

8.1	Define the following terms:	8.1.1	Community theatre	(2)
		8.1.2	Theatre for Conservation/Environmental Theatre	(2)
8.2	State TWO requirements to start a community theatre company.			(2)
8.3	Describe a possible storyline for a play on water conservation.			(4)
8.4	Give your play a title.			(1)
8.5	Choose ONE of the two images in SOURCE 1 that you may use as a poster to advertise your play. Motivate why you choose this image.			(3)
8.6	Assess the value of this kind of production for Lerato's community.			(3)
8.7	Reflect on the life lessons that you could learn from Lerato's example.			(3)
8.8	You decided to apply the characteristics of a theatre movement you have studied in Dramatic Arts to the staging of your production.	8.8.1	Identify ONE theatre movement you could apply to the staging of your production.	(2)
		8.8.2	Describe TWO characteristics of the theatre movement you identified in QUESTION 8.8.1.	(6)
		8.8.3	Discuss how you would creatively apply the characteristics of the movement identified in QUESTION 8.8.1 to your production. Use the skills you learnt in Dramatic Arts. You may refer to the following:	
			<ul style="list-style-type: none"> • Use of space • Set, costumes and props • Number of performers • Performance style(s) • Actor-audience relationship 	(12)
TOTAL SECTION D:				40
GRAND TOTAL:				150



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

This section is COMPULSORY.

QUESTION 8

Study SOURCE 1 below and answer the questions that follow.

SOURCE 1

Use the images below as a stimulus for your answers.



Case Study

Lerato recently matriculated from her high school in a rural community in South Africa. She always had a passion for Dramatic Arts at school and a keen interest in the environment. Her community has been severely affected by the recent drought experienced in the country. Lerato has no money to study at university, but instead of being idle, she has decided to use her initiative. She combined her love for the environment as well as Dramatic Arts and started her own community theatre company. She focused on Theatre for Conservation and Educational Theatre. She has asked you to collaborate with her to create a short play which will educate the community about the importance of water conservation.



- 7.4 Explain the irony in Gertie's 'visit to a house she perceives as a safe haven' (lines 9–10). (2)
- 7.5 According to the reviewer, '(e)nigmas (Mysteries) and tensions abound' (line 11) in the play. (2)
- 7.5.1 Identify TWO moments of dramatic tension in the play. (2)
- 7.5.2 Describe how a director might use technical aspects of production to emphasise the dramatic moments of tension identified in QUESTION 7.5.1. (6)
- 7.6 Do you agree with the reviewer's suggestion that the circus could be labelled 'a character in its own right' (line 13). Motivate your answer. (4)
- 7.7 Describe THREE skills an actress playing Gertie would require to 'steal(s) the show' (line 14). (6)
- 7.8 Identify the symbols used in *Missing* and discuss how Reza de Wet creates a 'ghoulish (dark) quality' (line 21) in the play. Refer to the review and the play text as a whole. (10)
- TOTAL SECTION C: 40**
- [40]**



QUESTION 7: MISSING BY REZA DE WET

Study SOURCE H below and answer the questions that follow.

SOURCE H

MISSING – A REVIEW BY BEVERLEY BROMMERT

Director: Mdu Kweyama
 Cast: Faniswa Yisa, Sonia Buqwana, Daneel van der Walt, Clyde Berning
 Venue: Baxter Golden Arrow Studio – 2015
 Rating: 4 stars (out of 5)

Surreal drama marries off-beat humour in Reza de Wet's *Missing* ... about the serial abduction of young girls when the circus comes to town ...

The exposition is slow: two women, mother and daughter, prepare sacks for dung-delivery, tedious, repetitive work interrupted only by the mysterious opening of a trapdoor in the roof for receipt of food per bucket.

Gradually the family's bizarre (strange) circumstances become clear, as does the pervasive dread of evil 'out there' since the circus has come to town, hence the locks and bolts in place and the curtains drawn.

Gertie's apprehension of what the night ahead might bring explains her visit to a house she perceives as a safe haven.

Enigmas (Mysteries) and tensions abound in the uneasy interaction between this ill-assorted quartet, the occasional bray of hurdy-gurdy music a reminder of the sinister circus, almost a character in its own right.

