



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**EXEMPLAR 2014**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 16 pages.**

**INSTRUCTIONS AND INFORMATION**

1. The question paper consists of FOUR sections:

- SECTION A: 20<sup>th</sup> Century Theatre Movements (30 marks)  
 SECTION B: South African Theatre: 1960–1994 (40 marks)  
 SECTION C: South African Theatre: Post 1994 – Contemporary (40 marks)  
 SECTION D: The History of Theatre, Practical Concepts, Content and Skills (40 marks)

2. **SECTION A**

**All candidates must answer this question by referring to the play text they studied and its relevant 20<sup>th</sup> century theatre movement.**

**EPIC THEATRE**

- *Caucasian Chalk Circle* Bertolt Brecht
- *Kaukasiese Krytsirkel* Translation of Bertolt Brecht play text
- *Mother Courage* Bertolt Brecht
- *Moeder Courage* Translation of Bertolt Brecht 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 play text
- *Bagasie* André P Brink
- *The Bald Prima Donna* Eugene Ionesco
- *Die Kaalkop Primadonna* Translation of Eugene Ionesco 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. Candidates must answer only ONE question from this section.**

- QUESTION 2: *Woza Albert* Percy Mtwa, Mbongeni Ngema and Barney Simon
- QUESTION 3: *Sophiatown* Junction Avenue Theatre Company
- QUESTION 4: *Siener in die Suburbs* PG du Plessis

4. **SECTION C**  
**This section consists of THREE questions. Candidates must answer only ONE question from this section.**

QUESTION 5: *Nothing but the Truth*      John Kani  
QUESTION 6: *Groundswell*                      Ian Bruce  
QUESTION 7: *Missing*                              Reza de Wet

5. **SECTION D**  
**This section consists of FOUR questions. In this exemplar candidates must answer THREE questions as follows:**

QUESTION 8 **OR** QUESTION 9  
QUESTION 10 **AND** QUESTION 11

#### **NOTE TO TEACHERS**

SECTION D may contain a different number of questions each year depending on the aspects that are tested and the source material used.

**SECTION A: 20<sup>th</sup> CENTURY THEATRE MOVEMENTS****QUESTION 1**

Answer this question by referring to the play text you studied and its relevant 20<sup>th</sup> century theatre movement (Theatre of the Absurd **OR** Epic Theatre **OR** Postmodern Theatre).

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

Drama is written and produced for different purposes: to move us, to involve us, to amuse us, to entertain us, to inform us, to shock us, to raise our awareness, to inspire us. – Edwin Wilson, *The Theatre Experience*

Discuss in an essay the validity of the above quotation.

You must consider at least THREE of the following aspects in your essay on the play text you have studied:

- Socio-political context
- Themes
- Characters
- Language and dialogue
- Actor-audience relationship
- Set and stage design
- Plot
- Costumes
- Theatrical devices
- Performance style

**TOTAL SECTION A: 30**

**SECTION B: SOUTH AFRICAN THEATRE: 1960–1994**

Answer only ONE question from this section.

**QUESTION 2: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA, BARNEY SIMON**

Read the sources below and answer the questions that follow.

**SOURCE A****WOZA ALBERT! IS A PLAYFUL, POWERFUL LOOK AT APARTHEID**

Two black South African writer-performers mock the malevolence of apartheid in the extraordinary satirical fantasy at the Lucille Lortel Theatre. *Woza Albert!* (meaning 'Rise up, Albert!') imagines what would happen if Jesus returned to present-day South Africa. The advent of Morena (Lord), as he is called throughout the 90 minute extravaganza, prompts Percy Mtwá and Mbongeni Ngema to flights of comic fancy and also to some moving reflections.

5

Physical energy and activity are essential to the overall impact of *Woza Albert!* From their overture as a two-man band (imitating all the instruments), Mtwá and Ngema brilliantly employ the arts of mime and dance in a series of actions that range from the delicate exactitude of threading a needle to the arduous task of pushing a brick-laden truck. The actors' creative invention and energy alike are unbounded.

10

The mingling of elements – satire, folk play, fantasy, propaganda and action – plus the pell-mell pace may on occasion leave the uninitiated spectator a bit puzzled. But the ingenuity and vitality of the performance are something to marvel at, a tribute to the collaborative playmaking of Messrs Mtwá, Ngema and director-designer Barney Simon. What they do with two packing boxes, a rack of clothes, a couple of false noses and some imaginative lighting (by Mannie Manim) recalls the definition of theatre as two planks and a passion.

