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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2024

MARKS: 150

TIME: 3 hours

**This question paper consists of 16 pages.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:

SECTION A:	20 th Century European 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 **ONE** of the play texts below that you have studied and its relevant 20th Century European Theatre Movement.

EPIC THEATRE

• <i>Caucasian Chalk Circle</i>	Bertolt Brecht
• <i>Kaukasiese Krytsirkel</i>	Translation of Bertolt Brecht's play text
• <i>Mother Courage</i>	Bertolt Brecht
• <i>Moeder Courage</i>	Translation of Bertolt Brecht's 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's play text
• <i>Bagasie</i>	André P Brink
• <i>The Bald Primadonna</i>	Eugene Ionesco
• <i>Die Kaalkop Primadonna</i>	Translation of Eugene Ionesco's 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**. Answer **QUESTIONS 8 and 9**.

SECTION A: 20th CENTURY EUROPEAN THEATRE MOVEMENTS

This question is COMPULSORY...

QUESTION 1

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

SOURCE A: A THEATRE SPACE

[Source: theplannerguru.co.za]

Discuss, in an essay, how you would stage the play text you studied this year in the style of the relevant 20th Century Theatre Movement in the theatre shown in SOURCE A.

To guide your answer, you may refer to the following aspects of staging your play:

- Set design
- Use of the theatre space
- Technical requirements
- Acting style
- Themes and messages that you wish to highlight through the staging

At the beginning of your essay, write the title of the play text and the 20th Century Movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre) you studied.

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: THE OPENING SCENE FROM *WOZA ALBERT!***PHOTO/IMAGE A**

[Source: Photo by Veli Nhlapo]

PHOTO/IMAGE B

[Source: X.com, Soweto Theatre]

Imagine you are directing the scene shown in the photos/images in SOURCE B.

- 2.1 State what happens in the opening scene of the play. (2)
- 2.2 Explain how you might direct the two actors to transform from character to character during a performance of SOURCE B. (4)
- 2.3 Suggest how TWO different items hanging on the clothes rail in PHOTO/IMAGE A could be used in the play. (4)
- 2.4 Motivate how you might use improvisation with your actors to act out the scene in SOURCE B effectively. (4)
- 2.5 Describe the physical skills you might require from an actor performing the scene in SOURCE B. (6)

- 2.6 Discuss the workshop process that was used to create the original version of *Woza Albert!*. (6)
- 2.7 Compare how your process as a director of SOURCE B might be different from the original workshop process. (4)
- 2.8 Evaluate how the themes of *Woza Albert!* reflect the sociopolitical conditions during apartheid and in South Africa today. (10)
- [40]**

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C: A SCENE FROM SOPHIATOWN

[Source: <https://statetheatre.co.za>]

Imagine you are directing the scene shown in SOURCE C.

- 3.1 State what is happening in this scene. (2)
- 3.2 Suggest to the actors playing Ruth and Mingus what they might be thinking and feeling in the moment captured in SOURCE C. (6)
- 3.3 Explain how Mingus' costume might help to communicate (show) his character to the audience. (4)
- 3.4 Motivate how you could use improvisation with your actors to assist them to act out the scene in SOURCE C effectively. (4)
- 3.5 Motivate why you think the backdrop in SOURCE C might be suitable for the play. (4)
- 3.6 Discuss the workshopping process that was used to create the original version of *Sophiatown*. (6)
- 3.7 Compare how your process as a director of SOURCE C might be different from the original workshopping process. (4)
- 3.8 Evaluate how the themes of *Sophiatown* reflect the socio-political conditions during apartheid and in South Africa today. (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 SCENE FROM SIENER IN DIE SUBURBS

[Source: Facebook, 6 March 2015]

Imagine you are directing the scene shown in the image in SOURCE D.

- 4.1 State what is happening in this scene. (2)
- 4.2 Suggest to the actors playing Fé and Tjokkie what they might be thinking and feeling in the moment captured in SOURCE D. (4)
- 4.3 Explain how Tjokkie's costume might help to communicate (show) his character to the audience. (4)
- 4.4 Motivate how you could use improvisation with your actors to assist them to portray SOURCE D effectively. (4)
- 4.5 Motivate why you think the set depicted (shown) in SOURCE D might provide a suitable environment for the play. (6)
- 4.6 Explain why this play was originally created. (4)
- 4.7 Discuss how any TWO techniques of Stanislavski's System/Method might help you direct the play. (6)
- 4.8 Evaluate how the themes of *Siener in die Suburbs* reflect the sociopolitical conditions during apartheid and in South Africa today. (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: AN INTERVIEW WITH NOMHLE MAVUNDLA, THE ACTOR CAST AS MANDISA IN *NOTHING BUT THE TRUTH*

