

DRAMATIC ARTS

Time: 3 hours

120 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 9 pages and a Colour Addendum of 1 page. Please check that your question paper is complete.
2. This paper is divided into three sections. You have to answer **ALL** three. In **SECTION C** you have to select **EITHER SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994) OR SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)**.

SECTION A: 20TH-CENTURY THEATRE MOVEMENTS

Top Girls by Caryl Churchill OR
Angels in America Part 1: Millennium Approaches by Tony Kushner OR
For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf by Ntozake Shange

AND

SECTION B: SOUTH AFRICAN THEATRE (1960–1994)

You Strike a Woman, You Strike a Rock by the Vusisizwe Players OR
Woza Albert! by Percy Mtwa, Mbongeni Ngema and Barney Simon OR
Sophiatown by The Junction Avenue Theatre Company

AND

SECTION C: SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)

Born Naked by ZikkaZimba Productions and Hijinks Theatre OR/AND
Ubu and the Truth Commission by Jane Taylor OR/AND
Eclipsed devised by Sylvaine Strike *et al.*

OR

SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)

District 9 directed by Neill Blomkamp OR/AND
Moffie directed by Oliver Hermanus OR/AND
Barakat directed by Amy Jephta

3. Number your answers **EXACTLY** as the questions are numbered.
4. The mark allocation per question is a guide as to the degree of detail and rigour required for the answer.
5. Independent, creative thinking and the application of knowledge will be to your advantage.
6. It is in your own interest to write legibly and to present your work neatly.

SECTION A 20TH-CENTURY THEATRE MOVEMENTS – POSTMODERN THEATRE

QUESTION 1 THE ESSAY

In this question, you have to refer to ONE of the following plays:

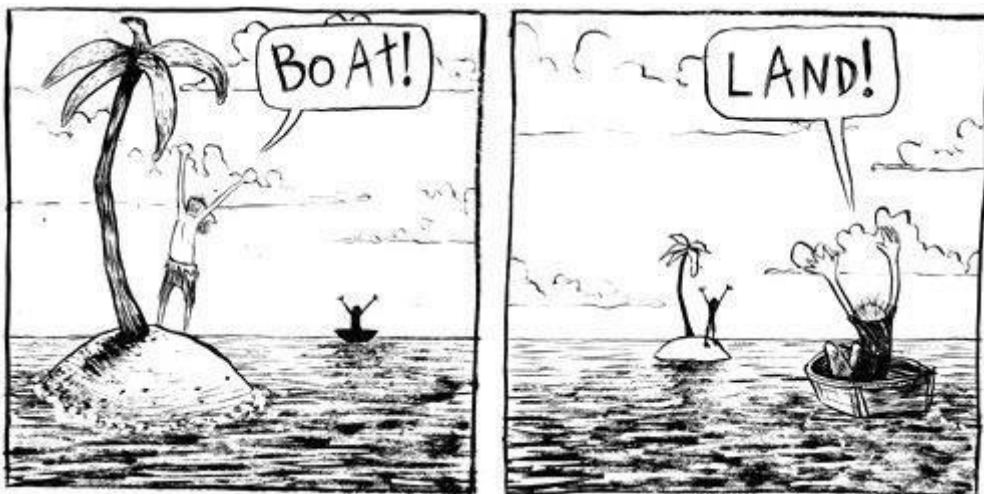
- *Top Girls* by Caryl Churchill OR
- *Angels in America Part 1: Millennium Approaches* by Tony Kushner OR
- *For Colored Girls Who Have Considered Suicide/When The Rainbow Is Enuf* by Ntozake Shange

Write the title of the play you have studied before you start to answer Question 1.

Look at the images below for inspiration and answer the question that follows.

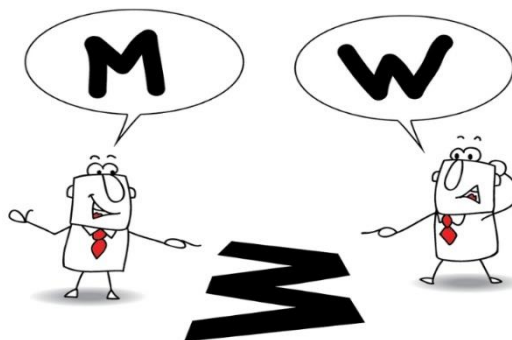
POSTMODERNISM FOCUSES ON MULTIPLE PERSPECTIVES

IMAGE A



[Source: <<https://www.writersonthemove.com/2015/07/multiple-points-of-view-good-or-bad.html>>]

IMAGE B



[Source: <https://www.elephango.com/index.cfm/pg/k12learning/lcid/11071/Same_Event_Different_Views>]

Discuss, in a well-structured essay of approximately **600 words or 2 to 3 pages**, how the playwright reflects multiple perspectives of the thematic intentions within the play you have studied.

Use the following points to guide your discussion:

- Playwright's intentions
 - Characters
 - Structure
-
- Clearly write the title of the postmodern play that you have studied at the top of the page.
 - Your essay will be marked according to how well you are able to develop your discussion and bring it to a logical conclusion.
 - Support your discussion fully with a clear, focused explanation and relevant examples from the play.

40 marks

SECTION B SOUTH AFRICAN THEATRE (1960–1994)**QUESTION 2 PLAYS IN CONTEXT**

In this question, you have to refer to **ONE** of the following plays:

- *You Strike the Woman, You Strike the Rock* by the Vusisizwe Players **OR**
- *Woza Albert!* by Percy Mtwa, Mbongeni Ngema and Barney Simon **OR**
- *Sophiatown* by The Junction Avenue Theatre Company

Note: You must select **ONE** of the above texts only and all answers for this question must be based on your selected text.