15

[Extract from *The Christian Science Monitor* by John Beaufort, 2 March 1984]

- 2.1 Explain why the title of this review (line 1) is accurate. (3)
- 2.2 Refer to lines 15–17: '... a tribute to the collaborative playmaking of Messrs Mtwá, Ngema and director-designer Barney Simon'.
- 2.2.1 What is meant by the term *collaborative playmaking*? (2)
- 2.2.2 Describe the process Mtwá, Ngema and Simon followed when creating this play. (10)
- 2.2.3 What are the advantages of collaborative playmaking in a South African context? (5)
- 2.3 SOURCE A was written in 1984. Discuss to what extent this review is still valid today. In your answer, refer to specific examples from the review in SOURCE A and the play *Woza Albert!*. (8)

- 2.4 SOURCE A describes the opening of the play as '...a two-man band (imitating all the instruments)' (line 9). SOURCE B below is the opening extract of the play where this is shown.

### SOURCE B

The actors enter and take their positions quickly, simply. Mbongeni sits on the tea-chests at the point they meet in the middle. Percy squats between his legs. As they create their totem, the house-lights dim to blackout. On the first note of their music, overhead lights come on, sculpting them. They become an instrumental jazz band, using only their bodies and their mouths – double bass, saxophone, flute, drums, bongos, trumpet etc. At the climax of their performance, they transform into audience, applauding wildly. 5

- 2.4.1 Explain TWO functions of this opening scene. (4)
- 2.4.2 What physical and vocal techniques would be essential for actors performing in this extract? Justify your answer with reference to SOURCE A and SOURCE B. (8)
- [40]

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

Study the sources below and answer the questions that follow.

### SOURCE A

PRINCESS: Ek soek haar nie hier nie. Mingus. Hoe kan jy so maak? Let this Jewish girl just move in? As jou my like, Mingus, you'll get rid of her.

MINGUS: Listen my angel, my princess, ek mnca jou, okay, but you're driving me mad. If you don't shaddup, I'll have to crack you up.

PRINCESS: How can you let her stay here? We don't know who she is. You don't listen to me – you only listen to Jakes. 5

MINGUS: Look – you're just an American's tjerrie, and that means you shaddup and listen or I'll have to cut you up.

PRINCESS: I know about these Jewish girls from Yeoville. They're spoilt. Their fathers give them lots of money – they do what they like. They've all got nannies. Well, I'm not going to be anybody's nanny. 10

LULU: You're just jealous.

MINGUS: Look, I brought you here. I give you dresses, I take you to bioscope, you're my princess. What else do you want?

PRINCESS: I want that Jewish girl out. 15

**MINGUS:** Shaddup or I'll have to cut your spinal off! I didn't bring you from your shack so you can complain.

**LULU:** I like her. I stared at her face all night. It glowed in the dark. It made me think of the line in this poem, 'a host of golden daffodils'. I need help with my homework.

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- 3.1 Discuss the reactions of Mingus, Princess and Lulu to Ruth's unexpected arrival in Sophiatown. (6)
- 3.2 Explain what is revealed about Princess through her responses to Mingus in the above extract. (4)
- 3.3 Mingus uses phrases like 'ek mnca jou', 'shaddup' and 'crack you up' (lines 3–4). Explain the choices of language used by Mingus in the play. (4)
- 3.4 Describe the character of Mingus and explain why the creators of the play chose to include him as representative of a particular group in Sophiatown. (4)
- 3.5 Discuss how you would direct an actor portraying Mingus to physically and vocally deliver his lines in the above extract effectively. (8)
- 3.6 Why is this play a good choice for Grade 12 learners to study in 2014? (4)

Study SOURCES B and C below and answer the question that follows.

### SOURCE B



[Source: *The Daily Maverick*]

**SOURCE C**

With the people loading their own belongings at gunpoint, it took less than three hours to move the first 110 families to Meadowlands (now part of Soweto). Over the next three years, other families followed while bulldozers razed the buildings around them. Before long the place looked like a bomb scape.

– Cornelius Thomas

- 3.7 Discuss to what extent *Sophiatown*, the play, successfully presents to an audience the system of forced removals the apartheid government implemented and its effect on the community of Sophiatown. In your answer, refer to SOURCE A, SOURCE B and the play text.

