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REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DRAMATIC ARTS

MAY/JUNE 2024

MARKS: 150

TIME: 3 hours

**This question paper consists of 17 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**.

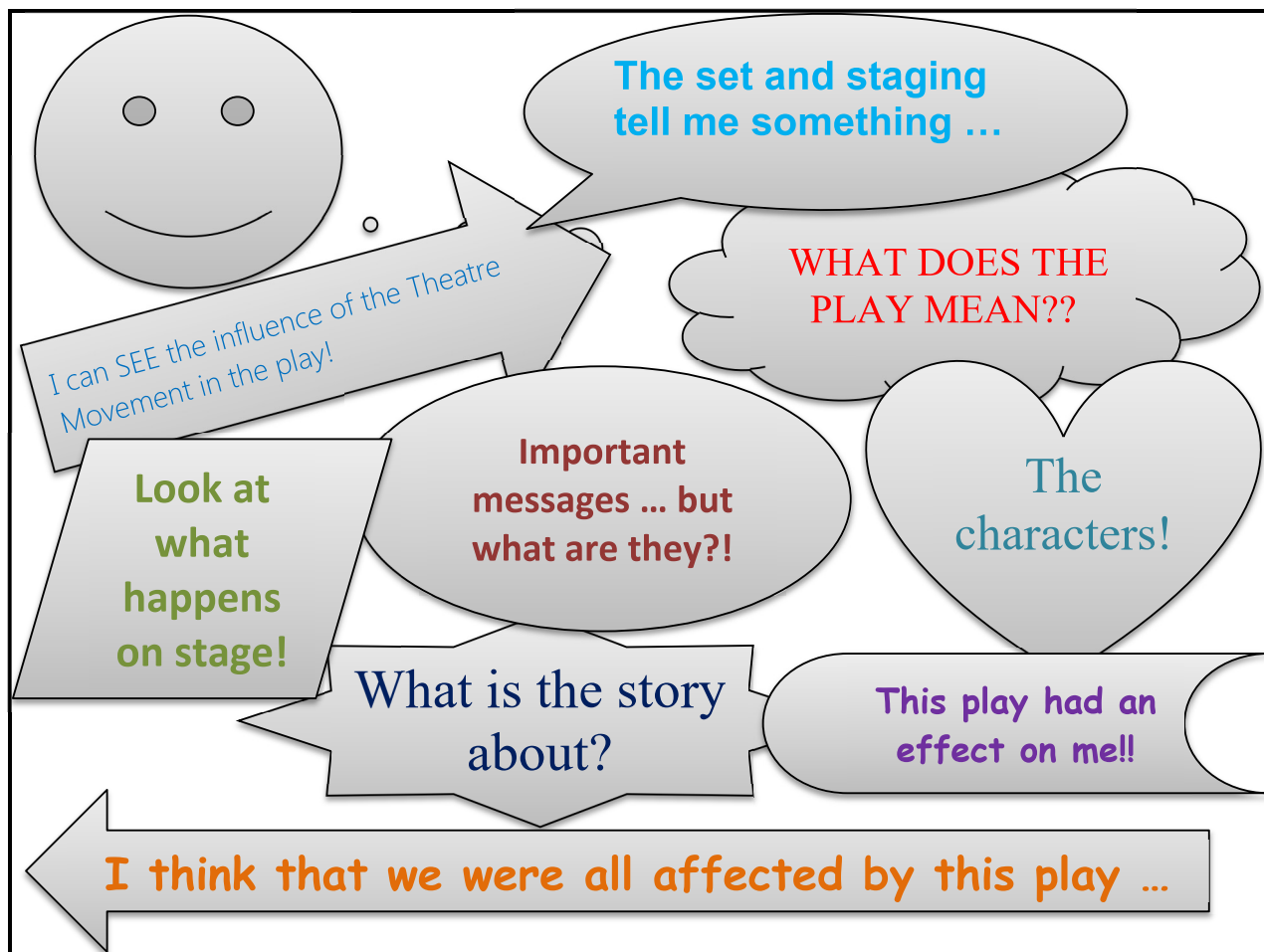


SECTION A: 20th CENTURY EUROPEAN THEATRE MOVEMENTS

This question is COMPULSORY.

QUESTION 1

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

SOURCE A

The meaning of a play is communicated through what you see and hear on stage. The characters, the action, the staging and the story speak to us and it affects our lives outside the theatre.

Reflect on SOURCE A. Discuss, in an essay, how you discovered the meaning of the play text and the 20th Century Theatre Movement you studied this year. Discuss the impact it had on you and your life.

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 and SOURCE C below and answer the questions that follow.

