



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2010**

**DRAMATIC ARTS**

**MARKS: 150**

**TIME: 3 hours**



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This question paper consists of 13 pages.

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**INSTRUCTIONS AND INFORMATION**

1. You have been allocated FIFTEEN minutes reading time before the start of the examination. It is necessary for candidates to make the required choices.
2. This question paper consists of THREE sections: SECTION A (30 marks) LO3, SECTION B (2 x 30 = 60 marks) LO3, SECTION C (60 marks) LO1 and LO4.
3. SECTION A consist of TWO questions focusing on LO3:

QUESTION 1: Epic Theatre (*Caucasian Chalk Circle; Mother Courage or Kanna Hy Kô Hystoe*)

QUESTION 2: Absurd Theatre (*Waiting for Godot; The Bald Primadonna*)

Answer ONLY ONE question from SECTION A.

4. SECTION B consists of SIX questions. Answer any two questions from this section.

QUESTION 3 (*Boesman and Lena*)

QUESTION 4 (*Woza Albert!*)

QUESTION 5 (*Sophiatown*)

QUESTION 6 (*Nothing but the Truth*)

QUESTION 7 (*Siener in die Suburbs*)

QUESTION 8 (*Missing*)

5. SECTION C consists of THREE questions.

Questions 9 and 10 are compulsory.

Question 11 allows a choice between three questions – 11.1(Live Performance), OR 11.2 (Media Studies) OR 11.3(Cultural Performance and Ritual).

6. Number the answers according to the numbering system used in this question paper.
7. Read the questions carefully.
8. Pay attention to the mark allocations.



**SECTION A: ANALYSE AND UNDERSTAND****ANSWER ONLY ONE QUESTION. (30 MARKS)****QUESTION 1: EPIC THEATRE**

THIS QUESTION REFERS TO EITHER *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE OR KANNA HY Kô HYSTOE*.

- 1.1 Write a comprehensive essay of 200 – 250 words describing how the technical aspects of décor, music, lighting and any other effects contribute to Brecht's idea of alienation. Refer to the epic play you have studied. (20)
- 1.2 1.2.1 Define the term *epic theatre*. (2)
- 1.2.2 Explain what is meant by 'historification'. (2)
- 1.2.3 Analyse in TWO brief sentences why the title of the play you have studied in epic theatre is suitable to the characteristics of this genre. (4)
- 1.2.4 Briefly describe why epic theatre plays are 'episodic'. (2)
- [30]**

**QUESTION 2: ABSURD THEATRE**

THIS QUESTION REFERS TO *WAITING FOR GODOT* OR *THE BALD PRIMA DONNA* OR *BAGASIE*.

Characters in absurdist drama often display a fear of mistrust of people and may even believe in the unknown.

- 2.1 Discuss the characteristics of the characters in the play you have studied and refer to the comic duo's that make them typical absurdist characters. (20)
- Write a minimum of 300 words. (20)
- 2.2 Answer the following questions.
- 2.2.1 A decision or action not based on any principle or plan is called what? (1)
- 2.2.2 What is the defining philosophy of theatre of the absurd and why? (7)
- 2.2.3 What is a tenet? (2)
- [30]**

**TOTAL SECTION A: 30**

**SECTION B: ANALYSE AND UNDERSTAND****ANSWER ONLY TWO QUESTIONS FROM THIS SECTION (60 MARKS).****QUESTION 3****BOESMAN AND LENA – ATHOL FUGARD**Extract 1

*Lena: Don't be like that tonight, man. This is a lovely place. Just us two. Talk to me.*

*Boesman: I've got nothing left to say to you. Talk to yourself.*

Extract 2

*Lena: You're a nice Ou.....(correcting herself).....you're one of the good Bantoes, hey. I can see it. Sit so nice and listen to Lena.*

*(Back to the fire where she puts on a few more pieces of wood)*

*That's why we called. I could see it.*

*No, Outo, I did! Haai, it's true! Why should I lie?*

*(The tone and manner becoming progressively more angry.)*

Extract 1

3.1 When Lena says 'This is a lovely place' she could be referring to the place (literally) or her situation (figuratively).