(10)  
[40]

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

Study SOURCE A below and answer the questions that follow.

**SOURCE A**

**A student production of *Siener in die Suburbs*, St Andrew's College**

- 4.1 Identify the genre of *Siener in die Suburbs*. (1)
- 4.2 Explain why the set above is suitable for a production of *Siener in die Suburbs*. (4)
- 4.3 Name and describe characters **A**, **B** and **C**. (3 x 3) (9)
- 4.4 In SOURCE A the director has chosen to use a multiracial cast. How might this casting alter the audience's perception of the original play? (6)

**SOURCE B**

MA: Die kinders maak my partykeer baie seer oor die ding.

GIEL: Die watter ding?

MA: Oor ek nie trou nie. Oor die saamblyery.

GIEL: Toe maar, my meisie, hulle word ook lateraan groot. Jy moet maar vir Tjokkie laat sien oorlede Pa. 5

MA: Ek sal nooit oor my hart kry dat hy ter wille van my moet sien nie. Die sienery maak hom baie seer, Giel. Laas was hy 'n week af siek.

GIEL: Ja, hy's snaaks, orraait. Eers befoeterd en dan soos 'n lap. Ek kyk hom vanmiddag so. Hy gaan weer sien, orraait. Voor Saterdag sien hy sweerlik. Hy's te opstreppe. Voor Saterdag. Dalk vanaand nog. 10

MA: Wil jy al weer perde toe, Giel?

4.5 Explain why Giel and Ma's relationship remains one of 'saamblyery' (line 3). (3)

4.6 Justify Giel's eagerness for Tjokkie to 'see' (have a vision). (3)

4.7 Explain how you would direct an actor, portraying Ma, to physically and vocally deliver line 11 in the source to convey her feelings about Giel's activities. (4)

4.8 In ... *Siener in die Suburbs* ... characters from the marginal suburbs re-enact savage tragedy: love, betrayal and death.

– Johan van Wyk

Discuss, with reasons, the validity of Johan van Wyk's statement with reference to two of the themes in *Siener in die Suburbs*. Refer to the play text to support your answer.

(10)  
[40]

**TOTAL SECTION B: 40**

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

Answer only ONE question from this section.

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

Read the extract from *Nothing But The Truth* below and answer the questions that follow.

**SOURCE A**

MANDISA: Are you going to let him take what is rightfully yours?

SIPHO: Yes, yes. People always take things from me.

THANDO: I think you should go to sleep now, Daddy.

SIPHO: No! I've been asleep too long. People have always taken from me. When I finished high school I could not go to university. My father had no money. So I had to look for a job. I got one. Spilkin & Spilkin Attorneys wanted a clerk. I told Mr Spilkin senior that I actually wanted to be a lawyer. I would love to do articles. He said, 'Of course, but not now.' They had two young white boys who were with them and as soon as they graduated in three years' time I could start. In the meantime I could work for them as a clerk. 'We are glad to have you on board, Sifo.' 'No, Mr Spilkin, it is not *Sifo*, Sipho.' 'What's the difference,' he asked. '*Sifo* means a disease, Mr Spilkin, and Sipho means a gift and that is my name.' Like a deliberate curse, that's what he called me from that day onwards, *Sifo*, a disease. 5  
10  
15

THANDO: I've heard this story before.

MANDISA: How long did you stay there?

SIPHO: For three years. When I told Mr Spilkin that I was ready to start my articles he said he was sorry they had already decided to take two new white articulated clerks. Anyway I was doing a very good job now, he said. Then I heard that they were looking for someone, someone black, at Port Elizabeth public library to train as an assistant librarian. I left Spilkin & Spilkin Attorneys. I got the job at the library. Mrs Meyers was very impressed with my English. She said that with such good English I would go far in her library. So Spilkin & Spilkin Attorneys took my one chance. I really wanted to be a lawyer. 20  
25

- 5.1 Explain how Siphos statement, 'People always take things from me' (line 2), is supported by his past history. (4)
- 5.2 What incident has led Siphos to revisit his past in this scene? (2)
- 5.3 Why does Thando say: 'I think you should go to sleep now, Daddy' (line 3)? (2)

- 5.4 How might an actor portraying Sipho deliver lines 4–15 vocally and physically to effectively convey his bitterness? (6)
- 5.5 Discuss how the title *Nothing But The Truth* highlights Sipho's personal journey in the play. (5)
- 5.6 As a director of this play, how would you costume both Thando and Mandisa to realistically highlight the differences in their personalities? (6)
- 5.7 Justify Sipho's belief that both the apartheid and the post-apartheid governments have failed him. (5)
- 5.8 Discuss how the themes of forgiveness and reconciliation are explored on both a personal and political level in the play text. (10)
- [40]**

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

Study the sources below and answer the questions that follow.