INTERVIEWER:	Congratulations on being cast as the flashy fashionista Mandisa! You must be very excited to be working with your wonderful cast and technical crew.	
NOMHLE:	Thank you. I am humbled and honoured to work alongside such a close-knit and skilled cast to bring this relevant story to life.	5
INTERVIEWER:	Your role requires interesting vocal and physical work. How have you approached this?	
NOMHLE:	Yes. Accent work, together with Mandisa's outspoken nature, requires a sensitivity and detailed knowledge of her character, as well as specific exercises.	10
INTERVIEWER:	How did you go about researching her character? Mandisa plays such an important role in developing the plot of the play.	
NOMHLE:	I visited Camden Town and drank coffee surrounded by so many trendy fashion boutiques with the real Mandisas of the world who are not afraid of speaking their minds. That was an education!	15
INTERVIEWER:	This must have influenced your ideas about your character's physicality and unique style. Did you have any say in the director's costume choices for her?	
NOMHLE:	Yes, it was so much fun! She actually asked me to buy real outfits suitable for Mandisa on my trip to London. Of course, it's not all fun, fun, fun! Rehearsals are emotionally draining as the subject matter and messages of the play are really important.	20
INTERVIEWER:	I wish your team all the best for your run. Everyone needs to see this relevant play.	
NOMHLE:	Thank you so much!	25

[Source: Examiner's own text]

- 5.1 Name the TWO characters, other than Mandisa, in the cast of *Nothing But The Truth*. (2)
- 5.2 Identify the functions of TWO technical crew members required for the setup of the play. (2)
- 5.3 Write a character biography for Mandisa based on your knowledge of the play. (4)
- 5.4 Analyse Mandisa's role in developing the plot of the play. (4)
- 5.5 Explain what physical and/or vocal work the actor playing Mandisa might do to portray her character effectively. (6)
- 5.6 Describe the performance and life skills that an actor might learn from working in a small, close-knit cast. (6)
- 5.7 Evaluate, by referring to the themes of the play, why everyone needs to see *Nothing But The Truth*. (6)
- 5.8 'Realism in the theatre relies on a truthful reflection of life in our world.'
– Heshathate Smanava
- Discuss how *Nothing But The Truth* creates a truthful reflection of life in our world through the play's plot, set and language. (10)
- [40]**

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCE F below and answer the questions that follow.

SOURCE F: AN INTERVIEW WITH VUYO MBILINI, THE ACTOR CAST AS THAMI IN *GROUNDSWELL*

INTERVIEWER:	Congratulations on being cast in Ian Bruce's significant play. You must be very excited to be working with your wonderful cast and technical crew.	
VUYO:	Thank you. I am humbled and honoured to work alongside such a close-knit and skilled cast to bring this relevant story to life.	5
INTERVIEWER:	Your role requires skilled vocal and physical work. How have you approached this in your preparation for the role?	
VUYO:	Yes. A sensitivity and detailed knowledge of his character, as well as specific daily exercises are required in order to prepare both vocally and physically to deliver an authentic performance.	10
INTERVIEWER:	How did you go about researching his character? Thami plays such an interesting role in developing the plot of the play.	
VUYO:	I visited the Eastern Cape and spoke to the real Thamis of the world who experienced similar real-life situations at the time. That was an education!	15
INTERVIEWER:	This must have influenced how you developed your character. Did you have any say in the director's ideas for preparing a realistic role?	
VUYO:	Yes, it was really challenging representing so many Thamis trying to create their own 'better life for all' in South Africa. Rehearsals were emotionally draining as the subject matter and messages of the play are really important.	20
INTERVIEWER:	I agree and wish your team all the best for your run. The world needs to see this play.	
VUYO:	Thank you so much!	25

[Source: Examiner's own text]

- 6.1 Name the TWO other characters in the cast of *Groundswell*. (2)
- 6.2 Identify the function of TWO technical crew members required for the setup of the play. (2)

- 6.3 Write a character biography for Thami based on your knowledge of the play. (4)
- 6.4 Analyse Thami's role in developing the plot of the play. (4)
- 6.5 Explain what physical and/or vocal work the actor playing Thami might do to portray his character effectively. (6)
- 6.6 Describe the performance and life skills that an actor might learn from working in a small, close-knit cast. (6)
- 6.7 Evaluate, by referring to the themes of the play, why everyone needs to see *Groundswell*. (6)
- 6.8 'Realism in the theatre relies on a truthful reflection of life in our world.'
– Heshathate Smanava
- Discuss how *Groundswell* creates a truthful reflection of life in our world through the play's plot, set and language. (10)
- [40]**

QUESTION 7: MISSING BY REZA DE WET

Study SOURCE G below and answer the questions that follow.

