

basic education

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

Caucasian Chalk Circle	Bertolt Brecht			
 Kaukasiese Krytsirkel 	Translation of Bertolt Brecht's play text			
Mother Courage	Bertolt Brecht			
Moeder Courage	Translation of Bertolt Brecht's play text			
The Good Person of Szechwan	Bertolt Brecht			
 Kanna Hy Kô Hystoe 	Adam Small			
•	OR			

THEATRE OF THE ABSURD

•	Waiting for Godot	Samuel Beckett
•	Afspraak met Godot	Translation of Samuel Beckett's play text
•	Bagasie	André P Brink
•	The Bald Primadonna	Eugene Ionesco
•	Die Kaalkop Primadonna	Translation of Eugene Ionesco's play text

OR

POSTMODERN THEATRE

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

3. **SECTION B**

This section consists of THREE questions. Answer only ONE question in this section. B 44

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 below and answer the question that follows.

SOURCE A: A THEATRE SPACE



[Source: theplannerguru.co.za]

TOTAL SECTION A:

30

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.

SECTION B: SOUTH AFRICAN THEATRE: 1960-1994

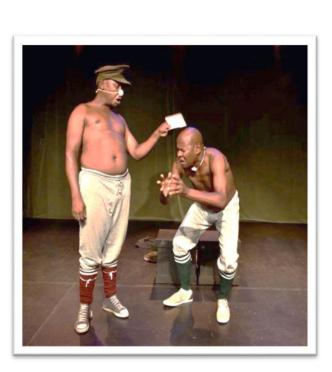
Answer only ONE question in this section.

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



PHOTO/IMAGE B

[Source: Photo by Veli Nhlapo]

[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)

	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]

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Dramatic Arts

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 <i>Sophiatown</i> 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]

TOTAL SECTION B:

40

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) Explain how Tjokkie's costume might help to communicate (show) his 4.3 character to the audience. (4) Motivate how you could use improvisation with your actors to assist them to 4.4 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]

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

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[Source: Examiner's own text]

5.1	Name the TWO characters, other than Mandisa, in the cast of <i>Nothing But The Truth</i> .	(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 <i>Nothing But The Truth</i> .	(6)
5.8	'Realism in the theatre relies on a truthful reflection of life in our world.' — Heshathate Smanava	
	Discuss how <i>Nothing But The Truth</i> 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)

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

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

0.	SNOTABLE IN IMPORTS	
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)

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

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)

(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:

Satire and Satirical Revue

- Keywords and definitions
- Bullet points

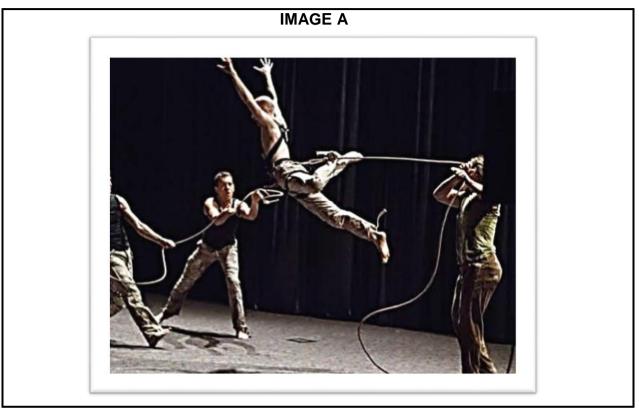
8.1.5

- Short phrases
- Spider diagram
- Mind map (10)[20]

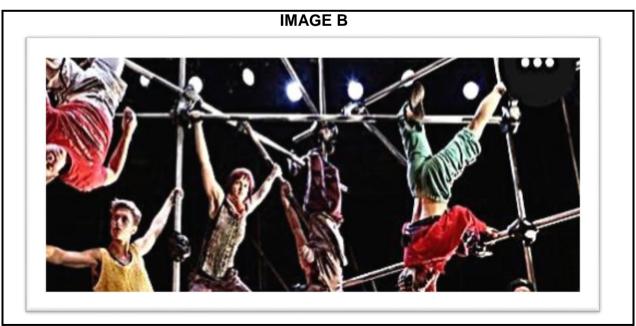
QUESTION 9

Study SOURCE H below and answer the questions that follow.

SOURCE H: IMAGES OF PHYSICAL THEATRE



[Source: www.uticaod.com]



[Source: dailytelegraph.com.au]

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