



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**SENIOR CERTIFICATE/
NATIONAL SENIOR CERTIFICATE**

GRADE 12

DRMA.1

DRAMATIC ARTS

NOVEMBER 2020

MARKS: 150

TIME: 3 hours

This question paper consists of 17 pages.

MORNING SESSION



INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:
- | | |
|---|------|
| SECTION A: 20 th 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

- | | |
|--------------------------------------|---|
| • <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**POSTMODERN 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: <i>Woza Albert!</i> | Percy Mtwa, Mbongeni Ngema and Barney Simon OR |
| QUESTION 3: <i>Sophiatown</i> | Junction Avenue Theatre Company OR |
| QUESTION 4: <i>Siener in die Suburbs</i> | PG du Plessis |

4. **SECTION C**

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

- | | |
|--|---------------------|
| QUESTION 5: <i>Nothing but the Truth</i> | John Kani OR |
| QUESTION 6: <i>Groundswell</i> | Ian Bruce OR |
| QUESTION 7: <i>Missing</i> | Reza de Wet |

5. **SECTION D**

This section consists of ONE question (QUESTION 8) which is COMPULSORY.



SECTION A: 20th CENTURY THEATRE MOVEMENTS


This question is **COMPULSORY**.

QUESTION 1

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

SOURCE A

THE 20TH CENTURY THEATRE



Theatre is often like a child that rebels.

But it is a powerful art form that teaches lessons about life, society and emotion and, more importantly, yourself.

Evaluate, in an essay, how the play text and the 20th Century Theatre Movement you have studied this year, 'rebel' (go against) and provide lessons about life's challenges and humanity's potential for change.

Write the name of the play text and the 20th Century Theatre Movement you studied at the beginning of your essay.

Refer to the following in your essay:

- How the deliberate choices of the playwright reflect rebellion
- The lessons of life's challenges inherent in the subject matter of the play text
- Specific examples to support your discussion