3.1.1 Name the place (literal meaning) where they are. Be specific. (2)

3.1.2 Suggest what Lena might be referring to figuratively. (2)

3.1.3 Offer an opinion as to why Boesman does not talk to Lena. (3)

Extract 2

3.2 3.2.1 What word was Lena going to use in the first line indicated by the ellipsis (....) Write the word only. (2)

3.2.2 Give a reason for your answer in QUESTION 3.2.1. (2)

3.2.3 Quote TWO words Lena would emphasise to show her angry tone in the last sentence. (2)

3.2.4 Explain why it is important that the old man listens to Lena. (4)

3.3 One of the themes explored in this play is human relations. Briefly describe the relationship between Boesman and Lena. (8)

3.4 If this play was a compulsory set work for all South Africa learners at school do you think it would have an impact of abuse of women in our country? Give a minimum of THREE reasons and arguments in your response. (5)

**[30]**

**QUESTION 4****WOZA ALBERT! – PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

- 4.1 'The play consists of many small scenes, none of them with scenery.'  
Describe the stage props in *Woza Albert!*. (4)
- 4.2 Scene 1 opens with the actors in a still-life totem.
- 4.2.1 Explain what a totem is. (2)
- 4.2.2 Analyse why this ancient symbol has relevance for South Africa. (2)
- 4.2.3 The actors move straight out of the totem freeze into jazz musicians. Explain the symbolism of this. (2)
- 4.3 Describe any scene in this play where human rights are violated in terms of dignity. (5)
- 4.4 Why does Auntie Dudu (scene 10) not ask for her own food instead of asking that white people have lots of parties so she can have better pickings from garbage bins? (4)
- 4.5 What was a 'pass' and why was it needed? (4)
- 4.6 Reference is made to many people who died for the freedom we now have in South Africa.
- 4.6.1 Who was Albert Luthuli? What is his claim to fame? (2)
- 4.6.2 What was Lillian Ngoyi's contribution to 'The Struggle'? (2)
- 4.7 In scene 13 Mbongeni enters as a fragile, toothless, old man. He attempts to thread a needle and recounts the history of Piet Retief. Describe the vocal characteristics of an actor portraying this scene. (3)

**[30]**

**QUESTION 5****SOPHIATOWN – BY THE JUNCTION AVENUE THEATRE COMPANY**

'The play is set in the 1950's and takes place in Mamarati's freehold Sophiatown house. The living area is cramped but comfortable, suggesting care and warmth. Each character, particularly has a corner defined by his or her things.'

- 5.1 Explain the term 'freehold house'. (2)
- 5.2 Why were the houses in Sophiatown freehold? (2)
- 5.3 Suggest why the living room is cramped. (2)
- 5.4 Name THREE characters in the play and describe how the stage setting and props and furnishing define his/her character. (9)
- 5.5 Describe the process of workshop theatre. (6)
- 5.6 As the play develops, Mamarati and Lulu's relationship changes. Describe briefly how it develops by referring to specific incidents in the play. (5)
- 5.7 A theatre critic of 'The Guardian' Manchester wrote of 'Sophiatown',  
'unbearably poignant'.

To what extent do you agree with this critic? Your answer must reflect an understanding of the word 'poignant'.

(4)  
**[30]**

**QUESTION 6****NOTHING BUT THE TRUTH – JOHN KANI**

'Nothing but the truth' belongs to a body of post-apartheid work that has been referred to as 'Theatre for reconciliation'. The play also illustrates quite vividly why it is still necessary to talk about the past: because the past will always be a powerful presence in the present." Introduction – Zakes Mda

- 6.1 6.1.1 What are the aims of theatre for reconciliation? (3)
- 6.1.2 How does this type of theatre differ from protest plays? (2)
- 6.2 6.2.1 Why does Sipho have to reconcile his past before he can move forward in his own life? (2)
- 6.2.2 Name TWO specific conscious incidents where Themba has knowingly wronged Sipho. (4)



- 6.3      6.3.1    Give a character description of Thando. (3)
- 6.3.2    Describe Thando's relationship with her father. (3)

- 6.4      Refer to this extract:

*Thando: (from the bedroom): Who was that?*  
*Mandisa: (mispronouncing the name): A Mrs Potgieter.*  
*Thando: Mrs Potgieter! That's my father's former Chief Libraria. What did she say?*

