



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 13 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:

SECTION A: 20th Century Theatre Movements (30 marks)

SECTION B: South African Theatre: 1960 – 1994 (40 marks)

SECTION C: South Africa Theatre: Post 1994 (40 marks)

SECTION D: Theatre History, Practical Concepts, Content and Skills (40 marks)

2. **SECTION A**

All candidates must answer the questions by referring to the play text they have studied and its 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 Prima Donna</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. Candidates must answer only ONE question from this section.

QUESTION 2: *Woza Albert!*

Percy Mtwla, Mbonengi Ngema and
Barney Simon

QUESTION 3: *Sophiatown*

Junction Avenue Theatre Company

QUESTION 4: *Siener in die Surburbs*

PG du Plessis

4. SECTION C

This section consists of TWO questions. Candidates must answer only ONE question from this section.

QUESTION 5: *Nothing but the Truth*

John Kani

QUESTION 6: *Missing*

Reza de Wet

5. SECTION D

This section consists of FOUR questions. Candidates must answer only TWO questions as follow:

QUESTION 7: Theatre History is COMPULSORY

QUESTION 8: VOCAL WORK **OR**

QUESTION 9: PHYSICAL WORK **OR**

QUESTION 10: LIVE PERFORMANCE **OR**

QUESTION 11: CULTURAL PERFORMANCE AND RITUALS

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: 20TH CENTURY THEATRE MOVEMENTS**QUESTION 1**

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

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

Unlike other works of literature such as novels or short stories, plays are meant to be heard out loud rather than read to oneself. The author of the play, known as the playwright, connects together scenes of dialogue between the characters to create a storyline for their audiences to follow ...

[Source: education.goodmantheatre.org]

Use the theatre movement you have studied and write an essay proving the validity of the above statement by referring to the following aspects:

- Themes
- Language
- Structure

Your essay must be at least 2–3 pages long.

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 AND BARNEY SIMON

- 2.1 Explain the term “*Agitprop*”. (2)
- 2.2 Mention and explain any TWO unfair laws that were imposed by the previous government (before 1994). (4)
- 2.3 Write a brief paragraph discussing the different phases of workshopping a production. (10)
- 2.4 Read the following extract from *Woza Albert!* and answer the questions that follow.

PERCY: There's no jobs!

MBONGENI: There *is* jobs!! Ten thousand bricks! This morning there were many people at the gates standing there looking for work. And you chased them away!

PERCY: Zuluboy, you are getting cheeky, huh?

MBONGENI: I'm not getting cheeky. It's true.

PERCY: Ja! I'm cutting down your salary. I think you're getting too much.
Ja! Ja!

MBONGENI: The boss can't cut salary.

PERCY: Ek gaan dit doen! [I'm going to do it.]

MBONGENI: That's not showing sympathy for another man.

PERCY: Zuluboy! Zuluboy! You sit around waiting for Morena and then you come and tell me about the cost of living? You talk about inflation? What do you know about inflation? I've got you here, just here. One more mistake, once more cheeky, and you're fired.

- 2.4.1 Why does Mbongeni and Percy use their real names instead of character specific names in *Woza Albert!*? (3)

- 2.4.2 Is *Woza Albert!* an example of Protest Theatre? Explain. (5)
- 2.4.3 Consider the above extract: Which themes formed the major narratives in South Africa before 1994 and how does *Woza Albert!* address these themes? (10)
- 2.4.4 Are these themes still relevant in South Africa today? Explain. (6)
- [40]**

OR

QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

- 3.1 What was the Group Areas Act and what kind of impact did it have on South Africans in the past? (4)
- 3.2 Explain the term "free-hold suburb". (2)
- 3.3 Study the extract from *Sophiatown* and answer the questions that follow.

FAHFEE: 'Nobody believed it was possible. Was this just a fantasy? A Jewish girl living in Softown! It's not possible. Is she crazy as a bedbug? Who'd leave the easy white life of Yeoville for the seething hot-spots of Kofifi? Well, folks, let me introduce you. She is none other than Ruth Golden. Height: five foot three 5 inches ...'

RUTH: Five foot four!

JAKES: Oops! Sorry.

FAHFEE: Aah ... Five foot four. 'Long black hair pulled back in a swinging switch. A pert but comfortable figure. Curious 10 bright eyes ...'

RUTH: come on!

FAHFEE: 'She tells me ...'

JAKES: uh, uh – that's my bit. 'She tells me she worked at Vanguard's, the bookshop, and we all know what happens there! Could 15 she be an eager intellectual? A wide-eyed jazz maniac? A demure but daring do-gooder? Or is it just an advertising stunt?'

RUTH: Jakes!

- 3.3.1 How did the name Sophiatown come into being? Explain. (3)
- 3.3.2 What is so strange about Ruth moving in at Mamariti's home? (2)

3.3.3 The character of Fahfee represents the politically informed in many ways in the play.

Is this statement TRUE or FALSE? Refer to the play and give examples for your answer.

(4)

3.4 Identify TWO characters in the play. Explain their relationship and how it is affected by the forced removals.

(6)

3.5 Discuss THREE social issues affecting the people of Sophiatown and explain how these issues are presented in the play.