TOTAL SECTION A: 30

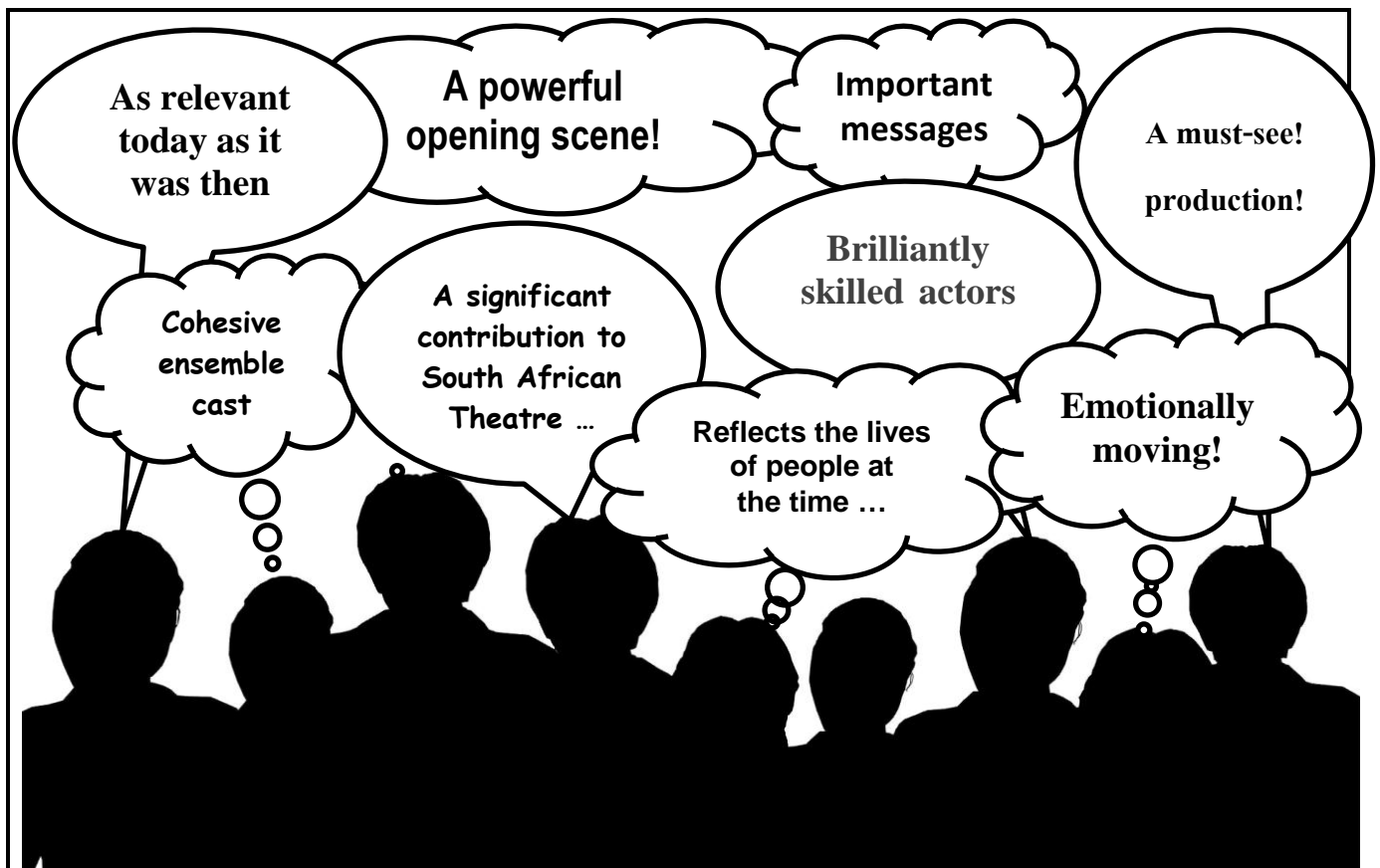


SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

Answer only ONE question in this section.

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

Study SOURCE B below and answer the questions that follow.

SOURCE B

SOURCE B reflects recorded responses from audience members after a recent performance of *Woza Albert!*.

2.1 Give a definition of the following:

- Set (1)
- Props (1)
- Ensemble (1)
- A cast (1)

2.2 Analyse how the performance and staging might create 'a powerful opening scene' for *Woza Albert!*. (6)

2.3 Motivate why you think the play might be 'emotionally moving'. (4)