SOURCE B: THE SET OF *WOZA ALBERT!*

[Source: [Gramho.com](https://www.gramho.com)]

SOURCE C: AN EXTRACT FROM A REVIEW OF *WOZA ALBERT!*

Woza Albert! remains one of the most vibrant, energetic and exciting examples of satire as anti-apartheid South African Theatre. It demonstrates innovation and creativity in the staging and performance of the play and was made during a significant period of theatre in this country in which theatre was used to protest against apartheid.

The audience sees how the almost bare set comes alive with its transformation into various different scenes and locations. 5

Woza Albert! is still a relevant story today and is a Dramatic Arts set work.

The play portrays so much truth about apartheid South Africa.

No under 14s.

[Adapted from <https://www.joburgtheatre.com/>]

- 2.1 Give a definition of *satire* (line 2). (2)
- 2.2 Identify ONE example of satire in the play. (2)
- 2.3 Explain how the example of satire identified in QUESTION 2.2 may be seen as funny. (4)
- 2.4 Justify the age restriction provided in the source (line 9). (2)
- 2.5 Analyse how the 'almost bare set comes alive with its transformation into different scenes and locations' (lines 5–6). (6)
- 2.6 Motivate why *Woza Albert!* is a relevant choice as a Dramatic Arts set work. (2)
- 2.7 Suggest how *Woza Albert!* demonstrated innovation and creativity (lines 2–3) in the making and performing of the play. (6)
- 2.8 Discuss how the 'truth about apartheid South Africa' is portrayed in *Woza Albert!* (6)
- 2.9 Evaluate how 'theatre was used to protest against apartheid' (line 4) from 1960 to 1994 and why *Woza Albert!* 'is still a relevant story today' (line 7).

Include information about:

- The political context/history
- The aims of Protest Theatre

(10)
[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCES D and E below and answer the questions that follow.

SOURCE D: THE SET OF SOPHIATOWN

[Source: www.thedailyvox.co.za]

SOURCE E: AN EXTRACT FROM A REVIEW OF SOPHIATOWN

The play *Sophiatown* focuses on the life of a Sophiatown household. Mingus, always dressed in flashy American clothes – elegant Stetson hat, immaculate suit and shiny black shoes – is a gangster, yet he is no different in appearance from Jakes, a reporter who rents a backyard room. Into this household is thrown a young extraordinary woman Ruth, who is eager to open the doors to a society that is suspicious of her presence. 5

Tolerance and understanding develop; however, it is torn apart when the police and bulldozers rip through Sophiatown. Its residents were forcibly removed from their homes by the apartheid regime to out-of-the-way places such as Meadowlands and this permanently ended the relationships that existed in the household. 10

Sophiatown takes the audience back to the vibrant culture of the township and uses the music, song and dance of the time to tell its story.

– S Ndaba

- 3.1 Identify the stage type used in SOURCE D. (2)
- 3.2 Describe 'life of a Sophiatown household' depicted in the play (line 1). (4)
- 3.3 Explain how 'the vibrant culture of the township' (line 11) of Sophiatown is created by the set. (6)
- 3.4 Motivate why the character of Ruth might be seen as 'extraordinary' in apartheid South Africa (line 5). (4)
- 3.5 Analyse how the relationships between Ruth and the other characters change throughout the play. (4)
- 3.6 Write a character description of Mingus.
- Include information on:
- His costume
 - The way he makes a living
 - His behaviour towards other characters in the play
- (6)
- 3.7 Suggest how 'the music, song and dance of the time' add to 'the vibrant culture of the township' on stage (lines 11 and 12). (4)
- 3.8 Imagine you are the character of Jakes, writing an article with the title 'Sophiatown Lives Matter'.
- Include the following:
- A description of how you were 'forcibly removed' from your home (line 8)
 - Why the actions of the government 'permanently ended the relationships that existed in the household' (line 10)
 - How apartheid affected everyone in South Africa then and now
- (10)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE F and SOURCE G below and answer the questions that follow.

SOURCE F: THE SET OF SIENER IN DIE SUBURBS

[Source: Starburst Promotions and Publicity]

SOURCE G: AN EXTRACT FROM A REVIEW OF SIENER IN DIE SUBURBS

PG du Plessis shines a light on a community which had not been seen on South African stages before, and the set is an effective environment for this and creates an awareness of a specific group of people and their lives.

It is a classic and timeless play. The events in the play could still be happening anytime and anywhere. 5

The play is a tense ride to tragedy. Each of the three acts ends in suspense and the impact of the play comes from the strong characters and the story. It is a work that is still relevant.