(9)

3.5 Would you classify this play as an example of Realist Theatre?

Consider the following in your response:

- Setting
- Plot
- Characters

(10)

[40]

OR

QUESTION 4: *SIENER IN DIE SUBURBS* BY P.G. DU PLESSIS

Carefully study the following extract from *Siener in die Suburbs* and answer the questions that follow.

GIEL: Toe-nou maar, my meisie, jy vat my verkeerd op. Ek ken jou gesindhede. Dis net dat diè ding 'n mooi gedagte is vir die kinders – ek meen, dan's ek tog ook iets in die huis. 1

TJOKKIE: (*loop voor om die motor met 'n sleutel in sy hand*). Ma, koop tog die ding en kry klaar! 5

(*Giel trek Ma so bietjie verder van die garage af en hulle gaan sit op die stoepie.*)

MA: Die kinders hou nie van die ding nie.

GIEL: Onse liefde het nie wet nodig nie, my hart. Ek meen ek het jou life. As oorle Pa nog leef, orraait ... ek meen ... orraait. Hoekom laat jy nie vir 10 Tjokkie 'n shot oorle Pa sien nie? Hy's nou al oor 'n twintig jaar soek. Jy kan mos nie so aangaan nie. Laat Tjokkie 'n shot sien.

MA: Jy moenie lol dat Tjokkie sien nie, Giel.

GIEL: Maar dit kos hom niks.

MA: Is jy darem bang hy kom terug, Giel? Ek meen oorlede Pa. 15

GIEL: Hoe kan jy nou so 'n ding vir 'n man vra wat elke aand bang is hy verloor sy meisietjie dalk? Maar jy's wettiglik sy vrou, my hart.

MA: Nou sien jy nie hoekom ek bang is Tjokkie moet daaroor sien nie?

- 4.1 What does Giel want to sell to Ma? (1)
- 4.2 Is Giel and Ma married? Motivate your answer by referring to the extract. (3)
- 4.3 Who is Tjokkie's sister? (1)
- 4.4 Giel is shown as the father figure in Ma's household. Is he treated that way by the family? Give an example from the play to support your answer. (4)
- 4.5 Giel is a victim of what the community expects from a man.
- 4.5.1 What did the community of the time expect from a man? (2)
- 4.5.2 Provide an example from the play to support your answer. (2)
- 4.6 Discuss the relationship between the following characters from the play:
- Tjokkie and Giel
 - Ma and Giel
- (6)
- 4.7 Describe the costumes that you think will be suitable for the character of Tjokkie and Ma and motivate your choices. (6)
- 4.8 Mention TWO social problems in society that the play addresses. (2)
- 4.9 Explain how the playwright address these problems in the play. Use the themes of the play as references to your answer. (6)
- 4.10 You have been given the opportunity to direct this play. How will you stage the play? Consider the following in your response:
- The use of voice
 - Characterisation
 - Blocking (movement on the stage)
- (7)

[40]**TOTAL SECTION B: 40**

SECTION C: SOUTH AFRICAN THEATRE POST-1994

Answer ONLY ONE question from this section.

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

- 5.1 Consider the following South African Theatre analysis and respond to the questions that follow.

(Most of the South African plays draw from many international theatre trends, movements and styles. These trends can range from the actual making of a production to the style of presentation.)

- 5.1.1 Nothing but the truth resembles the Realist Theatre in many ways. Is this statement TRUE or FALSE? (1)
- 5.1.2 Justify your answer in QUESTION 5.1.1 by commenting on the setting in "*Nothing but the Truth*". (8)
- 5.1.3 Mention any ONE of the international theatre movements. (1)

- 5.2 Read the following extract and answer the questions that follow.

EXTRACT FROM *NOTHING BUT THE TRUTH*

SIPHO: How was your day? 1

THANDO: Oh! The same grind. Former soldiers, policemen and security people applying for amnesty. Saying they are sorry. Sometimes I sit there translating, interpreting, and not even feeling. It's easy to get numb you know.

SIPHO: That's why I do not go anymore. It's pointless. 5

THANDO: The truth does come out, and at least the families get to know what happened.

SIPHO: Their version of what happened.

THANDO: Don't start! Don't start! I know how you feel about that.

Pause

SIPHO: The undertaker must be on his way now. 10

THANDO: *[as she exits]*: Daddy, what did uncle Themba die of?

SIPHO: His heart gave in, so says his wife.

THANDO: *[from the bedroom]*: Why didn't Auntie Thelma accompany his body instead of Mandisa? 14

- 5.2.1 What is the Truth and Reconciliation Commission? (2)
- 5.2.2 Discuss THREE points about the character of Sipho and Thando. What is their personalities? (6 x 2) (12)
- 5.2.3 How does the audience know that Sipho and Thando have had this conversation before? (2)
- 5.2.4 Sipho changes the topic after the pause. How would you use your voice in a performance to show this change? (4)
- 5.2.5 Discuss the theme of 'truth' in *Nothing but the Truth*. Consider Thando and Sipho's conversation about the Truth and Reconciliation Commission. (10)
- [40]**

OR

QUESTION 6: MISSING BY REZA DE WET

Read the following extract taken from an article by Johan Coetser for the University of Kwazulu-Natal.