2.4 Suggest why it is important to be a 'brilliantly skilled' actor.

Give examples from the play to demonstrate the use of physical and vocal skills.

(6)

2.5 Explain how the play 'reflects the lives of people at the time' by referring to the characters and their given circumstances.

(8)

2.6 Write a short article for a Heritage Day Programme.

Discuss the following statements in SOURCE B in your article:

- 'A significant contribution to South African Theatre'
- 'As relevant today as it was then'

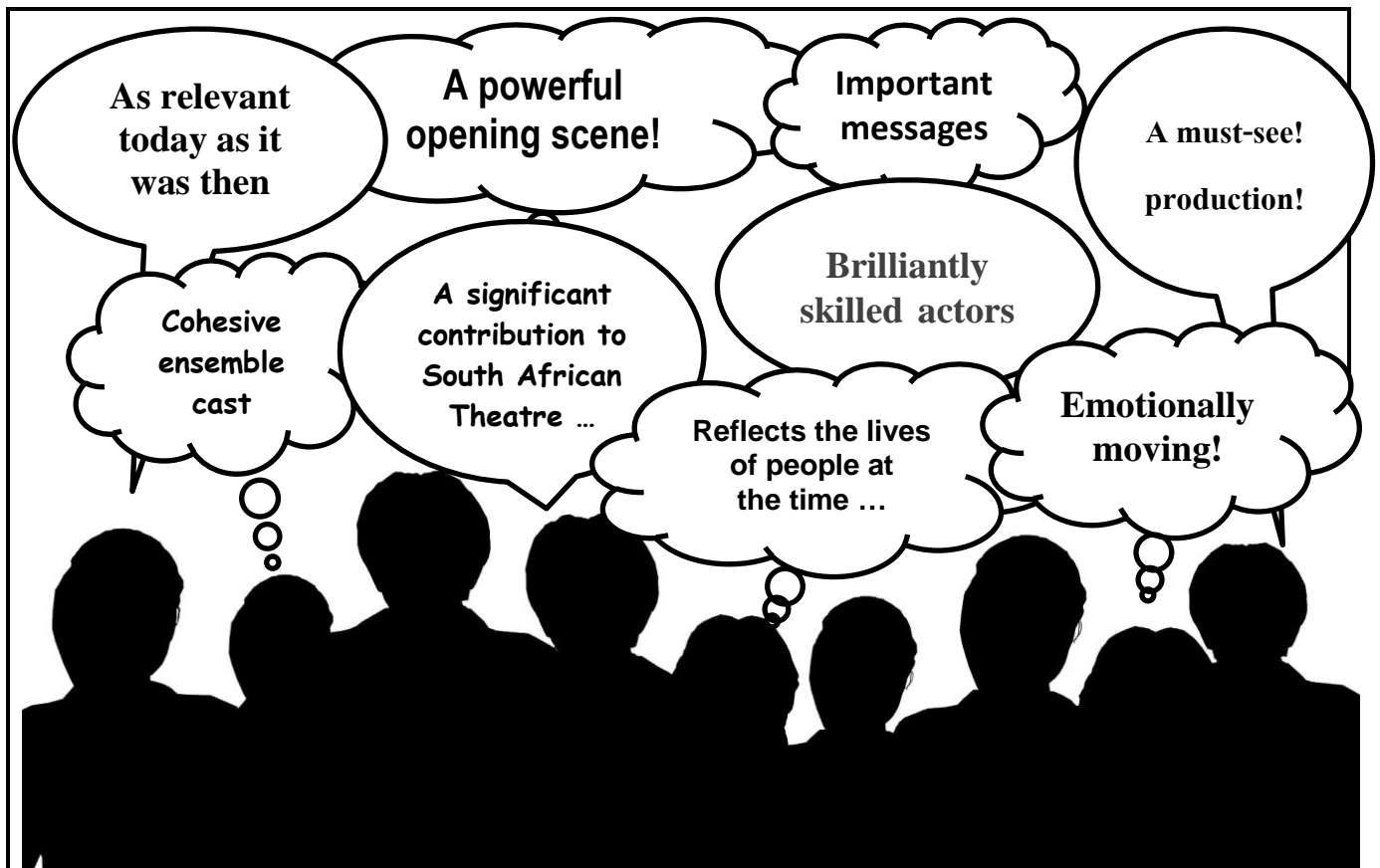
Support your discussion with examples from the play.