- 6.4.1    In Thando's first line, which word would have a rising inflection? (1)
- 6.4.2    Write out how Mandisa would pronounce, 'Potgieter'. (1)
- 6.4.3    In Thando's second line, which word would she stress? (1)
- 6.4.4    How does the set design indicate the bedroom? (1)

- 6.5      *Sipho: You see what you have done to me, Themba. Even when you  
Are dead, ashes in the vase, you are still making my life a misery.  
Why? Why Themba?*  
*Mandisa: Because he loved you!*  
*Thando: It's true daddy. People always hurt those they love the  
most. Especially family.*

- 6.5.1    Why does Sipho still think that Thando is making his life a misery? (2)
- 6.5.2    In a carefully constructed paragraph, comment on Thando's words. Is it true that we hurt those we love the most, especially family? Offer your own personal response. (7)

**[30]**

**QUESTION 7****SIENER IN DIE SUBURBS – PG DU PLESSIS**

- 7.1 You are a journalist for a local paper. Give an in-depth description of all the characters in '*Siener in die suburbs*' so that your readers can understand the characters and want to go and see the play. (15)
- 7.2 Read the following extract and answer the questions that follow.

Tjokkie: Julle verstaan die hele ding nie. Daar's 'n ding in binne-in jou. Ek meen in my, nou, nou. En die ding moet uit. Orraait, hy moet uit, soos 'n kleintjie. Jy moet hom kry, of vrek, of verwurg soos hy uitkom, maar jy kan dit nie help nie. Maar dan moet elke Dick, Tom en Harry nie die ding uit jou wil uitskeur nie. (*Verander stemming.*) En as hy uit is, dan's dit seer, dan kan almal in jou kom krap. Hulle dommigheid krap in jou seerplek – in die plek waar jy oopgebars het Dit maak jou siek. Ek kan dit nie vat nie... al die phonies soos ou Giel. (*Verander stemming.*) Ek krap self ook in my seerplek, soos 'n stompsinnige aap... dis die dat ek in so 'n dwaal is as ek klaar is... dan kan ek net seerkry en myself seermaak. Dan voel dit of alles my skuld is. Maar ek kan daar niks aan doen nie. (*Verander stemming.*) Ek kan dan niks doen nie. Niks doen nie! (*Hy skud haar.*) Niks doen nie! Net myself seermaak soos 'n sot aap. Niks doen nie, niks doen nie...

- 7.2.1 You are the director of the play. What tips would you give the actor playing this role concerning the following?
- A Emotional memory (2)
  - B Breathing control (2)
  - C Body language (2)
  - D Use of voice (2)
- 7.2.2 Describe the climax in the play and explain why you consider it to be the climax? (4)
- 7.2.3 Give a short description of the costume that would be suitable for 'MA'. (3)

**[30]**

## QUESTION 8

## MISSING – REZA DE WET

Read the following extract and answer the questions that follow.

*MIEM:* Praat tog sagter. Netnou hoor hy jou. Wie weet, miskien is sy ore so goed soos sy neus. Gertie! Moet net nie daarin trap nie. (*Kyk uit. Dromerig*) As sy trou, sal hy afkom. Hy sal net moet. Hy sal beskaamd wees as sy dogter weggegee word deur 'n ander man.

*GERTIE:* (*skielik skel en hard*) Kom in, julle twee! Julle wil nie koue vat nie!

*MIEM:* (*kwaad*) Gertie!

*GERTIE* lyk verleë en gaan sit by die stoof. *MEISIE* lei die *KONSTABEL* binne. Haar wange gloei en haar oë blink. Sy maak die agterdeur toe. Die sirkusmusiek word nie meer gehoor nie.

*GERTIE:* (*half verleë*) Ek weet jou sirkulasie is nie goed nie, Meisie. Sy's baie koulik, Konstabel. Ek dink dis van al die sit.

*MIEM:* (*Kyk op na die valdeur. Hard*) Laat sak!

*GERTIE:* Ek gee mos liggaamsopvoeding, Konstabel. En dis waarin ek glo. (*Spring op en doen 'n paar vinnige oefeninge*) Diep asemhaling en oefening. Kyk maar vir my. My hande is nooit koud nie. Tot my tone is warm.