"In Reza de Wet's play *Mis* (1993a), for example, the mother, Miem, and her daughter Meisie make a living by selling manure. Miem's husband, Gabriël, permanently stays in the loft, and everything he needs must be hoisted up to him."

[Source: *Afrikaans Theatre: Reflections of Identity*, Johan Coetsee, UKZN]

- 6.1 What event is taking place in the community during the play? (2)
- 6.2 There seem to be a danger associated to this event. What is this danger? (3)
- 6.3 How does the playwright show poverty as one of the society problems in the play? (6)
- 6.4 Discuss the irony of the visit by the policeman. (5)
- 6.5 Miem and Meisie have been serving Gabriël diligently for the past seven years. How is this an indication of gender issues that are addressed by the play? (6)
- 6.6 Do you think that *Missing* resembles the Realist Theatre in terms of its setting and the themes that it addresses? Explain your answer. (10)
- 6.7 Miem comes back towards the end of the play and finds Meisie missing.

How would you play the character of Miem after she has realised that Meisie was missing? Refer to your knowledge of voice and body use in theatre. (10)

[40]

TOTAL SECTION C: 40

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

This section is COMPULSORY.

QUESTION 7: THEATRE HISTORY

- 7.1 Name any TWO philosophers and a theatre movement that they have influenced. (4)
- 7.2 Which theatre movement did Adolphe Appia influence? (1)
- 7.3 Discuss THREE differences between Realism and Expressionism. You may use a table to show the differences. (3 x 2) (6)
- 7.4 Why is it important to know the social and political background of the plays that is studied in Dramatic Arts? (3)
- 7.5 Name your favourite 20th century theatre movement that you have discussed this year. Explain your choice by referring to the themes. (6)
- [20]**

Answer only ONE question from the following.

QUESTION 8: VOCAL WORK

Consider the following excerpt from a book *Voice and Speech in Theatre* and answer the questions that follow.

“... There’s a place in theatre for voices of many types, but no room whatsoever for any voice that is incorrectly managed, or for voice and speech which is not appropriate for the play ...”

[Source: *Voice and Speech in the Theatre* by James Clifford Turner]

- 8.1 Your voice is an important tool in the theatre. Is this TRUE or FALSE? Give ONE reason for your answer. (2)
- 8.2 Give TWO reasons why voice training is important for an actor. (4)
- 8.3 Describe any TWO voice exercises and explain their importance. (6)
- 8.4 How did you use your voice to be appropriate to the character that you played? Refer to your practical performance for your answer.

Consider the following in your response:

- The age of the character
- The events in the play where the character had to use voice to show an emotion

(8)
[20]

OR

QUESTION 9: PHYSICAL WORK

Refer to the following image to answer the questions that follow.



[Michael Marmite in Ma Ravan Ensemble. Cuepix 2009]

- 9.1 How do you know that the above image was taken during a physical theatre performance? Justify your answer. (3)
- 9.2 Give TWO reasons why it is important to warm up before a physical theatre performance. (4)
- 9.3 Which qualities do you think an actor should have to be able to perform in a physical theatre performance of the same nature as the one shown in the image? (4)
- 9.4 Describe ONE exercise that you can use to prepare your body for a physical theatre performance. (3)
- 9.5 Write a 50–60 words story about the action shown in the image. (6)

[20]

OR

QUESTION 10: LIVE PERFORMANCE

Consider the following source to answer the questions that follow.

SOURCE

A drama student once said this to his drama teacher, "The process of making a live performance depends on many things; the final performance is just a reflection thereof."

10.1 How important is it to properly prepare for your practical performance? Explain. (5)

10.2 You have been part of the making of a performance as a Dramatic Arts student. Write a brief report of the process of making your September practical examination performance.

Your report should consider the entire process – from the first day to the day of the performance. (15)
[20]

OR

QUESTION 11: CULTURAL PERFORMANCE AND RITUAL

Study the following source extracted from the writings of Joseph Campbell, a mythologist.

SOURCE

"... Usually societies had rituals that glorified supernatural powers, victories and heroes. Often supernatural forms would be represented using costumes and masks. Rituals that were practised as duty to the gods, also brought entertainment and pleasure."

[Source: Joseph Campbell, a mythologist]

Consider the elements of drama that you have studied during your years as a Dramatic Arts student. Discuss how a ritual event can be fit to be named a performance. You may refer to a traditional ritual practised in your community as an example in your discussion.

Think about:

- How the event begins and ends
- The people (characters) attending the ceremony
- Physical theatre

[20]

TOTAL SECTION D: 40
GRAND TOTAL: 150

VRAAG 10: LEWENDIGE OPTREDE

Oorweeg die volgende bron en beantwoord die vrae wat volg.

BRON

in Drama-student het die volgende opmerking teenoor sy drama-onderwyser gemaak: "Die proses by die skep van 'n optrede hang van baie dinge af; die finale optrede is slegs 'n refleksie daarvan."