(12)
[40]



QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C

SOURCE C reflects recorded responses from audience members after a recent performance of *Sophiatown*.

3.1 Give a definition of the following:

- Set (1)
- Props (1)
- Ensemble (1)
- Cast (1)

3.2 Analyse how the performance and staging might create 'a powerful opening scene' for *Sophiatown*. (6)

3.3 Motivate why you think the play might be 'emotionally moving'. (4)



3.4 Suggest why it is important to be a 'brilliantly skilled' actor.

Give examples from the play to demonstrate the use of vocal and physical skills.

(6)

3.5 Explain how the play 'reflects the lives of people at the time' by referring to the characters and their given circumstances.

(8)

3.6 Write a short article for a Heritage Day Programme.

Discuss the following statements in SOURCE C in your article:

- 'A significant contribution to South African Theatre'
- 'As relevant today as it was then'

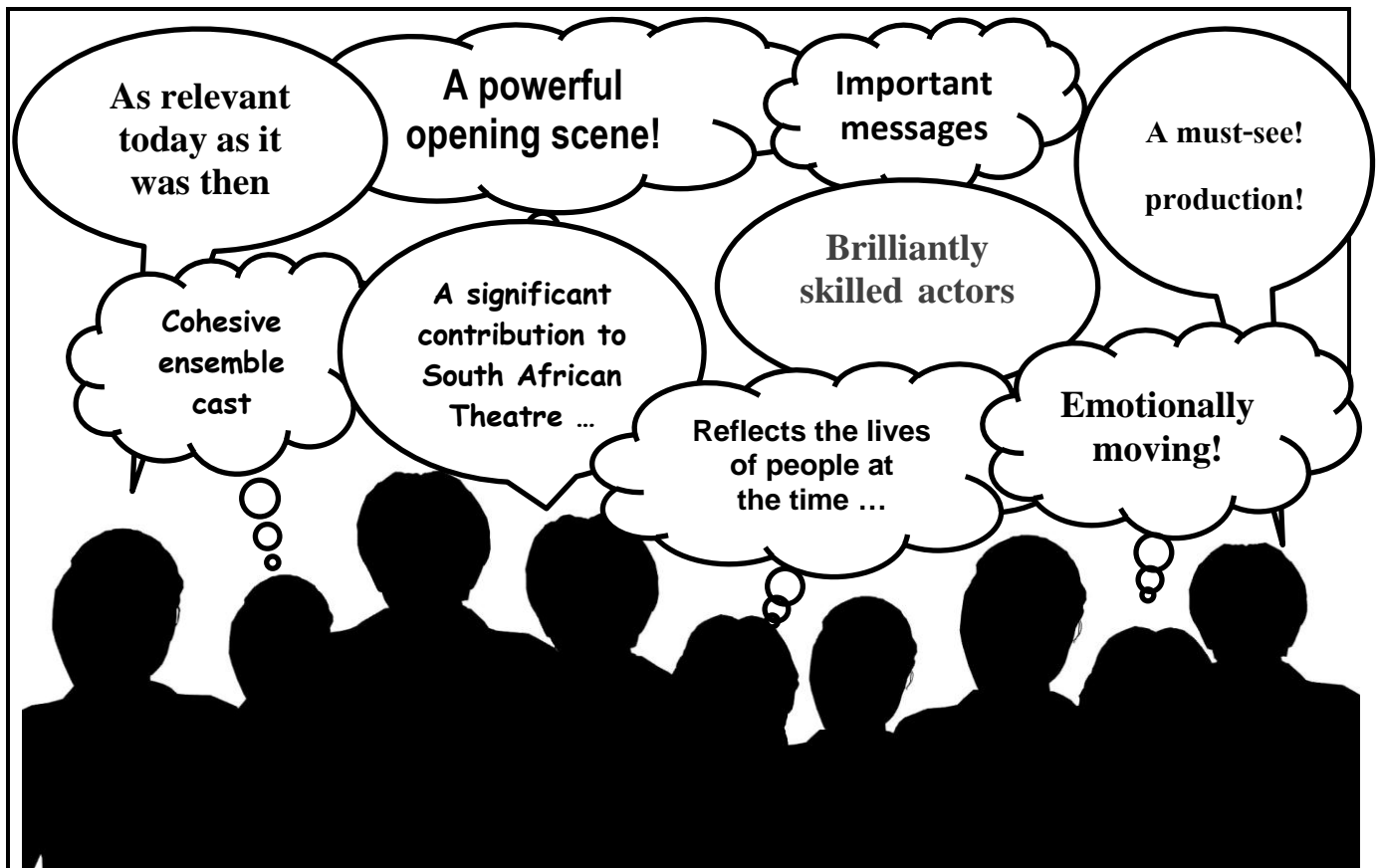
Support your discussion with examples from the play.