#### SOURCE A

Set in a beachfront resort on the jagged edge of west South Africa, two men plot to convince their lone guest to invest in their diamond-mining scheme. The three men find themselves caught in a power struggle fuelled by greed and desperation and will go to any length to secure a chance at a better life. *Groundswell* is a haunting, psychological thriller that offers a provocative look at a society still haunted by its divided past. 5

– Old Globe Theatre *Groundswell*

- 6.1 Describe ONE 'power struggle' (line 3) presented in the play. (6)
- 6.2 Discuss the accuracy of the statement '*Groundswell* is a haunting, psychological thriller that offers a provocative look at a society still haunted by its divided past' (lines 4–6). Refer to the play text as a whole in your answer. (6)

#### SOURCE B

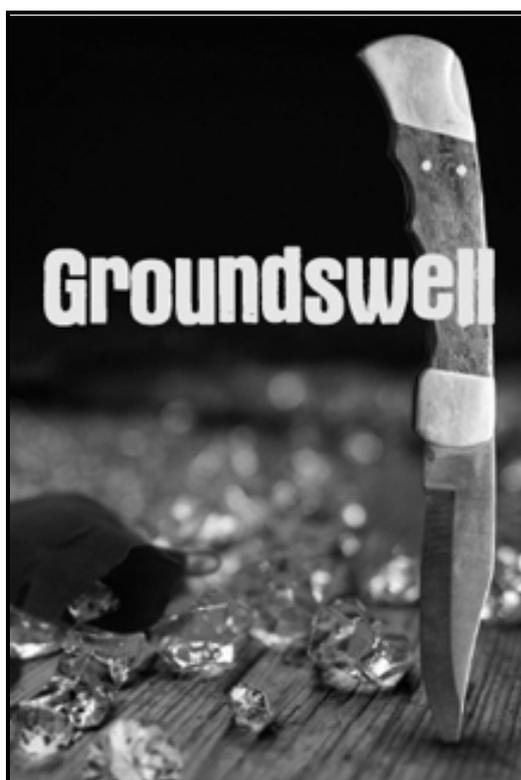
JOHAN: (*Not looking at Thami.*) I'm sorry, Thami. (*Long pause*)

THAMI: (*Approaches Johan.*) I know you are sorry. (*He swiftly removes the credit card from Johan's shirt pocket. He holds out his hand.*) The keys. (*Johan looks up at him.*) Give them to me. (*Johan clutches the keys, tightly. Thami forcefully pries them out of his reluctant fingers.*) Okay. Now go. Hamba! 5  
(*Johan stands up slowly, walks towards the stoep door.*)

JOHAN: (*Turns to Thami.*) And you? What are you going to do?

THAMI: I'll be here.

- 6.3 Why does Johan say 'I'm sorry' (line 1)? (4)
- 6.4 Explain the significance of the credit card and keys mentioned in SOURCE B. (4)
- 6.5 What is the function of the detailed stage directions in italics in SOURCE B? (4)
- 6.6 How would you use tone, volume and pace when performing line 8 to emphasise the changed relationship between Thami and Johan? (6)

**SOURCE C**

*Groundswell*, play text cover

- 6.7 Discuss to what extent SOURCE C is appropriate for the cover of the play text of *Groundswell*. (10)  
[40]

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

Study the sources below and answer the questions that follow.

**SOURCE A**

The instructions below are given at the beginning of *Missing*.

**Effects:** The circus music is very important and can be heard whenever the back door is open. There must also be a distinct difference between the 'soft moaning wind' and the gale indicated in the text. The distant barking of the police dogs is also occasionally audible.

- 7.1 Describe how the sound effects suggested by the playwright add to the tension and suspense in the play. (6)

**SOURCE B**

MIEM: What was that?

MEISIE: What, Ma?