Tiemie's speech at the end of Act 1: 'Ek wou so graag van gewheet wees,' sums up the essence of many working class communities where dreams are so easily crushed by teenage pregnancies and drug and alcohol abuse. Where people have lost their hopes and dreams. 10

– H Reisenhofer

- 4.1 Identify the style/genre of the written play text. (2)
- 4.2 Explain how the style/genre of the play is depicted in SOURCE F. (4)
- 4.3 Name and describe the 'specific group of people and their lives' (line 3). (4)
- 4.4 Justify whether or not the set is a suitable environment for the play. (4)

- 4.5 Explain why the play might be classified as a 'classic and timeless play' (line 4). (4)
- 4.6 Motivate why the play is a 'tense ride to tragedy' (line 6) by referring to the plot and action of the play. (6)
- 4.7 Write a character description of Tjokkie.
- Include information on:
- His costume
 - The way he makes a living
 - His relationship with the other characters in the play
- (6)
- 4.8 'Tiemie's speech at the end of Act 1: "Ek wou so graag van geweet wees," sums up the essence of many working class communities ...' (lines 9–10).
- Discuss the statement above by referring to the characters and themes of the play. (10)
- [40]**
- TOTAL SECTION B: 40**

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

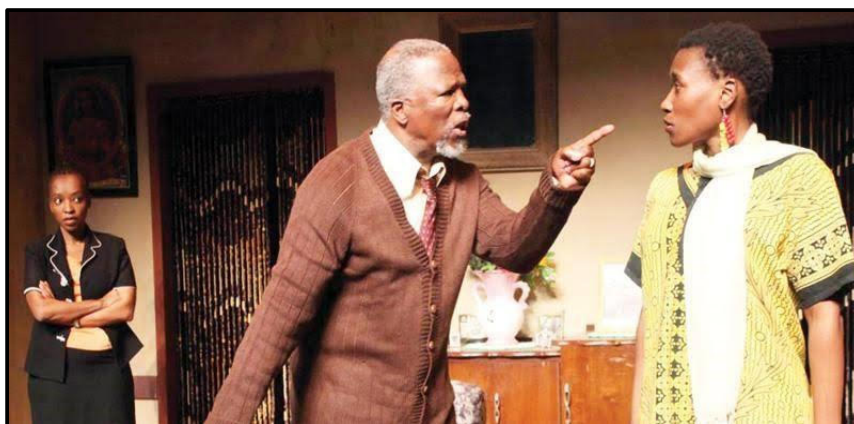
Answer only ONE question in this section.

QUESTION 5: NOTHING BUT THE TRUTH BY JOHN KANI

Study SOURCE H and SOURCE I below and answer the questions that follow.

SOURCE H: AN EXTRACT FROM NOTHING BUT THE TRUTH

MANDISA:	What did my father do to you? What happened between the two of you?	
SIPHO:	He never told you?	
MANDISA:	No! I can't stay here any longer. I'm going out to dinner even if I have to go alone.	5
	<i>(Both women start to exit.)</i>	
SIPHO:	Stop! No one leaves this house. You want to know the truth? You want to know why I fought your father? You want to know why your mother left me? Left an eighteen-month old baby in my hands and walked away and never came back?	10
THANDO and MANDISA:	Yes!	

SOURCE I: PERFORMING THE SCENE IN SOURCE H

[Source: Namibian National Theatre]

Imagine you have been asked to direct *Nothing But The Truth* and are rehearsing the scene in SOURCE H.

- 5.1 Describe to the actors what is happening in the scene in SOURCE H. (4)
- 5.2 Suggest the dramatic effect of all the characters' questions in SOURCE H. (4)

- 5.3 Analyse how the actor playing Mandisa might use the vocal skills of pace, inflection and volume to deliver her lines in SOURCE H. (3 x 2) (6)
- 5.4 Motivate your choice of blocking for the female actors in lines 4–6. (6)
- 5.5 Explain to the actors why the scene in SOURCE H builds towards the climax of the play. (4)
- 5.6 Justify whether the actions, gestures or body language of TWO actors in SOURCE I are appropriate for what happens in the scene in SOURCE H. (6)
- 5.7 In such a play, so much depends on the actors. This family drama requires great skill and sensitivity from the performers.
- Discuss how the actors might create sensitive performances by applying Stanislavski's System/Method in the preparation and performance of this scene. (10)
- [40]**

QUESTION 6: GROUNDSWELL BY IAN BRUCE

Study SOURCE J and SOURCE K below and answer the questions that follow.

SOURCE J: AN EXTRACT FROM GROUNDSWELL

JOHAN: *(He closes in on Smith, toying with the knife.)*

SMITH: *(Frightened.)* Please be careful with that knife.

JOHAN: But it didn't really matter to you, because you and these people never came too close to each other.