- 10.1 Hoe belangrik is dit om deeglik vir jou praktiese optrede voor te berei? Verduidelik. (5)

- 10.2 As student van die vak, Dramatiese Kunste, het jy deel uitgemaak van die skep van 'n produksie. Skryf 'n kort verslag oor die proses van die ontwikkeling van jou praktiese optrede vir die September-eksamen. Jou verslag behoort die hele proses in te sluit – vanaf die eerste dag tot en met die dag van jou optrede. (15)

[20]

OF**VRAAG 11: KULTURELE OPTREDES EN RITUELE**

Bestudeer die bron wat uittreksel is uit die werke van 'n kenner van mitologie, Joseph Campbell.

BRON

"... Gewoonlik het beskawings rituele wat bonatuurlike kragteoorwinninge en helde vereer. Dikwels word bonatuurlike vorme verteenwoordig deur kostuums en maskers te gebruik. Rituele wat uitgevoer is as deel van verpligtinge teenoor die gode, het ook vermaak en plesier verskat."

[Bron: Joseph Campbell, 'n mitoloog]

Oorweeg die elemente van drama wat jy in die jare as 'n Dramatiese Kunste-leerder bestudeer het. Bespreek hoe 'n rituele-seremonie van pas kan wees om as 'n optrede te kwalifiseer. Jy mag verwys na 'n tradisionele ritueel wat in jou gemeenskap beoefen word as 'n voorbeeld in jou bespreking.

Dink aan die volgende:

- Hoe die seremonie begin
- Die deelnemers (karakters) wat betrokke is
- Fisieke teater

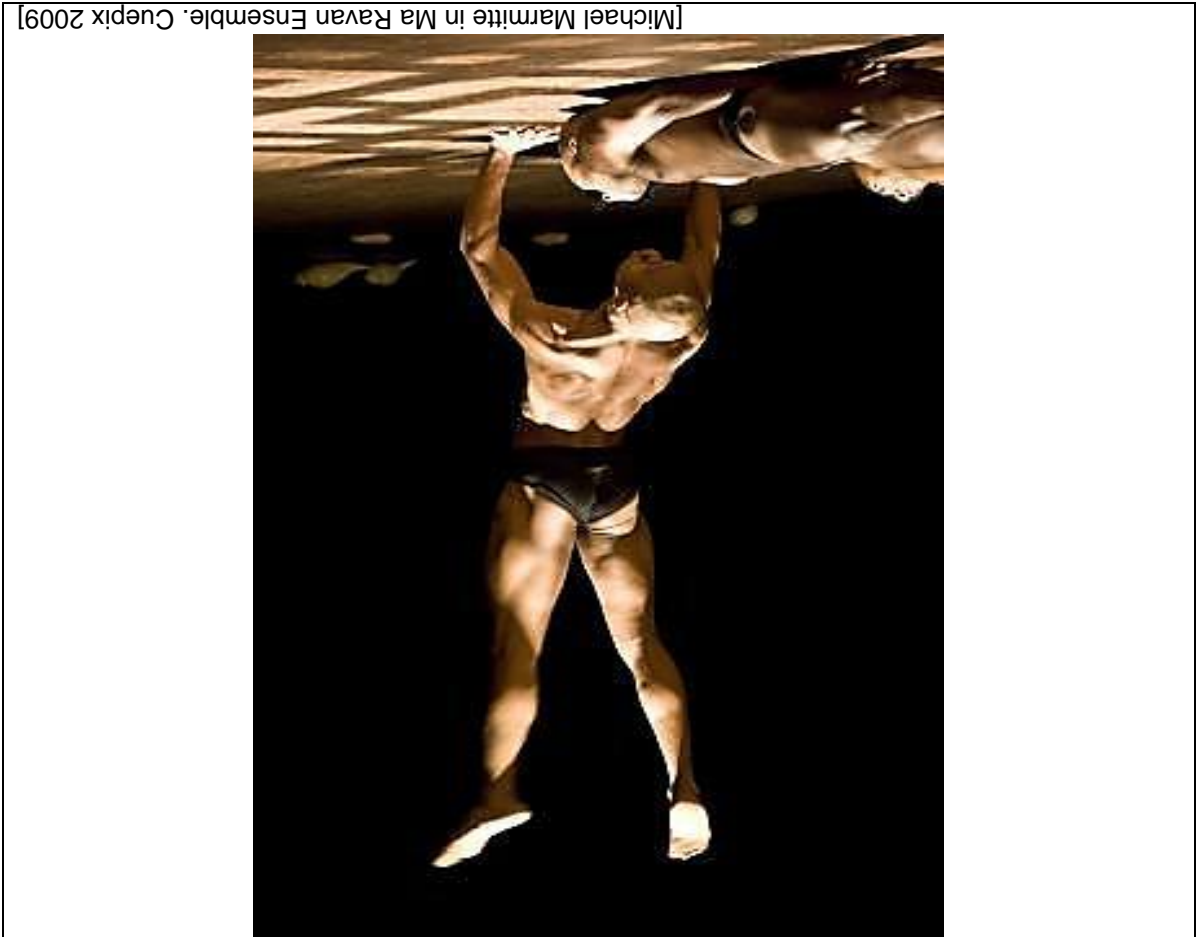
[20]

TOTAAL AFDELING D: 40
GROOTTOTAAL: 150

OF

VRAAG 9: FISIESE WERK

Verwys na die volgende uitbeelding om die volgende vrae te antwoord.



