



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 2023

MARKS: 150

TIME: 3 hours

**This question paper consists of 19 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 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

POST-MODERN 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: *Woza Albert!* Percy Mtwa, Mbongeni Ngema and Barney Simon **OR**

QUESTION 3: *Sophiatown* Junction Avenue Theatre Company **OR**

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 is COMPULSORY. Answer QUESTIONS 8 and 9.

SECTION A: 20th CENTURY EUROPEAN THEATRE MOVEMENTS

This question is COMPULSORY.

QUESTION 1

Refer to SOURCE A, B or C below and answer the question that follows.

SOURCE A: THEATRE OF THE ABSURD



[Source: Examiner's own text]

OR

SOURCE B: EPIC THEATRE



[Source: Examiner's own text]

OR

SOURCE C: POSTMODERN THEATRE

[Source: Examiner's own text]

Select SOURCE A, B OR C. These sources contain many characteristics of Theatre of the Absurd, Epic Theatre OR Postmodern Theatre.

In an essay, discuss how the characteristics of Theatre of the Absurd, Epic Theatre OR Postmodern Theatre are seen in the play text you studied. Refer to the *characters* and *themes* of the play.

Write the title of the play text and the 20th Century Movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre) you studied, as a heading before 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 D below and answer the questions that follow.

SOURCE D: A SCENE FROM *WOZA ALBERT!*

[Source: *Sowetan Live*]

- 2.1 Name the TWO characters in SOURCE D. (2)
- 2.2 Suggest how the actors create the mood of the scene depicted in SOURCE D. (4)
- 2.3 Describe the set used in the play. (4)
- 2.4 Explain why the set is a suitable environment for a performance of the play. (4)
- 2.5 Motivate why the costumes in SOURCE D are suitable for an actor in Poor Theatre. (4)

Study SOURCE E below and answer the questions that follow.

SOURCE E: AN EXTRACT FROM A PRESS RELEASE ABOUT *WOZA ALBERT!*

The brilliance of *Woza Albert!* is not only in the story of Morena (Jesus Christ) coming to an apartheid South Africa, but also in the fact that the two actors were able to create a whole world on stage vocally and physically using the workshop process. They perform many characters that highlight the South African human condition during apartheid, with its racism, police brutality, poverty, forced removals, exploitation, etc. 5

– Themba Ntshingila

- 2.6 Analyse how the actors were 'able to create a whole world on stage' vocally and/or physically (lines 2–3). Refer to specific examples in the play. (6)
- 2.7 Discuss the workshop process as used by Mbongeni Ngema and Percy Mtwa to create the play *Woza Albert!* (6)
- 2.8 Evaluate how *Woza Albert!* manages to highlight the 'South African human condition during apartheid with its racism, police brutality, poverty, forced removals, exploitation, etc.' (lines 4–5) and why it is still relevant to our society today. (10)
- Refer to any THREE of these themes in your answer. [40]

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

Study SOURCE F below and answer the questions that follow.

SOURCE F: A SCENE FROM *SOPHIATOWN*



[Source: Google Images]

- 3.1 Identify TWO female characters on stage in SOURCE F. (2)
- 3.2 Suggest how the actors create the mood of the scene depicted in SOURCE F. (4)
- 3.3 Describe the set used in the play. (4)
- 3.4 Explain why the set is a suitable environment for a performance of the play. (4)
- 3.5 Motivate whether or not the costumes are suitable for *Sophiatown*. (4)
- 3.6 Discuss how THREE of the female characters in the play find a way to survive in *Sophiatown*. (6)

Study SOURCE G and answer the questions that follow.

SOURCE G: AN EXTRACT FROM A PRESS RELEASE ABOUT SOPHIATOWN

This lively and memorable Township Musical is being revived with a new, young cast under the experienced eye of director Malcolm Purkey.

In his director's note, Purkey says, 'I have chosen to focus on the issues of family, identity, cultural diversity, race and conflict. Clearly these themes are still relevant for a post-apartheid South Africa.'

5

– Sam Dube

- 3.7 Describe and analyse the characteristics of a Township Musical. (6)
- 3.8 Evaluate how the issues of family, identity, cultural diversity, race and conflict are reflected in the play *Sophiatown* and why they are still relevant to our society today.
- Refer to any THREE of these themes in your answer. (10)
- [40]**

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE H below and answer the questions that follow.

SOURCE H: A SCENE FROM SIENER IN DIE SUBURBS



[Source: Google Images]

- 4.1 Identify the TWO characters in SOURCE H. (2)
- 4.2 Suggest how the actors create the mood of the scene depicted in SOURCE H. (4)
- 4.3 Describe the set used in the play. (4)
- 4.4 Explain why the set is a suitable environment for a performance of the play. (4)
- 4.5 Motivate whether or not the costumes in SOURCE H are suitable for *Siener in die Suburbs*. (4)

Study SOURCE I and answer the questions that follow.