Daneel van der Walt (Gertie) steals the show, all spinsterish coyness (shyness) as she delivers clichés with ponderous (thoughtful) conviction (belief) to lighten the moody drama's gloom. As for Clyde Berning (Constable), his initially disconcerting (disturbing) presence is masterfully elaborated until the final moment when his true identity is revealed to shock spectators.

Mdu Kweyama's direction of this strong cast does not maintain the action at an even pace, but it does generate the sense of impending disaster essential to suspenseful drama, as well as maximising this play's ghoulish (dark) quality, true to the spirit of De Wet's work.

- 7.1 Determine if the reviewer, Beverley Brommert, is in favour of the production or not? Motivate your answer. (3)
- 7.2 Explain 'the mysterious opening of a trapdoor in the roof' (lines 4–5). (3)
- 7.3 Suggest why the reviewer describes the family's circumstances as 'bizarre (strange)' (line 6). (4)



- 6.6 Evaluate the director's choice of staging this play on an arena type stage. State the theatrical effectiveness of this choice in terms of the following:

- The actor-audience relationship
- The set
- The acting

(6)

6.7 Suggest how the actor playing Johan might choose to express "the pain behind the fury" (line 12) in his physical and vocal performance.

(4)

6.8 Assess the value of tweeting this review to attract an audience.

(4)

6.9 Discuss how Ian Bruce uses symbols to create a 'provocative (thought-provoking) thriller' (lines 2–3) on stage. Refer to the review and the play text as a whole.

(10) **[40]**



QUESTION 6: *GRUNDSWELL* BY IAN BRUCE

Study SOURCE G below and answer the questions that follow.

SOURCE G

GRUNDSWELL – A REVIEW BY JIM HERBERT
twitter.com

Envy, vengeance, redemption – those elements condense like a noxious (poisonous) fog in *Groundswell*, the compact, provocative (thought-provoking) thriller.

The actual fog that locks in the setting of a lonely guesthouse on a remote coast of South Africa remains unseen. The play does plenty to convey its sense of oppression, mirrored in the way the three characters seem trapped by the past and their inability to see a way through to some resolution.

Director Kyle Donnelly dials up the piece's tension at a steady tempo, aided by a committed cast that makes manifest the complex friction among this trio. The intimacy of the arena-style White Theatre also magnifies an unsettling feel of confinement that ignites into open conflict as the one-act show progresses.

Hagopian's bristling portrayal, with its fleeting glimpses of the pain behind the fury, gives the show a gripping focal point, particularly as Johan's past as a cop is revealed.

The production's spare, almost airless feel is dominated by the ominous (threatening) knell (ring) of an offshore buoy bell.

The guesthouse's decor projects a telling sense of half-hearted nautical cheer (as designed by Kate Edmunds).

- 6.1 Give ONE reason for the playwright's choice of title for the play. (2)
- 6.2 Identify the setting of the play. (2)
- 6.3 Explain, using a character analysis, how the three characters are 'trapped by the past and their inability to see a way through to some resolution' (lines 6–7). (6)
- 6.4 Analyse ONE dramatic moment when 'the complex friction among this trio' (line 9) leads to confrontation. (4)
- 6.5 Describe an 'arena-style' (line 10) theatre space. (2)



- 5.4 Suggest how an actor playing Sipho might create a performance that portrays 'a personal dignity as well as a sense of moral authority' (lines 5–6). Refer to vocal and physical characterisation. (6)
- 5.5 As the character Themba, write a diary entry in which you express the political and personal reasons why you 'fled into exile, never to return' (line 7). (4)
- 5.6 Discuss why the arrival of Mandisa might cause 'complex feelings of love, loss, envy, outrage and pain' (lines 10–11). Refer to examples from the play text. (6)
- 5.7 Describe THREE responsibilities and duties that Janice Honeyman might have as the director of *Nothing But The Truth*. (6)
- 5.8 Evaluate whether or not *Nothing But the Truth* could be described as 'one of the most spellbinding and moving works of theatre you are likely to witness' (lines 19–20). Refer to the review and your knowledge of the themes of the play text as a whole to support your answer. (10)

[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 F below and answer the questions that follow.