- 9.1

Hoe weet jy dat die postaande uitbeelding 'n werklike fisieke teater-aanbieding voorstel? Motiveer jou antwoord.

(3)
- 9.2

Verkaf TWEE redes waarom dit belangrik is om voor 'n teater-aanbieding op te warm.

(4)
- 9.3

Watter kwaliteit, dink jy, moet 'n akteur hê, om op te tree in 'n fisieke teater-aanbieding wat soortgelyk aan die een in die uitbeelding is?

(4)
- 9.4

Beskryf EEN oefening wat jy kan gebruik om jou liggaam vir 'n fisieke teater-aanbieding voor te berei.

(3)
- 9.5

Skryf 'n 50–60 woorde storie/verhaal oor die handeling/aksie wat in die foto getoon word.

(6)

[20]

OF

AFDELING D: DIE GESKIEDENIS VAN TEATER, PRAKTIESE BEGRIPPE, INHOUD EN VAARDIGHEDE

Hierdie afdeling is VERPLIGTEND.

VRAAG 7: DIE GESKIEDENIS VAN TEATER

- 7.1 Noem enige TWEE filosowe en 'n teaterbewegings wat deur hulle beïnvloed is. (4)
- 7.2 Watter teaterbeweging het Adolphe Appia beïnvloed? (1)
- 7.3 Bespreek DRIE verskille tussen Realisme en Ekspressionisme-teater. Jy kan 'n tabel gebruik om die verskille aan te dui. (3 x 2) (6)
- 7.4 Hoekom is dit belangrik om bewus te wees van die sosiale en politieke agtergrond van die toneelstukke wat jy in Dramatiese Kunste bestudeer? (3)
- 7.5 Noem jou gunsteling 20^{ste} eeuse-teaterbeweging wat jy hierdie jaar bespreek het. Verduidelik jou keuse deur na die temas te verwys. (6)

[20]

Beantwoord slegs EEN vraag uit die volgende.

VRAAG 8: STEMWERK

Bestudeer die volgende uittreksel uit die boek, "*Voice and Speech in Theatre*" en beantwoord die volgende vrae.

"... Daar is 'n plek in die teater vir baie stemtipes, maar daar is hoegenaamd geen plek vir 'n stem wat nie korrek aangewend word nie, of vir stem en spraak wat nie by die toneelstuk pas nie ..."

[Bron: *Voice and Speech in the Theatre* deur James Clifford Turner]

- 8.1 Jou stem is 'n belangrike instrument in die teater. Is dit WAAR of ONWAAR? Gee EEN rede vir jou antwoord. (2)
- 8.2 Gee TWEE redes hoekom stemoefening vir 'n akteur belangrik is. (4)
- 8.3 Beskryf enige TWEE stemoefeninge en verduidelik hulle belangrikheid. (6)
- 8.4 Hoe het jy jou stem gebruik om te pas by die karakter wat jy gespeel het? Verwys na jou praktiese toneelspel in jou antwoord.

Oorweeg die volgende in jou antwoord:

- Die ouderdom van die karakter
- Die gebeure in die drama waar die karakter sy stem moet gebruik om emosie oor te dra

[20]

(8)

- 5.2.1 Wat is die Waarheid-en-Versoeningskommissie? (2)
- 5.2.2 Bespreek DRIE punte oor die karakters van Siphon en Thando. (6 x 2) (12)
- 5.2.3 Hoe weet die gehoor dat Siphon en Thando al vantevore hierdie gesprek gehad het? (2)
- 5.2.4 Siphon verander die onderwerp na pouse. Hoe sal jy jou stem in die optrede gebruik om die verandering te wys? (4)
- 5.2.5 Bespreek die tema van "waarheid" in *Nothing but the Truth*. Oorweeg Thando en Siphon se gesprek oor die Waarheids-en-Versoeningskommissie. (10)

[40]

OF

VRAAG 6: MIS DEUR REZA DE WET

Lees die volgende uittreksel van 'n artikel deur Johan Coetser vir die Universiteit van KwaZulu-Natal.

"In Reza de Wet se drama *Mis* (1993a), maak die ma, Miem, en die dogter Meisie 'n lewe daaruit om mis te verkoop. Miem se man, Gabriël, bly permanent in die solder en alles wat hy benodig, moet vir hom opgehoys word."