(12)
[40]



QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Study SOURCE D below and answer the questions that follow.

SOURCE D

SOURCE D reflects recorded responses from audience members after a recent performance of *Siener in die Suburbs*.

- 4.1 Give a definition of the following:
- Set (1)
 - Props (1)
 - Ensemble (1)
 - Cast (1)
- 4.2 Analyse how the performance and staging might create 'a powerful opening scene' for *Siener in die Suburbs*. (6)
- 4.3 Motivate why you think the play might be 'emotionally moving'. (4)



- 4.4 Suggest why it is important for to be a 'brilliantly skilled' actor.
Give examples from the play to demonstrate the use of vocal and physical skills. (6)
- 4.5 Explain how the play 'reflects the lives of people at the time' by referring to the characters and their given circumstances. (8)
- 4.6 Write a short article for a Heritage Day Programme.
Discuss the following statements in SOURCE D in your article:
- 'A significant contribution to South African Theatre'
 - 'As relevant today as it was then'
- Support your discussion with examples from the play. (12)
[40]
- TOTAL SECTION B: 40**

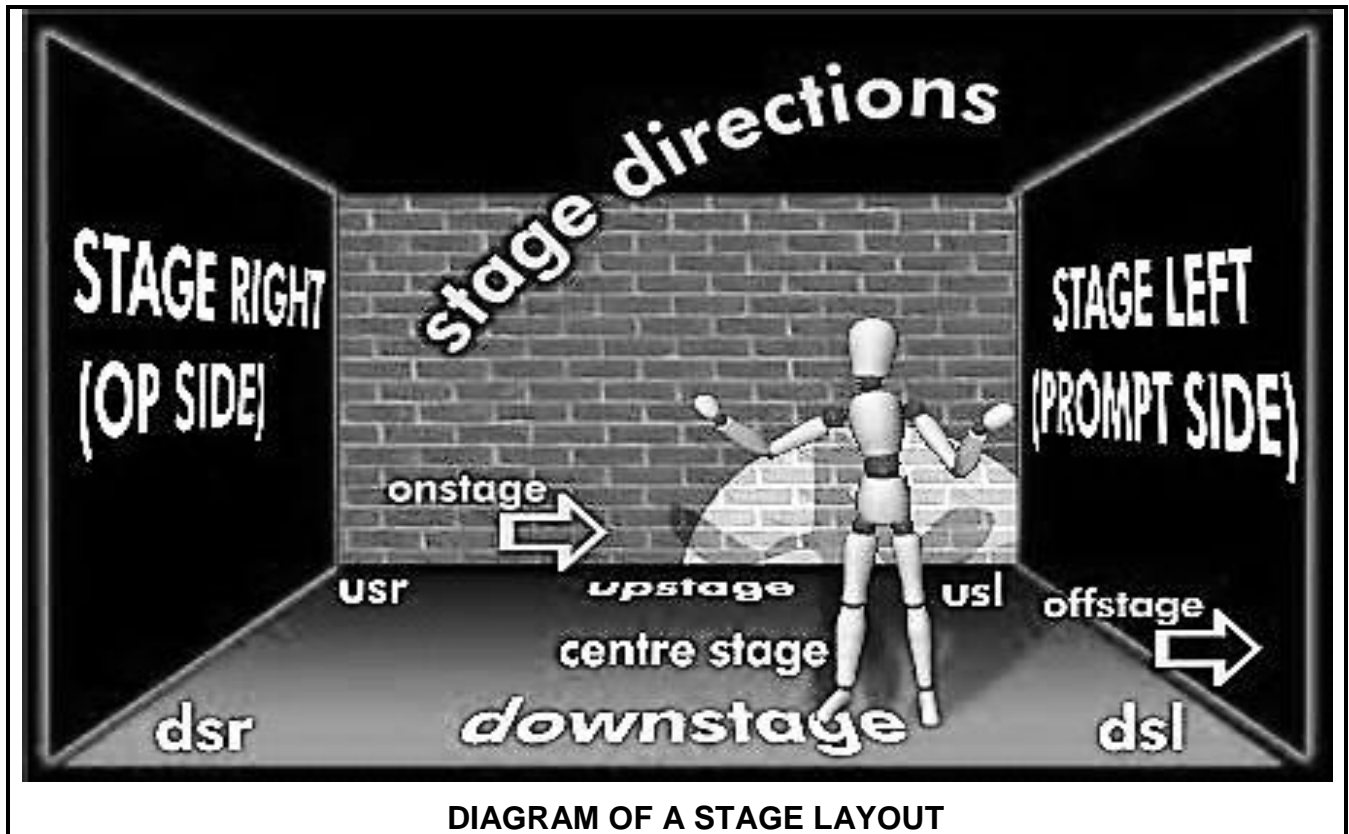


SECTION C: SOUTH AFRICAN THEATRE: POST-1994–CONTEMPORARY

Answer only ONE question in this section.

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

Study SOURCE E below and answer the questions that follow.

SOURCE E

You have decided to direct a production of *Nothing but the Truth* to highlight issues that will teach your community valuable life lessons. Use SOURCE E to help you plan the staging of the play.

- 5.1 Identify the stage type depicted in SOURCE E. (1)
- 5.2 What do the following abbreviations stand for? (1)
- usr (1)
 - dsl (1)
- 5.3 Suggest TWO advantages of using the stage type depicted in SOURCE E. (4)
- 5.4 Give a brief synopsis (summary) of the play for your theatre programme. (4)