SOURCE F

**NOTHING BUT THE TRUTH – A REVIEW
BY MARTIN BUZACOTT OF THE AUSTRALIAN**

Imagine your perfect play – the one that made you laugh, cry and think deeply about an issue of great importance.

This powerful drama is a window to a world nobody living comfortably in middle Australia could truly understand. But it also touches on our shared humanity.

The Tony award-winning actor and writer, John Kani, brings a personal dignity as well as a sense of moral authority to his role as Siphoh Makhaya. At the height of apartheid, Themba fled into exile, never to return and as this well-made play opens, Themba's fashion designer daughter, Mandisa Mackay (Rosie Motene), brings back her father's ashes for a South African burial.

For Siphoh, the appearance of his anglicised (English) niece elicits complex feelings of love, loss, envy, outrage and pain. As Thando, Siphoh's loyal African-through-and-through daughter, Moshidi Motshengwa, possesses a natural vitality and a sense of tolerance that throws her father's cantankerous (irritable) manner into starker relief. Motene's Mandisa, on the other hand, makes a huge personal journey, confronting an African heritage that she's only understood second-hand.

This brilliant cast is well-supported by Janice Honeyman's direction, with the play's subtleties and the constant shifts in Kani's monologues between rage and forgiveness being beautifully rendered. The wisdom, the emotional power and the extraordinary command of theatrical craft embodied within it make *Nothing But the Truth* one of the most spellbinding and moving works of theatre you are likely to witness.

- 5.1 Identify ONE 'issue of great importance' (line 2) in *Nothing But The Truth* which could make you 'laugh', 'cry' or 'think deeply'; (2)
- 5.2 Explain why your choice in QUESTION 5.1 is an 'issue of great importance' (line 2) in the play text. (2)
- 5.3 Discuss whether or not anyone 'living comfortably in middle Australia could truly understand' this play. (Lines 3–4) (4)



4.3 The director mentions that his favourite character, Giel, 'is extremely well-written. He seems like a small fry, but actually he carries the whole play.' (Lines 13-14)

4.3.1 Analyse the reasons why the director might feel that Giel 'actually ... carries the whole play' (line 14). Refer to the play text to support your answer. (6)

4.3.2 Advise the director on the costume which might be suitable for the character of Giel. (4)

4.3.3 Create an actor's guide to assist potential actors to prepare for an audition for the role of Giel. (An actor's guide is a set of acting methods or techniques.) (6)

4.4 Discuss how *Siener in die Suburbs* sums up the essence of the working class communities' (line 16). Refer to the play text as a whole in your answer. (10)

[40]

40 TOTAL SECTION B:



QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE D below and answer the questions that follow.

SOURCE D

**SIENER IN DIE SUBURBS – AN INTERVIEW WITH THE DIRECTOR,
HEINRICH REISENHOFER, BY STEPHANIE NIEUWODT**

'When I read this script for the first time, I knew I wanted to work with it. I believe that this is advantageous. I am setting it in the Cape Flats which gives it a different flavour.'

But Reisenhofer deliberately steered clear of the negative stereotypes of the area. He also did not tamper with the original text and dialogue. 'I used a few words that are typical of the Cape Flats. But once people hear this lingo, they laugh and this would have detracted from the play.' It's a roller coaster ride to tragedy.

Does he, as a white English-speaking guy, not miss many of the nuances of the Afrikaans text? 'There are both pros and cons to my being English. I pick up things from the text that Afrikaans speakers often don't see and I believe I have a good ear for text in performance. I have always wanted to work with Shaleen Surtie-Richards and I cannot imagine anybody else but her in the role of Ma. DJ Mouton as Albertus and Andrea Frankson as Fê. They give weight to the supporting characters.'

His favourite character? 'Giel is extremely well-written. He seems like a small fry, but actually he carries the whole play.'

His favourite piece of dialogue? 'Tiemie's speech at the end of Act 1: "Ek wou so graag 15 van gaweet wees." This sums up the essence of the working class communities. Where people have lost hope and dreams implode.'