MIEM: Sshht! I thought I heard something. (*She sits forward and listens attentively. She sighs and sits back.*) It's probably just the wind. (*Sweetly reassuring to MEISIE.*) Just branches scratching on the roof, that's all. (*MEISIE stops work and listens.*) And you'd better get a move on or you'll never finish all this. 5

MEISIE: Yes, Ma (*They work on in silence. MIEM puts her foot on a chair again.*)

MIEM: Tonight's definitely a night for keeping ears open. And eyes. Everywhere is dangerous tonight. (*She shakes her head and sighs deeply.*) There are 10  
some people who think that it's something ... supernatural.

MEISIE: (*Frightened.*) What do you mean?

MIEM: (*Ominously.*) Something ... unholy. Something hungry. Something roaming around; driven by the Devil's own lust, that can never be satisfied. 15  
Something filled with the power of hell.

MEISIE: That's horrible!

- 7.2 Why is it so important for Meisie to 'finish all this' (lines 6–7)? (2)
- 7.3 Suggest, with reasons, why Miem warns Meisie that 'Everywhere is dangerous tonight' (lines 9–10). (4)
- 7.4 Discuss how the underlying religious beliefs of this conservative community are evident in lines 13–15. (5)

- 7.5 Explain how you would use tone, volume and pace when performing Miem in lines 9–11 and lines 13–15 to create an atmosphere of fear and fantasy in the play. (3 x 3) (9)
- 7.6 Describe how Meisie's responses to her mother (lines 2, 8, 12 and 16) reveal her character. (4)
- 7.7 

<i>Missing</i> is 'light, amusing and toxic'. – Marthinus Basson
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- Discuss to what extent the characters and content in *Missing* can be described as 'light, amusing and toxic.' (10)  
**[40]**
- TOTAL SECTION C: 40**

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

You have a choice between QUESTION 8 and QUESTION 9. Answer only ONE of the questions.

**QUESTION 8**

8.1 Realism dominated the 20<sup>th</sup> century.

8.1.1 Explain the term *realism*. (2)

8.1.2 Name the stage type and set commonly used in realism. (2)

8.1.3 Explain the actor-audience relationship created by this set and stage. (4)

8.2 By 1960, apartheid was well established in South Africa. Discuss how the segregation laws in South Africa affected theatre. Refer to the following in your answer:

- Theatre spaces and facilities
  - Themes and content in plays
  - Performance and acting styles
- (12)  
**[20]**

**OR**

**QUESTION 9**

9.1 The 20<sup>th</sup> century saw many changes and this manifested itself in the theatrical movements. In a paragraph, discuss ONE of the following 20<sup>th</sup> century movements:

- Symbolism
  - Expressionism
  - Futurism
  - Constructivism
  - Dadaism
  - Surrealism
- (10)

9.2 In post-apartheid (post 1994) South Africa, theatre has been used as a tool for socio-political upliftment. In a paragraph, describe the agenda (concerns) and themes of ONE of the following contemporary South African theatre forms:

- Theatre for reconciliation
  - Theatre for identity
  - Theatre for development
  - Theatre as social commentary
  - Theatre as political commentary
- (10)  
**[20]**

**QUESTIONS 10 and 11 are COMPULSORY. Answer BOTH of the questions.**

**QUESTION 10**

**SOURCE A**



**A photograph of the production *Blood Will Have Blood*, 2004, Ubom! Theatre Company**

- 10.1 Discuss the effectiveness of the following theatrical devices shown in SOURCE A:
- |        |          |     |
|--------|----------|-----|
| 10.1.1 | Lighting | (2) |
| 10.1.2 | Screens  | (3) |
| 10.1.3 | Guns     | (2) |
- 10.2 Explain, with reasons, ONE change Ubom! theatre company would have to make if they wanted to move the production in SOURCE A to a school or community hall. In your answer, also explain how this might affect the performance.
- (3)  
**[10]**

**QUESTION 11**

Self-assessment and peer assessment are essential in the process of creating your final programme for performance.

- |      |   |                    |
|------|---|--------------------|
| 11.1 | What is meant by the term <i>self-assessment</i> ?  | (1)                |
| 11.2 | What is meant by the term <i>peer assessment</i> ?  | (1)                |
| 11.3 | Discuss the value of self- and peer assessment in preparation for a performance at school level. In your answer, refer to specific examples from your practical/performance experience. | (8)<br><b>[10]</b> |

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