*Die valdeur klap oop en die tou sak vinnig ondertoe.*

*MIEM:* (*geïrriteerd*) Ag, toe nou, Gertie. (*Maak die tou aan die leë slopemmer vas.*)

Ek sê altyd te veel oefening maak 'n vrou taai en seningrig. (*Wys met haar kop*)

Kyk daar, Meisie jy het net-nou gestort! Kry 'n lap en vee dit op. (*Hard na bo*)

Trek maar op! En moenie weer twee dae wag nie.

*MEISIE:* Ja, Ma. (*Gaan kry 'n lap en vee die spatsel op.*)

*Die valdeur klap toe. Veraf geblaf van honde.*

*GERTIE:* Luister. Kan julle hoor? Ek dink dis die polisie met hulle honde. (*Trippel na die venster*) Ja. Kyk net. Baie van hulle. Met Flitse.

*MIEM* gaan staan ook by die venster. *MEISIE* gooi die lap in die slopemmer onder die wastafel en gaan staan by *MIEM*.

*MIEM:* Hulle loop langs die rivier af.

*GERTIE:* Hulle loop seker al om die dorp om te sien dat alles reg is.

*MIEM:* Ek weet nie... ek is nog onrustig. As hy regtig wil ... sal niks hom keer nie.

*GERTIE:* Aag, nee.

*MIEM:* Sulke gedrogte is slinks.

*GERTIE:* Ek is bly ek is nie daar buite nie. Of alleen in my huis nie.

(*Gril*)

*MIEM:* As ek dink aan die jong meisies wat na die sirkus alleen huis toe loop ...

*MEISIE* en *GERTIE* maak angsgeluide.

*MIEM:* Oor die skougronde, verby die begraafplaas en die verlate stasie.

*MEISIE:* Miskien vat hulle 'n ander pad.

*MIEM:* (*fluister onheilspellend*) Dit is seker moontlik ... Al met die rivier langs.

Tussen die riete en die lang gras ... Onder die wilgerbome deur.

*MEISIE:* Hou op, Ma. Asseblief. Ek word bang.

*MIEM:* Toe maar, my kind. Jy hoef nie bang te wees nie. Hier is jy mos veilig.

(*Asof sy met 'n kind praat*) Soos 'n voëltjie in sy nessesie.

*MEISIE* gaan sit en werk verder.

- 8.1.1 What does the circus represent for:
- A Meisie (3)
  - B Miem (3)
  - C Gertie (3)
- 8.1.2 Is Gertie really worried about Konstabel and Meisie catching a cold outside? Motivate your answer. (3)
- 8.1.3 Discuss the irony in Meisie's words, in her last words of this extract. (2)
- 8.2 Rituals make up an integral part of this play. Discuss the rituals that are used and why it makes the play more interesting. (5)
- 8.3 Give a short description of the costumes of:
- Konstabel (3)
  - Meisie (3)
  - Gertie (3)
- 8.4 Describe the use of sound in increasing the tension in the play. (2)
- [30]**

**TOTAL SECTION B: 60**

**SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE****THIS SECTION IS COMPULSORY (60 MARKS)****ANSWER QUESTIONS 9 AND 10, AND CHOSE ONE OF THE OPTIONS FROM QUESTION 11.****QUESTION 9****VOICE**

Read the following poem and then answer the questions that follow.

**Bitter-berry daybreak**

Bitter-berry daybreak  
Bitter-berry sun  
A mirror has broken  
Between me and him

I try to find the highway  
Perhaps to run away  
But everywhere the footpaths  
Of his words lead me astray

Pinewood remember  
Pinewood forget  
However much I lose my way  
I step on my regret

Parrot-coloured echo  
Tricks me tricks me on  
Until I turn beguiled  
To retrieve the mocking song