[Bron: *Afrikaans Theatre: Reflections of Identity*, Johan Coetser, UKZN]

- 6.1 Watter geleentheid vind in die gemeenskap gedurende die drama plaas? (2)
- 6.2 Dit lyk of daar 'n gevaar is wat met die geleentheid geassosieer kan word. Wat is die gevaar? (3)
- 6.3 Hoe beeld die dramaturg armoede as een van die sosiale probleme in die drama uit? (6)
- 6.4 Bespreek die ironie van die besoek deur die polisie. (5)
- 6.5 Miem en Meisie het vir Gabriël pilsgetrou vir die afgelope sewe jaar bedien. Hoe is dit 'n aanduiding van geslagskwessies wat in die toneelstuk aangespreek word? (6)
- 6.6 Dink jy dat *Mis* die Realistiese teater (realisme) uitbeeld in terme van sy voorstelling en temas wat dit aanspreek? Verduidelik jou antwoord. (10)
- 6.7 Miem kom teen einde van die toneelstuk terug en kom agter dat Meisie vernis is. (10)

[40]

TOTAAL AFDELING C: 40

AFDELING C: SUID-AFRIKAANSE TEATER NA-1994

Beantwoord slegs EEN vraag uit hierdie afdeling.

VRAAG 5: NOTHING BUT THE TRUTH DEUR JOHN KANI

5.1 Bestudeer die volgende Suid-Afrikaanse Theater-ontleding en reageer op

die vrae wat volg.

(Die meeste Suid-Afrikaanse toneelstukke word beïnvloed deur internasionale teater tendense, bewegings en style. Hierdie tendense kan vanat die aktiewe proses van teater skep tot die styl van aanbieding dek.)

5.1.1 “*Nothing but the Truth*” is op verskeie maniere tipies van die realistiese teater. Is die stelling WAAR of ONWAAR? (1)

5.1.2 Bewys jou antwoord in VRAAG 5.1.1 deur te verwys na die ruimte in “*Nothing but the Truth*”. (8)

5.1.3 Noem enige EEN van die internasionale teaterbewegings. (1)

5.2 Lees die volgende uitreksel en beantwoord die vrae wat volg.

UITREKSEL VANUIT NOTHING BUT THE TRUTH	
1	SIPHO: How was your day?
	THANDO: Oh! The same grind. Former soldiers, policemen and security people applying for amnesty. Saying they are sorry. Sometimes I sit there translating, interpreting, and not even feeling. It's easy to get numb you know.
5	SIPHO: That's why I do not go anymore. It's pointless.
	THANDO: The truth does come out, and at least the families get to know what happened.
	SIPHO: Their version of what happened.
	THANDO: Don't start! Don't start! I know how you feel about that.
	<i>Pause</i>
10	SIPHO: The undertaker must be on his way now.
	THANDO: [as she exits]: Daddy, what did uncle Themba die of?
	SIPHO: His heart gave in, so says his wife.
14	THANDO: [from the bedroom]: Why didn't Auntie Thelma accompany his body instead of Mandisa?

4.1	Wat wil Giel aan Ma verkoop?	(1)
4.2	Is Giel en Ma getroud? Haal vanuit die uittreksel aan om jou antwoord te staat.	(3)
4.3	Wie is Tjokkie se suster?	(1)
4.4	Giel word gewys as die vaderfiguur in Ma se huishouding. Word hy as sodanig deur die familieleden aanvaar? Ondersteun jou antwoord met 'n voorbeeld uit die toneelstuk.	(4)
4.5	Giel is 'n slagoffer as gevolg van dit wat die samelewing van 'n man verwag.	
4.5.1	Wat is dit wat die samelewing daardie tyd van 'n man verwag het?	(2)
4.5.2	Verskaf 'n voorbeeld vanuit die toneelstuk om jou antwoord te staat.	(2)
4.6	Verduidelik die verhoudings tussen die volgende karakters van die toneelstuk:	
	<ul style="list-style-type: none"> Tjokkie en Giel Ma en Giel 	(6)
4.7	Gee 'n beskrywing van die kostuums wat geskik sou wees vir beide Tjokkie en Ma en motiveer jou keuses.	(6)
4.8	Noem TWEE sosiale probleme in die samelewing wat deur die toneelstuk aangespreek word.	(2)
4.9	Verduidelik hoe die dramaturg hierdie probleme in die toneelstuk aanspreek. Verwys na die temas in die toneelstuk om jou antwoord te ondersteun.	(6)
4.10	Jy is die kans gegee om die toneel hierbo aan te bied. Hoe sal jy dit opvoer? Verwys na die volgende in jou antwoord:	
	<ul style="list-style-type: none"> Gebruik van stem Karakterisering En blok/verhoogplasing (beweging op die verhoog) 	(7)

[40]

TOTAAL AFDELING B: 40

(10)
[40]

- 3.3.3 Die karakter van Fahree verteenwoordig die polites ingeligte in baie opsigte in die toneelstuk.
- Is die stelling WAAR of ONWAAR? Verwys na die toneelstuk en maak van voorbeelde in jou antwoord gebruik. (4)
- 3.4 Identifiseer TWEE karakters in die toneelstuk. Verduidelik hulle verhouding en hoe dit deur die gedwonge verskuivings geraak is. (6)
- 3.5 Bespreek DRIE sosiale kwessies wat die mense van Sophiatown raak en verduidelik hoe die kwessies in die toneelstuk aangebied is. (9)
- 3.6 Sal jy die toneelstuk as Realistiese Theater klassifiseer? (9)
- Oorweeg die volgende in jou antwoord:
- Stel/dekor
 - Plot/intrige
 - Karakters

VRAAG 4: SIENER IN DIE SUBURBS DEUR P.G. DU PLESSIS

Bestudeer die uittreksel uit *Siener in die Suburbs* en antwoord die vrae wat volg.