SOURCE G: AN INTERVIEW WITH DIVAN BOSMAN, THE ACTOR CAST AS CONSTABLE IN MISSING

INTERVIEWER:	Congratulations on being cast as Constable in this fascinating play. You must be very excited to be working with your wonderful cast and technical crew.	
DIVAN:	Thank you. I am humbled and honoured to work alongside such a close-knit and skilled cast to bring this unusual story to life.	5
INTERVIEWER:	Your role requires interesting vocal and physical work. How have you approached this?	
DIVAN:	Yes. It was necessary to have a sensitivity and detailed knowledge of his character's motives, as well as specific exercises to develop authenticity in the portrayal of his 'blindness'.	10
INTERVIEWER:	How did you go about researching his character? Constable plays such an important role in developing the plot of the play.	
DIVAN:	I visited the circus and various police stations to examine how both the police and criminal minds work. A visit to a local school for the blind was an education.	15
INTERVIEWER:	This must have influenced your ideas about your character's physical and vocal attributes. Did you have any say in the director's ideas for the portrayal of Constable?	
DIVAN:	Yes, we worked together on a really interesting psychological journey to portray such a complex character. Rehearsals are emotionally draining as the subject matter and messages of the play are really complex, but important.	20
INTERVIEWER:	I wish your team all the best for your run. Audiences need to see this remarkable play.	
DIVAN:	Thank you so much!	25

[Source: Examiner's own text]

- 7.1 Name TWO other characters in the cast of *Missing*. (2)
- 7.2 Identify the function of TWO technical crew members required for the setup of the play. (2)

- 7.3 Write a character biography of Constable based on your knowledge of the play. (4)
- 7.4 Analyse Constable's role in developing the plot of the play. (4)
- 7.5 Explain what physical and/or vocal work the actor playing Constable might do to portray his character effectively. (6)
- 7.6 Describe the performance and life skills that an actor might learn from working in a small, close-knit cast. (6)
- 7.7 Evaluate, by referring to the themes of the play, why everyone needs to see *Missing*. (6)
- 7.8 'Realism in the theatre relies on a truthful reflection of life in our world.'
– Heshathate Smanava
- Discuss how *Missing* creates a truthful reflection of life in our world through the play's plot, set and language. (10)
- [40]**
- TOTAL SECTION C: 40**

SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS**QUESTIONS 8 and 9 are COMPULSORY.****QUESTION 8**

8.1 Name a theatre practitioner OR the title of a play connected to the theatre styles listed below.

8.1.1 Realism in the Theatre (2)

8.1.2 Poor Theatre (2)

8.1.3 Protest Theatre (2)

8.1.4 Community Theatre (2)

8.1.5 Satire and Satirical Revue (2)

8.2 Write study notes on ONE of the theatre styles listed in QUESTION 8.1.1 to 8.1.5 above. Write the selected theatre style as a heading for your notes.

You may use any of the following formats for your notes:

- Keywords and definitions
- Bullet points
- Short phrases
- Spider diagram
- Mind map

(10)
[20]

QUESTION 9

Study SOURCE H below and answer the questions that follow.

SOURCE H: IMAGES OF PHYSICAL THEATRE

IMAGE A



[Source: www.uticaod.com]

IMAGE B



[Source: dailytelegraph.com.au]

9.1	Define <i>Physical Theatre</i> .	(2)
9.2	Provide and motivate suitable titles for the Physical Theatre performances depicted in IMAGE A and IMAGE B (in SOURCE H).	(4)
9.3	Evaluate THREE qualities or skills that might be required from the performers in SOURCE H.	(6)
9.4	Explain why the costumes might be suitable for the performances depicted in SOURCE H.	(2)
9.5	Motivate whether or not movement and Physical Theatre should be retained (kept) in the Dramatic Arts curriculum.	(6)
		[20]
TOTAL SECTION D:		40
GRAND TOTAL:		150