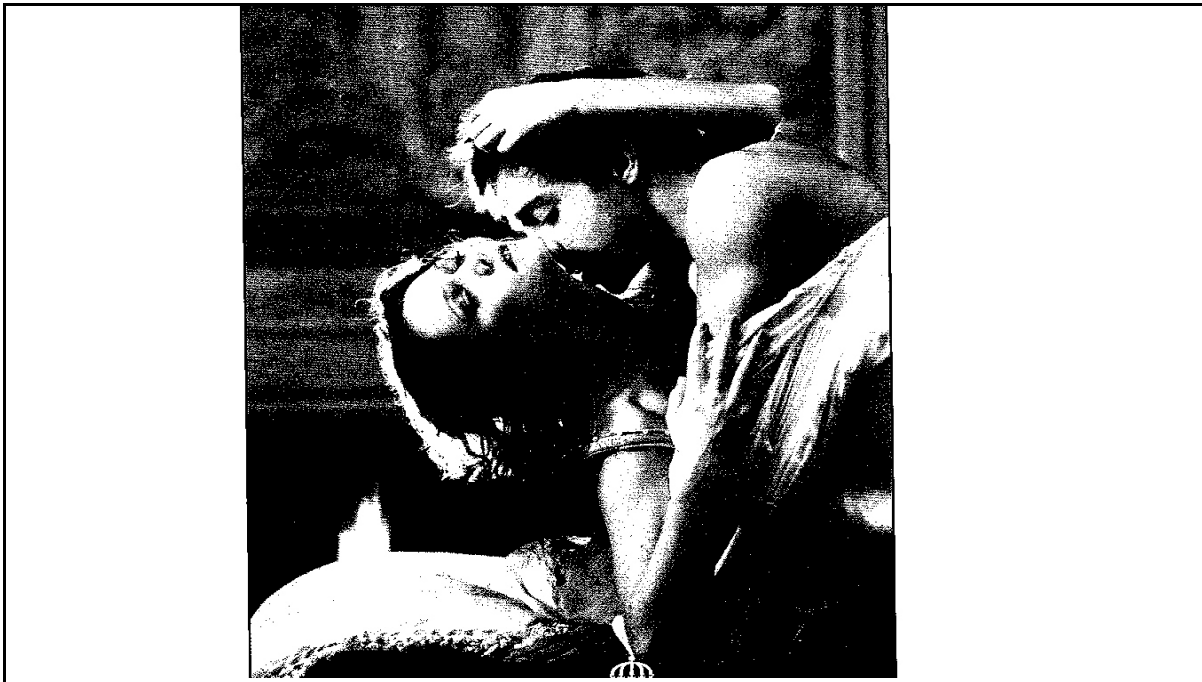
Echo gives no answer  
He answers everyone  
Bitter-berry daybreak  
Bitter-berry sun

- 9.1 Explain how you would avoid falling into the rhythm pattern of this poem. Give TWO methods. (2)
- 9.2 There are no punctuation marks in the poem. Where would you take a breath and pause? (4)
- 9.3 Give THREE voice exercises that an actor could use to prepare him/herself for performing this poem. (9)

**[15]**

**QUESTION 10****MOVEMENT**

Refer to the source below and answer the questions that follow.

**PICTURE**

- 10.1 What do you understand when people talk about physical theatre? (5)
- 10.2 Refer to the source.  
Write a synopsis of a storyline that would be appropriate for the picture. (5)
- 10.3 Give THREE reasons why an actor/actress should warm up their body. (3)
- 10.4 What TWO exercises would you make actors do before a performance? (2)

**[15]**

**QUESTION 11**

CHOOSE **TWO** OF THE FOLLOWING QUESTIONS.

(11.1 **LIVE PERFORMANCE**; OR 11.2 **MEDIA STUDIES**; OR 11.3 **INDIGENOUS PERFORMANCE/CULTURAL PERFORMANCE**)

11.1 **Live Performance**

Workshop theatre is a distinctively South African method of creating theatre. A well done workshop theatre has the potential to reflect the variety of people in our country.

11.1.1 Write down the characteristics of a workshop theatre. (7)

11.1.2 Explain the process of preparing for a performance. (8)  
[15]

**OR**

11.2 **Media Studies**

To make a successful TV production you need a technical crew. Name the people involved in the technical side of a TV production and what their jobs involve. [15]

**OR**

11.3 **Indigenous/Cultural Performances**

Oral traditions have developed into an exciting form of theatre where a platform of an indigenous play is celebrated. Acting has become a spontaneous tool to most performances as a result of their cultural backgrounds.

Mention the history of oral traditions and discuss their influence on contemporary (modern) plays. [15]

**TOTAL SECTION C: 60**

**GRAND TOTAL: 150**