(Pause.)

5

But just think now if you're the one who has to go to where these people live, knowing what you know – how much they hate you. You have to go to one of their houses in the middle of the night. Think about that, Smith. The middle of the night – there's no street lights, nothing. Imagine, when that door opens ... and there stands the man you fear more than anything ... and it's dark and you have a torch but you can't really see ... and then – the man moves!

10

(Johan jerks the knife high, and plunges it into the noticeboard above Smith's head. Smith cries out, throws up his hands and slides down the wall. He ends up a cringing, crumpled heap at Johan's feet.)

15

SOURCE K: PERFORMING THE CRISIS MOMENT OF GROUNDSWELL

[Source: *Groundswell* Presentation Manual]

Imagine you have been asked to direct *Groundswell* and are rehearsing the scene in SOURCE J.

- 6.1 Describe to the actors what is happening in the scene in SOURCE J. (4)
- 6.2 Suggest how Johan's speech and actions might build the dramatic tension of the scene in SOURCE J. (4)
- 6.3 Analyse how the actor playing Smith might use the vocal skills of pace, inflection and volume to deliver his lines in SOURCE J. (3 x 2) (6)
- 6.4 Motivate your choice of blocking for the characters in SOURCE J. (6)
- 6.5 Explain to the actors why the scene in SOURCE J builds towards the climax of the play. (4)
- 6.6 Justify whether the actions, gestures or body language of the TWO actors in SOURCE K are appropriate for what happens in the scene in SOURCE J. (6)
- 6.7 In such a play, so much depends on the actors. This drama requires great skill and sensitivity from the performers.
- Discuss how the actors might create sensitive performances by applying Stanislavski's System/Method in the preparation and performance of this scene. (10)
- [40]**

QUESTION 7: MISSING BY REZA DE WET

Study SOURCE L and SOURCE M below and answer the questions that follow.

SOURCE L: AN EXTRACT FROM MISSING

MEISIE: Close the window! I'm not allowed to hear the music! Please!

CONSTABLE: Just for a while. It lets in the night air.

MEISIE: *(Pressing her hands to her ears.)* It's so loud! I'm not allowed to hear it!

(The Constable opens the door quickly. The music becomes even louder.) 5

No! Close the door! *(She runs to the door.)*

(The Constable stops her. She runs to the washstand and leans over it to close the window. He puts his hand about her waist. She freezes. He turns her slowly towards him. Her arms drop. He takes her face 10
between his hands and looks at her. She starts to move her head slowly from side to side. Slowly, almost as if she were going to sleep.)

Please ... close the ... window please ... close the door.

SOURCE M: PERFORMING THE FINAL SCENE OF MISSING

[Source: Brackenfell High School]

Imagine you have been asked to direct *Missing* and are rehearsing the scene in SOURCE L.

- 7.1 Describe to the actors what is happening in the scene in SOURCE L. (4)
- 7.2 Explain how dramatic tension is built in the scene in SOURCE L. (4)
- 7.3 Analyse how the actor playing Meisie might use the vocal skills of pace, inflection and volume to deliver her lines in SOURCE L. (3 x 2) (6)
- 7.4 Motivate your choice of blocking for the characters in SOURCE L. (6)
- 7.5 Explain to the actors why the scene in SOURCE L is the climax of the play. (4)
- 7.6 Justify whether the actions, gestures or body language of the TWO actors in SOURCE M are appropriate for what happens in the scene in SOURCE L. (6)
- 7.7 In such a play, so much depends on the actors. This family drama requires great skill and sensitivity from the performers.

Discuss how the actors might create sensitive performances by applying Stanislavski's System/Method in the preparation and performance of this scene.

(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

SOURCE N: THEATRE STYLES/GENRES

REALISM IN THE THEATRE



[Source: www.d.umn.edu]

POOR THEATRE



[Source: Backstage.com]

8.1 Describe the set, costumes and staging of EITHER Realism in the Theatre OR Poor Theatre. You may refer to SOURCE N in your answer. (10)

8.2 Write a journal entry on preparing and performing EITHER a Realism in the Theatre OR Poor Theatre. Include examples of skills and techniques that you have learnt.

Write EITHER Realism in the Theatre OR Poor Theatre as a heading for your answer.

(10)
[20]

QUESTION 9

Write notes on the following:

- | | | |
|-----|---|-------------|
| 9.1 | The role of the director | (5) |
| 9.2 | Diaphragmatic intercostal breathing | (5) |
| 9.3 | The importance of vocal and physical warm-ups | (5) |
| 9.4 | The benefits of studying Dramatic Arts | (5) |
| | | [20] |

TOTAL SECTION D:	40
GRAND TOTAL:	150