4.1 '(the director) am setting it (*Siener in die Suburbs*) in the Cape Flats which gives it a different flavour.' (Line 2)

- 4.1.1 Identify the original setting of the play. (1)
- 4.1.2 Explain, with references to the play text, what the director's comment suggests about the relevance of the play. (3)
- 4.1.3 Motivate your own choice of setting and set for a production of *Siener in die Suburbs*. (6)
- 4.2 Explain the importance of the role of 'supporting characters' (line 12) like Albertus and Fê to advance the plot of the play. (4)



- 3.6 Discuss the aspects of *Sophiatown* that might 'educate and entertain' (line 16). Refer to examples from the play text to support your answer. (3 x 2) (6)
- 3.7 Do you agree with the statement that the plot of *Sophiatown* would make a 'great storyline for a film' (line 19)? Motivate your answer. (6)
- 3.8 Respond to the relevance of Purkey's statement in lines 20–22, by discussing the themes and the play text as a whole. (10)

[40]



QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C

SOPHIATOWN – A REVIEW BY LUVUYO KAKAZA

Purkey's *Sophiatown* was conceived in a rehearsal room of the Junction Avenue Theatre Company and was the result of a joint effort of a group of multiracial, militant theatre practitioners.

Sophiatown takes the audience on a journey back to the 1950s and the golden age of *Sophiatown* before it was demolished.

The Junction Avenue's musical takes the audience on a journey from the melodic heyday of *Sophiatown* – an urban neighbourhood in which black people had freehold rights – to its destruction in 1955.

The play is set in a shebeen, run by Mamariti (Nandi Nyembe). It is in this melting pot of cultural differences that the audience is introduced to characters like Mr Fahfee (Sello Sebotsane), a congressman and activist who brings news of the struggle to households in the area. Then there is Mingus (Arthur Molepo, the only remaining member of the original 1986 cast), a member of the American gang, and Charlie (Wayne van Rooyen), his sidekick who is barely articulate and has an obsession with shoes.

For Purkey the purpose of his musical is to educate and entertain. Purkey believes it is good that South Africans are telling their stories and that they should not compromise. *Sophiatown* was about the musicians who were forcefully removed when the place was demolished. This is a great storyline for a film.

'Our story was to dig out history that has been distorted by the apartheid regime and expose it. The relevance today is that anyone who has been denied that part of history gets to have a taste,' explains Purkey.

- 3.1 Name the theatrical term for a 'joint effort of a group' (line 2) to create a play. (1)
- 3.2 Describe the community of *Sophiatown*, the place, in the 1950s. (4)
- 3.3 Suggest why *Sophiatown*, the play, could be classified as a township musical. (3)
- 3.4 Analyse how TWO of the characters in the play text reflect a 'melting pot of cultural differences' (lines 9–10). (6)
- 3.5 Explain how the actor playing the role of the 'barely articulate' (line 14) Charlie, could make his vocal and physical performance memorable. (4)



- 2.5 Describe how the actors, Zondi and Nzimade, might be able to 'recreate all of South Africa' (line 5) through the following:
- Characterisation
 - Physical transformation
 - Vocal variety
- (6)
- 2.6 Analyse the effect of using comic techniques ('howls with laughter') (line 7) in a play with serious themes.
- (4)
- 2.7 How did the Protest Theatre of the 1970s and 1980s, in your opinion, influence the socio-political transformation of South Africa?
- (6)
- 2.8 Discuss whether or not the themes in *Woza Albert!* reflect the same issues faced by our society today. Refer to lines 9–20 and the play text as a whole when you construct your answer.
- (10)

[40]

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

Answer only ONE question in this section.

**QUESTION 2: WOZA ALBERTI BY PERCY MTWA, MBONGENI NGEMA AND
BARNEY SIMON**

Study SOURCE B below and answer the questions that follow.

SOURCE B**WOZA ALBERTI – A REVIEW BY SARAH ROBERTSON**

Excellent set, excellent lighting, excellent costuming and props – with clever use of all these, *Woza Alberti* stays true to Grotowski's Poor Theatre and pays tribute to South Africa's Protest Theatre which emerged in South Africa during the late 1970s and 1980s. It's astute anti-apartheid satire at its best.