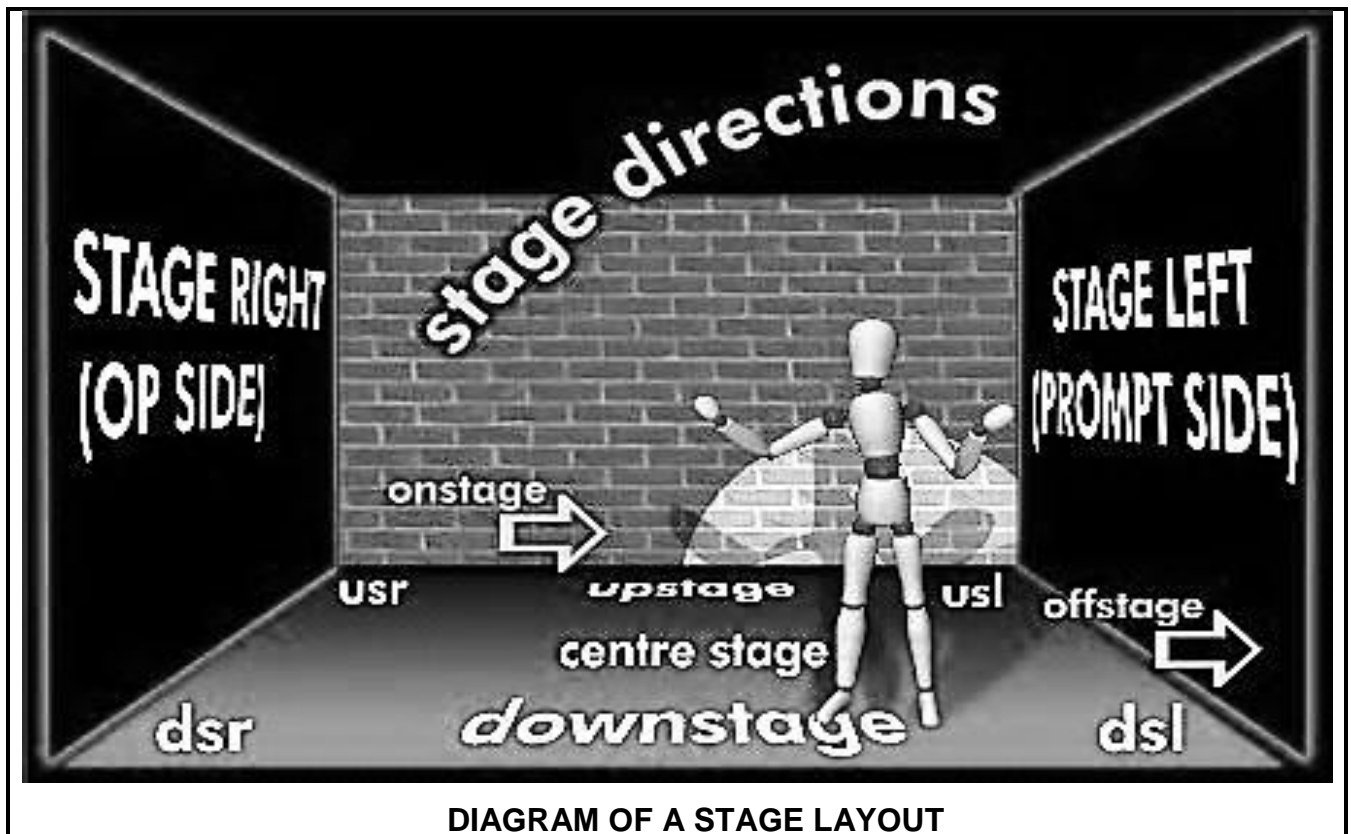


- 5.5 Choose the most suitable space in your community to stage the play and motivate why it is suitable. (3)
- 5.6 Explain how you would adapt the staging of the opening scene of the play to suit the space you selected in QUESTION 5.5.
Refer to SOURCE E to guide you. (6)
- 5.7 Describe ONE moment of dramatic tension in the play. (2)
- 5.8 Analyse how Stanislavski's techniques of *emotional memory* and *given circumstances* might assist the actors to portray the moment of dramatic tension identified in QUESTION 5.7. (8)
- 5.9 Discuss how the themes and issues presented in *Nothing But The Truth* might teach 'your community valuable life lessons'. (10)
- [40]**



QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCE F below and answer the questions that follow.

SOURCE F

You have decided to direct a production of *Groundswell* to highlight issues that will teach your community valuable life lessons. Use SOURCE F to help you plan the staging of the play.

- 6.1 Identify the stage type depicted in SOURCE F. (1)
- 6.2 What do the following abbreviations stand for? (1)
- usr (1)
 - dsl (1)
- 6.3 Suggest TWO advantages of using the stage type depicted in SOURCE F. (4)
- 6.4 Give a brief synopsis (summary) of the play for your theatre programme. (4)

