRAND TOTAL: 150**