1	GIEL: Toe-nou maar, my meisie, jy vat my verkeerd op. Ek ken jou gesindhede. Dis net dat dié ding'n mooi gedagte is vir die kinders – ek meen, dan's ek tog ook iets in die huis.
5	TJOKKIE: (<i>loop voor om die motor met'n sleutel in sy hand</i>). Ma, koop tog die ding en kry klaar!
	(<i>Giel trek Ma so bietjie verder van die garage af en hulle gaan sit op die stoepie.</i>)
	MA: Die kinders hou nie van die ding nie.
	GIEL: Onse liefde het nie wet nodig nie, my hart. Ek meen ek het jou life. As oorie Pa nog leef, orraait ... ek meen ... orraait. Hoekom laat jy nie vir 10 Tjokkie'n shot oorie Pa sien nie? Hy's nou al oor'n twintig jaar soek. Jy kan mos nie so aangaan nie. Laat Tjokkie'n shot sien.
15	MA: Jy moenie lol dat Tjokkie sien nie, Giel.
	GIEL: Maar dit kos hom niks.
	MA: Is jy darem bang hy kom terug, Giel? Ek meen oorlede Pa.
	GIEL: Hoe kan jy nou so'n ding vir'n man vra wat elke aand bang is hy verloor sy meisietjie dalk? Maar jy's wettiglik sy vrou, my hart.
	MA: Nou sien jy nie hoekom ek bang is Tjokkie moet daaroor sien nie?

- 2.4.2 Is *Woza Albert!* 'n voorbeeld van Protesteater? Verduidelik. (5)
- 2.4.3 Neem die bostaande uittreksel in ag: Watter temas word as die belangrikstes beskou in die teateraanbiedings in Suid-Afrika voor 1994 en hoe word hierdie temas in *Woza Albert!* aangespreek? (10)
- 2.4.4 Is die temas nog relevant in Suid-Afrika vandag? Verduidelik. (6)

[40]

OF

VRAAG 3: SOPHIATOWN DEUR JUNCTION AVENUE THEATRE COMPANY

- 3.1 Wat was die Groepsgebiedewet en watter impak het dit in die verlede op Suid-Afrikaners gehad? (4)
- 3.2 Verduidelik die term "*tree-hold suburb*". (2)
- 3.3 Bestudeer die uittreksel uit *Sophiatown* en beantwoord die vrae wat volg. (2)

FAHFEE: 'Nobody believed it was possible. Was this just a fantasy? A Jewish girl living in Sowtown! It's not possible. Is she crazy as a bedbug? Who'd leave the easy white life of Yeoville for the seething hot-spots of Koffi? Well, folks, let me introduce you. She is none other than Ruth Golden. Height: five foot three 5 inches ...'

RUTH: Five foot four!

JAKES: Oops! Sorry.

FAHFEE: Aah ... Five foot four. 'Long black hair pulled back in a swinging switch. A pert but comfortable figure. Curious 10 bright eyes ...'

RUTH: come on!

FAHFEE: 'She tells me ...'

JAKES: uh, uh – that's my bit. 'She tells me she worked at Vanguard's, the bookshop, and we all know what happens there! Could 15 she be an eager intellectual? A wide-eyed jazz maniac? A demure but daring do-gooder? Or is it just an advertising stunt?'

RUTH: Jakes!

- 3.3.1 Hoe het die naam Sophiatown ontstaan? Verduidelik. (3)
- 3.3.2 Wat is so vreemd van Ruth wat by Mamariti's intrek? (2)

AFDELING B: SUID-AFRIKAANSE TEATER (1960–1994)

Beantwoord slegs EEN vraag uit hierdie afdeling.

VRAAG 2: WOZA ALBERTI DEUR PERCY MTWA, MBONGENI NGEMA EN BARNEY SIMON

- 2.1 Verduidelik die term “*Agitprop*”. (2)
- 2.2 Noem en verduidelik enige TWEE onregverdigte wette wat deur die vorige regering (voor 1994) opgelê is. (4)
- 2.3 Skryf ’n kort paragraaf waarin jy die verskillende fases van ’n werkswinkel van ’n produksie bespreek. (10)
- 2.4 Lees die volgende uittreksel uit *Woza Alberti* en beantwoord die vrae wat volg.

PERCY: There's no jobs!

MBONGENI. There is jobs!! Ten thousand bricks! This morning there were many people at the gates standing there looking for work. And you chased them away!

PERCY: Zulu boy, you are getting cheeky, huh?

MBONGENI: I'm not getting cheeky. It's true.

PERCY: Jai I'm cutting down your salary. I think you're getting too much. Jai Jai

MBONGENI: The boss can't cut salary.

PERCY: Ek gaan dit doen! [I'm going to do it.]

MBONGENI: That's not showing sympathy for another man.