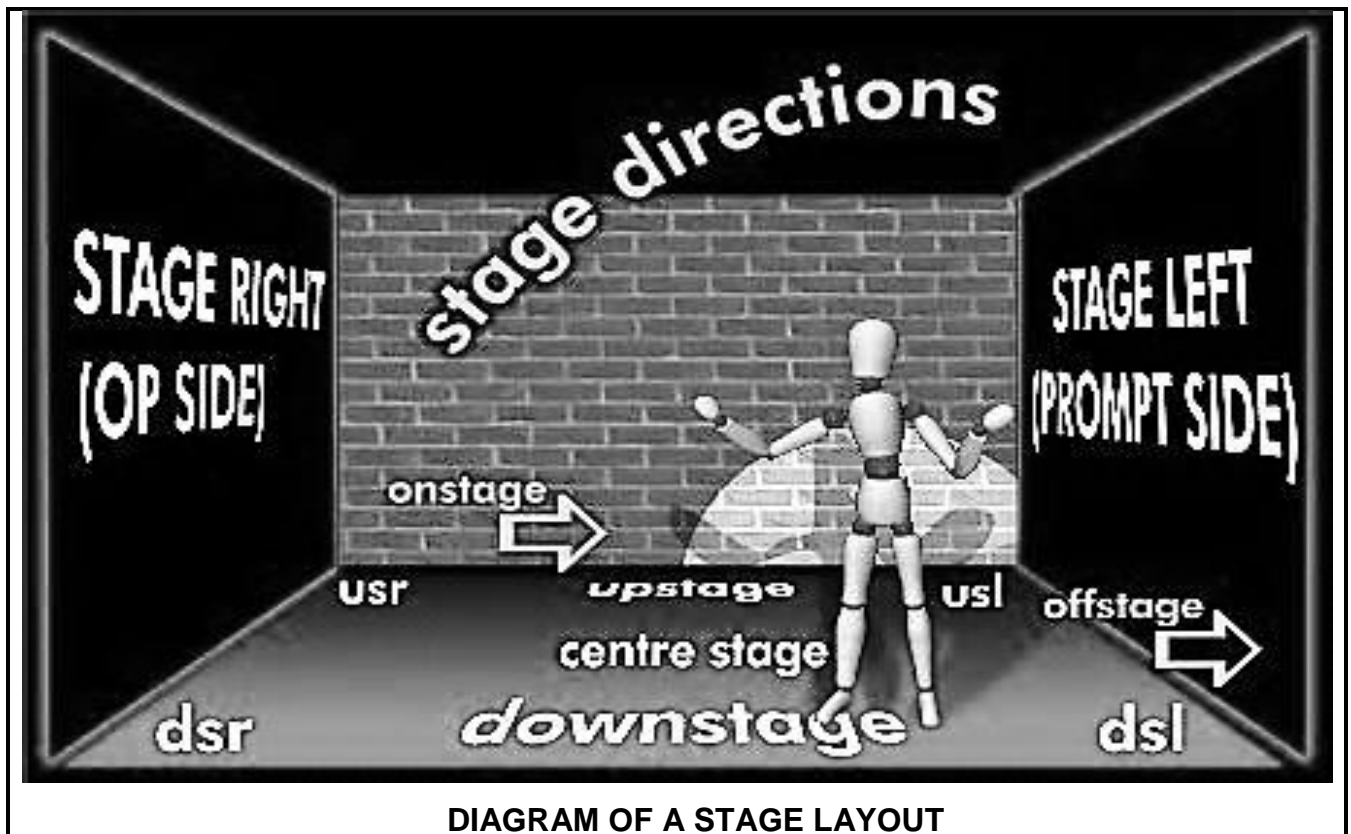


- 6.5 Choose the most suitable space in your community to stage the play and motivate why it is suitable. (3)
- 6.6 Explain how you would adapt the staging of the opening scene of the play to suit the space you selected in QUESTION 6.5.
Refer to SOURCE F to guide you. (6)
- 6.7 Describe ONE moment of dramatic tension in the play. (2)
- 6.8 Analyse how Stanislavski's techniques of *emotional memory* and *given circumstances* might assist the actors to portray the moment of dramatic tension identified in QUESTION 6.7. (8)
- 6.9 Discuss how the themes and issues presented in *Groundswell* might teach 'your community valuable life lessons'. (10)
- [40]**



QUESTION 7: MISSING BY REZA DE WET

Study SOURCE G below and answer the questions that follow.

SOURCE G

You have decided to direct a production of *Missing* to highlight issues that will teach your community valuable life lessons. Use SOURCE G to help you plan the staging of the play.

- 7.1 Identify the stage type depicted in SOURCE G. (1)
- 7.2 What do the following abbreviations stand for? (1)
- usr (1)
 - dsl (1)
- 7.3 Suggest TWO advantages of using the stage type depicted in SOURCE G. (4)
- 7.4 Give a brief synopsis (summary) of the play for your theatre programme. (4)

- 7.5 Choose the most suitable space in your community to stage the play and motivate why it is suitable. (3)
- 7.6 Explain how you would adapt the staging of the opening scene of the play to suit the space you selected in QUESTION 7.5.
Refer to SOURCE G to guide you. (6)
- 7.7 Describe ONE moment of dramatic tension in the play. (2)
- 7.8 Analyse how Stanislavski's techniques of *emotional memory* and *given circumstances* might assist the actors to portray the moment of dramatic tension identified in QUESTION 7.7. (8)
- 7.9 Discuss how the themes and issues presented in *Missing* might teach 'your community valuable life lessons'. (10)