With minimal costume, Zondi and Nzimade recreate all of South Africa and transport us to the harsh reality of 1980s apartheid South Africa.

The audience howls with laughter throughout – the script hits with hilarious, incisive commentary that sucks us back to reality.

The reality is that much of what *Woza Alberti* looked at in 1981 is still experienced in 2016 ... abject poverty, daily hunger, the unfathomable distance between rich and poor, substandard education, fear, hate, desperation and the continued exploitation of the majority who work to make the minority wealthy.

With the coming of Morena comes the promise of houses, wealth, education and food for all. This pokes at the innumerable promises, laid at the feet of the poorest, come election time. *Woza Alberti*'s continuing relevance for South Africa is great, but saddening. The dompas isn't needed anymore, but the divide is palpable to anyone with open eyes and ears. We hear: 'What country is this? People are begging in the street while on the other side people's bins overflow with food?' It keeps us reminded of where we've come from, which some say is far. But it likewise keeps us grounded in today's ongoing struggles and speaks to where we still need to go.

- 2.1 Explain the 'clever use' (line 1) of the props. Refer to ONE example in the play text. (2)
- 2.2 Describe the lighting and costumes that might be used in a production of *Woza Alberti* in order to stay 'true to Grotowski's Poor Theatre' (line 2). (4)
- 2.3 What will be the benefits of staging a production of *Woza Alberti* in a Poor Theatre style? (4)
- 2.4 Explain how *Woza Alberti* uses 'anti-apartheid satire' (line 4) to communicate serious apartheid issues. Give TWO examples of the techniques used. (4)



SECTION A: 20th CENTURY THEATRE MOVEMENTS

This section is COMPULSORY.

QUESTION 1

Study SOURCE A below and answer the question that follows.

SOURCE A



Select ONE of the quotes in SOURCE A above, which best represents the characteristics of the 20th Century Theatre Movement you have studied:

- Theatre of the Absurd **OR**
- Epic Theatre **OR**
- Postmodern Theatre

Discuss, in an essay, how the quotation you have selected shows how the relevant 20th Century Theatre Movement revolutionised (changed) theatre performance at that time, in terms of staging techniques, devices and conventions.

Indicate the title of the play text you have studied at the top of your essay.

TOTAL SECTION A: 30



INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:
 SECTION A: 20th 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 the relevant 20th Century Theatre Movement.

EPIC THEATRE

- *Caucasian Chalk Circle*
- *Kaukasiese Krytsirkel*
- *Mother Courage*
- *Moeder Courage*
- *The Good Person of Szechwan*
- *Kanna Hy kó Hystoe*

THEATRE OF THE ABSURD

- *Waiting for Godot*
 - *Afspraak met Godot*
 - *Bagasie*
 - *The Bald Primadonna*
 - *Die Kaalkop Primadonna*
- OR
- Samuel Beckett
 - Translation of Samuel Beckett play text
 - André P Brink
 - Eugene Ionesco
 - Translation of Eugene Ionesco play text

POSTMODERN THEATRE

- *Skrapnel*
 - *Top Girls*
 - *Popcorn*
 - *Buried Child*
- OR
- Willem Anker
 - Carol Churchill
 - Ben Elton
 - Sam Shepard

3.

SECTION B

- This section consists of THREE questions. Answer only ONE question in this section.
- QUESTION 2: *Woza Albert!*
 Percy Mtwa, Mbongeni Ngema and Barney Simon OR
 QUESTION 3: *Sophiatown*
 QUESTION 4: *Siener in die Suburbs*
 PG du Plessis

4.

SECTION C

- This section consists of THREE questions. Answer only ONE question in this section.
- QUESTION 5: *Nothing but the Truth*
 John Kani OR
 QUESTION 6: *Groundswell*
 Ian Bruce OR
 QUESTION 7: *Missing*
 Reza de Wet

5.

SECTION D

This section consists of ONE question. QUESTION 8 is COMPULSORY.





AFTERNOON SESSION

This question paper consists of 17 pages.

TIME: 3 hours

MARKS: 150

DRAMA.1
DRAMATIC ARTS
FEBRUARY/MARCH 2017

GRADE 12

NATIONAL
SENIOR CERTIFICATE



Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

basic education