SOURCE I: AN EXTRACT FROM A PRESS RELEASE ABOUT *SIENER IN DIE SUBURBS*

The play *Siener in die Suburbs* shows us characters struggling for personal freedom. They dare to dream and hope for a better life, even at a time when disappointment is a constant reality.

3

– Jay Cohen

- 4.6 Identify the genre/style of *Siener in die Suburbs*. (2)
- 4.7 Analyse how the genre/style identified in QUESTION 4.6 is reflected in *Siener in die Suburbs*. (6)
- 4.8 Explain how TWO of the female characters find a way to survive in their circumstances. (4)
- 4.9 Discuss how the play *Siener in die Suburbs* explores the themes of freedom, dreams and hopes through the characters and their situations and why they are still relevant to our society today. (10)
- Refer to the THREE themes in your answer. [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 J below and answer the questions that follow.

SOURCE J: AN EMPTY THEATRE SPACE

[Source: Google Images]

Imagine you have been asked to direct *Nothing But The Truth* in the theatre depicted in SOURCE J above.

- 5.1 Identify the stage type depicted in SOURCE J. (2)
- 5.2 Inform your set designer what the set should look like for *Nothing But The Truth*. (2)
- 5.3 List the furniture and props required on the set. (6)
- 5.4 Make notes on how you might stage the opening moments of the play to engage the audience from the start. Refer to blocking, technical elements and the actor-audience relationship in your answer. (6)

Study SOURCE K below and answer the questions that follow.

SOURCE K: TWO OF THE ACTORS YOU CAST IN *NOTHING BUT THE TRUTH*



[Source: Google Images]

5.5 As director, provide the following character biographies for the actors cast in your production in SOURCE K:

- The names of the characters they are playing
- The family background of each character
- The personality of each character
- The characters in relation to each other in the play

(8)

5.6 Describe the function of the following members of your production team:

- Stage manager
- Backstage crew
- Technical team

(6)

5.7 Write an article (paragraph) to advertise your production to a modern-day audience under the following heading:

Nothing But The Truth: A MUST-SEE production!

Discuss how the storyline and themes of the play might make this a 'must-see' production.

(10)
[40]

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCE L below and answer the questions that follow.

SOURCE L: AN EMPTY THEATRE SPACE

[Source: Google Images]

Imagine you have been asked to direct *Groundswell* in the theatre depicted in SOURCE L above.

- 6.1 Identify the stage type depicted in SOURCE L. (2)
- 6.2 Inform your set designer what the set should look like for *Groundswell*. (2)
- 6.3 List the furniture and props required on the set. (6)
- 6.4 Make notes on how you might stage the opening moments of the play to engage the audience from the start. Refer to blocking, technical elements and the actor-audience relationship in your answer. (6)

Study SOURCE M below and answer the questions that follow.

SOURCE M: TWO OF THE ACTORS CAST IN YOUR PRODUCTION OF *GROUNDSWELL*



[Source: Photo by Katarzyna Woranowicz]

6.5 As director, provide the following character biographies for the actors cast in your production in SOURCE M:

- The names of the characters they are playing
 - The background of each character
 - The personality of each character
 - The characters in relation to each other in the play
- (8)

6.6 Describe the function of the following members of your production team:

- Stage manager
 - Backstage crew
 - Technical team
- (6)

6.7 Write an article (paragraph) to advertise your production to a modern-day audience under the following heading:

Groundswell: A MUST-SEE production!

Discuss how the storyline and themes of the play might make this a 'must-see' production.

(10)
[40]

QUESTION 7: *MISSING* BY REZA DE WET

Study SOURCE N below and answer the questions that follow.

SOURCE N: AN EMPTY THEATRE SPACE



[Source: Google Images]

Imagine you have been asked to direct *Missing* in the theatre depicted in SOURCE N above.

- 7.1 Identify the stage type depicted in SOURCE N. (2)
- 7.2 Inform your set designer what the set should look like for *Missing*. (2)
- 7.3 List the furniture and props required on the set. (6)
- 7.4 Make notes on how you might stage the opening moments of the play to engage the audience from the start. Refer to blocking, technical elements and actor-audience relationship in your answer. (6)

Study SOURCE O below and answer the questions that follow.

SOURCE O: TWO OF THE ACTORS CAST IN YOUR PRODUCTION OF *MISSING*



[Source: A production of *Missing* by André Stolz]

7.5 As director, provide the following character biographies for the actors cast in your production in SOURCE O:

- The names of the characters they are playing
- The background of each character
- The personality of each character
- The characters in relation to each other in the play

(8)

7.6 Describe the function of the following members of your production team:

- Stage manager
- Backstage crew
- Technical team

(6)

7.7 Write an article (paragraph) to advertise your production to a modern-day audience under the following heading:

Missing: A MUST-SEE production!

Discuss how the storyline and themes of the play might make this a 'must-see' production.