TOTAL SECTION C: 40



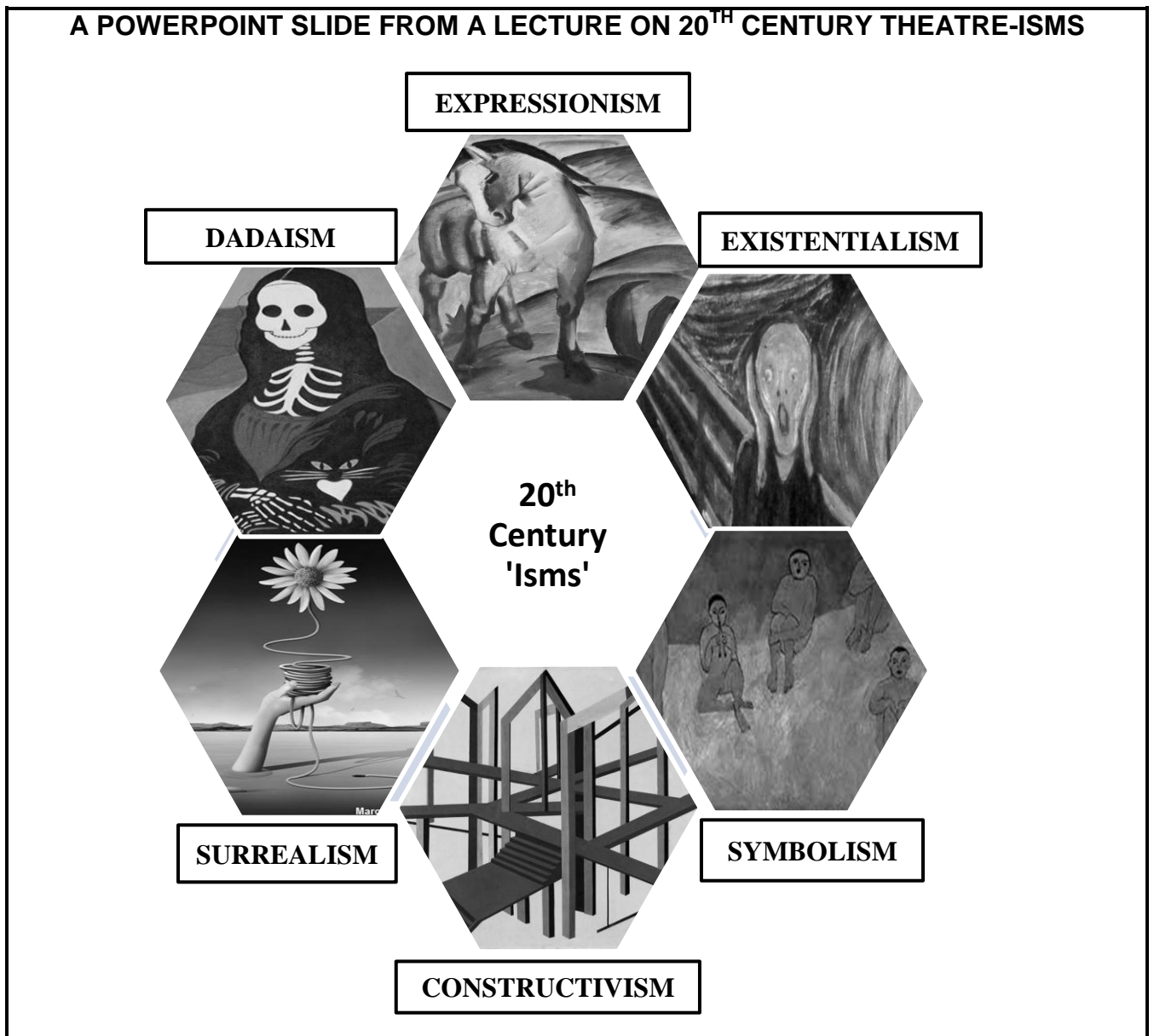
SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS

This question is **COMPULSORY**.

QUESTION 8

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

SOURCE H



- 8.1 What do you understand by the term *theatre-isms*? (2)
- 8.2 Describe any ONE of the theatre-isms reflected in **SOURCE H**. (4)
- 8.3 Explain how any ONE of the theatre-isms in **SOURCE H** has influenced the 20th century play text you have studied. (6)

- 8.4 Reflect on the Dramatic Arts practical work you participated in over three years.
- 8.4.1 Describe (in detail) ONE vocal and ONE physical warm-up exercise you used to prepare for a performance. (6)
- 8.4.2 Motivate your choice of acting style for a character you played. (4)
- 8.4.3 Discuss the skills you have developed through your participation in practical work. (8)
- 8.5 Technology (the use of cellphones, WhatsApp, YouTube, etc.) has enhanced live theatre in the 21st century and allows a wider sharing of the theatre experience.
- Using TWO examples discuss how technology has created opportunities for a wider sharing of the theatrical experience. (10)
- TOTAL SECTION D: 40**
GRAND TOTAL: 150