PERCY: Zulu boy! You sit around waiting for Morena and then you come and tell me about the cost of living? You talk about inflation? What do you know about inflation? I've got you here, just here. One more mistake, once more cheeky, and you're fired.

- 2.4.1 Hoekom gebruik Mbongeni en Percy hulle regte name in plaas van karakterspesifieke name in *Woza Alberti*? (3)

AFDELING A: 20^{STE} EEUSE TEATERBEGING**VRAAG 1**

Beantwoord hierdie vraag deur na die toneeltekste wat jy bestudeer het, asook die relevante 20^{ste}-eeuse teaterbeweging te verwys (Teater van die Absurde, Epiese Teater **OF** Postmoderne Teater).

Dui boaan jou opstel aan watter toneeltekste jy bestudeer het.

Anders as ander werke in die letterkunde soos die roman en die kortverhaal, is 'n drama bedoel om met volle klanke gehoor te word eerder as om dit self te lees. Die skrywer van die toneeltekste, bekend as 'n dramaturg, skakel tonele met dialoog van karakters aanmekeer om 'n storie te skep wat die gehoor kan volg ...

[Source: education.goodmantheatre.org]

Gebruik die teaterbeweging wat jy bestudeer het en skryf 'n opstel waarin jy die geldigheid van die bostaande stelling bewys deur na die volgende aspekte te verwys:

- Temas
- Taal
- Struktuur

Jou opstel moet uit ten minste 2–3 bladsye bestaan.

TOTAAL AFDELING A: 30

3.

AFDELING B

Hierdie afdeling bestaan uit DRIE vrae. Kandidate moet slegs EEN vraag in hierdie afdeling beantwoord.

VRAAG 2: *Woza Albert!*

Percy Mtwa, Mbonengi Ngema and
Barney Simon
Junction Avenue Theatre Company

VRAAG 3: *Sophiatown*

VRAAG 4: *Sieners in die Suburbs*
PG du Plessis

4.

AFDELING C

Hierdie afdeling bestaan uit TWEE vrae. Kandidate moet slegs EEN vraag in hierdie afdeling beantwoord.

VRAAG 5: *Nothing but the Truth*

John Kani
Reza de Wet

5.

AFDELING D: Teater Geskiedenis, Praktiese Konsepte, Inhoud en**Vaardighede**

Hierdie afdeling bestaan uit VIER vrae. Kandidate moet TWEE vrae soos volg beantwoord.

VRAAG 7: *Die Geskiedenis van Teater* is VERPLIGTEND.

VRAAG 8: **STEMWERK OF**

VRAAG 9: **FISIESE WERK OF**

VRAAG 10: **LEWENDIGE OPVOERING OF**

VRAAG 11: **KULTURELE OPTREDES EN RITUELE**

NOTA AAN ONDERWYSERS

AFDELING D kan elke jaar 'n ander getal vrae bevat, afhangend van die aspekte wat getoets word en die bronnemateriaal wat gebruik word.

INSTRUKSIES EN INLICHTING

1. Hierdie vraestel bestaan uit VIER afdelings:

- AFDELING A: 20^{ste}-eeuse Teaterbewegings (30 punte)
 AFDELING B: Suid-Afrikaanse Teater: 1960 – 1994 (40 punte)
 AFDELING C: Suid-Afrikaanse Teater: Na 1994 (40 punte)
 AFDELING D: Die Geskiedenis van Teater, Praktiese Begrippe, Inhoud en Vaardighede (40 punte)

AFDELING A

2.

Alle kandidate moet hierdie vraag beantwoord deur na die toneeltekste wat hulle bestudeer het en die relevante 20^{ste}-eeuse teaterbeweging te verwys.

EPIESE TEATER

- *Caucasian Chalk Circle*
- *Kaukasiese Krytsirkel*
- *Mother Courage*
- *Moeder Courage*
- *The Good Person of Szechwan*
- *Kanna Hy Kō Hystoe*

- Bertolt Brecht
- Vertaling van Bertolt Brecht-toneeltekste
- Bertolt Brecht
- Vertaling van Bertolt Brecht-toneeltekste
- Bertolt Brecht
- Vertaling van Bertolt Brecht-toneeltekste
- Adam Small

OF

TEATER VAN DIE ABSURDE

- *Waiting for Godot*
- *Afspraak met Godot*
- *Bagasie*
- *The Bald Prima Donna*
- *Die Kaalkop Primadonna*

- Samuel Beckett
- Vertaling van Samuel Beckett-toneeltekste
- André P. Brink
- Eugene Ionesco
- Vertaling van Eugene Ionesco-toneeltekste

OF

POSTMODERNE TEATER

- *Skrapnel*
- *Top Girls*
- *Popcorn*
- *Buried Child*

- Willem Anker
- Carol Churchill
- Ben Elton
- Sam Shepard

**NASIONALE
SENIOR SERTIFIKAAT**

GRAAD 12

SEPTEMBER 2014

DRAMATIESE KUNSTE

PUNTE:

150

TYD:

3 uur



Hierdie vraestel bestaan uit 13 bladsye.