(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

Study SOURCE P below and answer the questions that follow.

SOURCE P: AN IMPROVISED SCENE, USING POOR THEATRE, PHYSICAL THEATRE AND MIME IN AN ENVIRONMENTAL THEATRE PRODUCTION



[Source: *Horn of Sorrow*, YouTube]

8.1 Write a paragraph about the history and style of Poor Theatre. Include information under the following subheadings:

- Define Poor Theatre
 - Via Negativa
 - The Holy Actor
 - Actor exercises
 - Actor-audience relationship

(10)

8.2 Define the following theatre terms:

8.2.1 Improvisation

(2)

8.2.2 Mime

(2)

8.2.3 Physical Theatre

(2)

8.2.4 Performance space

(2)

8.2.5 Environmental Theatre

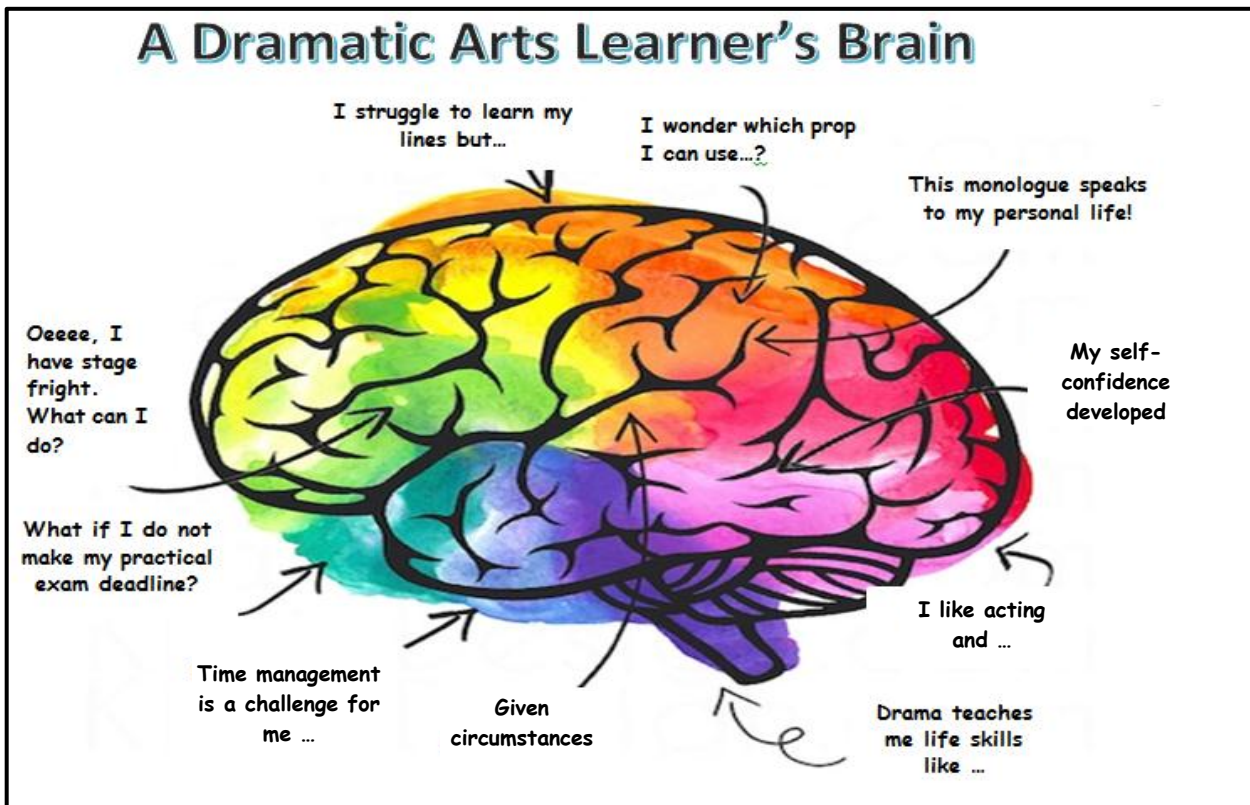
(2)

[20]

QUESTION 9

Study SOURCE Q and answer the questions that follow.

SOURCE Q: THOUGHTS IN THE MIND OF A DRAMATIC ARTS LEARNER



[Source: Google Images and examiner's own text]

9.1 SOURCE Q is an example of the thoughts in the mind of a Dramatic Arts learner.

Create a new sketch/image (a mind map/drawing/spider diagram/brief notes, etc.) with labels indicating **your own thoughts** about **your own** experience of Dramatic Arts.

Make sure that you include TEN thoughts. (10)

9.2 Select THREE thoughts you indicated in your sketch in QUESTION 9.1.

Discuss EACH of these THREE thoughts in detail to reflect on your experiences as a Dramatic Arts learner. (10)
[20]

TOTAL SECTION D: 40
GRAND TOTAL: 150