Write the title of the play you have studied before you start to answer Question 2.

Read the ADDENDUM and answer the questions that follow.

- 2.1 Identify TWO purposes of Protest Theatre. (2)
- 2.2 Clarify, with reference to John Kani's quote in the source, 'the conspiracy of silence' that existed during the time in which the play you have studied was created. (4)
- 2.3 Choose a character from the play you have studied.
- 2.3.1 Analyse, by referring to a specific moment in the play, how your chosen character shows resistance by breaking 'the conspiracy of silence' that existed during the time in which your selected play was created. (4)
- 2.3.2 Suggest how a performer, playing your chosen character, might use their **voice** to emphasise the element of resistance in their performance of the specific moment you mentioned in Question 2.3.1. (4)
- 2.4 Motivate how song and/or music in the play you have studied fulfils Kani's description of the theatre being educational. (4)
- 2.5 The South African play you have studied has evidence of either Brechtian or Grotowskian influence.
- 2.5.1 Explain TWO of the fundamental intentions of **EITHER** Brecht (Epic Theatre) **OR** Grotowski (Poor Theatre). (2)
- 2.5.2 Discuss, by referring to examples from the text, how TWO conventions of **EITHER** Epic Theatre **OR** Poor Theatre have been incorporated into the play you have studied. (6)
- 2.6 Look at the image in the ADDENDUM that relates to the play you have studied.
- Assess how the image captures the mood/atmosphere of the play you have studied. (4)

2.7 Evaluate why theatre of this time could have been considered 'the illegal newspaper'. Your answer may consider the following:

- The advantages of the playmaking approach adopted by the creators of your play
- The themes explored in the play you have studied

(10)

40 marks

SECTION C SOUTH AFRICAN THEATRE/FILM (POST-1994)**QUESTION 3 (A) SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)**

In this question, you may refer to ONE, TWO or THREE of the following plays in your answer:

- *Born Naked* by ZikkaZimba Productions and Hijinks Theatre OR/AND
- *Ubu and the Truth Commission* by Jane Taylor OR/AND
- *Eclipsed* devised by Sylvaine Strike *et al.*

Write the title(s) of the play(s) you have studied before you start to answer Question 3 (A).

You plan to direct a production of ONE, TWO, or THREE of the above plays in a well-known political building/site.

Look at the following images of political sites and buildings in South Africa and answer the questions that follow.

IMAGE A: Houses of Parliament in Cape Town

[Source: <<https://x.com/ashoswai/status/1633855034210545664>>]

IMAGE B: The Union Buildings in Pretoria



[Source: <<https://www.visittshwane.co.za/gallery/gallery-union-buildings/>>]

IMAGE C: NELSON MANDELA Capture Site in KwaZulu-Natal



[Source: <<https://veronikasadventure.com/durban-giants-castle-rock-art-the-midlands-mandela-capture-site/>>]

- 3.1 Suggest why it would be significant to stage any ONE of the plays you have studied in a political building/site as opposed to a conventional theatre space. (3)
- 3.2 Identify which venue you would select from the images provided. Write down your choice.
- 3.2.1 Motivate your choice of venue for any ONE of the plays you have studied. Your answer should focus on the following:
- The message and intention of the play
 - The impact the selected venue will have on the message of the play (6)
- 3.2.2 Explain how you would organise/adapt your selected space so that it would be able to accommodate the staging of your selected production. (6)
- 3.2.3 Suggest what technical challenges you might face in staging the production in your chosen space. (3)
- 3.3 Clarify how you, as a director, would prepare your cast to ensure that they deliver a respectful and sensitive portrayal of the characters' experiences in ANY ONE of the plays you have studied. (6)
- 3.4 Discuss the role of movement and/or physicality in any ONE of the plays you have studied in contributing to the audience's understanding of the play. (6)
- 3.5 The quote below has inspired your directorial vision for any ONE of the plays you have studied. Read the quote and answer the question that follows.

In the end I think theatre has only one subject: justice.

– Edward Bond

Evaluate how any ONE of the plays you have studied explores the concept of justice. You must refer to the following in your answer:

- Characters
- Themes

(10)
[40]

OR

QUESTION 3 (B) SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)

In this question, you may refer to ONE, TWO, or THREE of the following films in your answer:

- *District 9* directed by Neill Blomkamp OR/AND
- *Moffie* directed by Oliver Hermanus OR/AND
- *Barakat* directed by Amy Jephta

Write the title(s) of the film you have studied before you start to answer Question 3 (B).

- 3.1 Suggest the significance of any ONE of the films you have studied being filmed in South Africa as opposed to any other country. (3)
- 3.2 Choose a specific scene from any ONE of the films you have studied.
- 3.2.1 Motivate the director's choice of location for your chosen scene. Your answer should focus on the following:
- The message and intention of the film
 - The impact the selected location has on the message of the film (6)
- 3.2.2 Suggest the technical challenges the director might have faced in filming your chosen scene in the location mentioned in Question 3.2.1. (3)
- 3.3 Clarify how the director of any ONE of the films you have studied might prepare the cast to ensure that they deliver a respectful and sensitive portrayal of the characters' experiences. (6)
- 3.4 Describe the role of cinematography in any ONE of the films you have studied in contributing to the viewers' understanding of the film. (6)
- 3.5 Read the quote and answer the question that follows.

Prejudice is a burden that confuses the past, threatens the future, and renders the present inaccessible.

– Maya Angelou

- 3.5.1 Evaluate how any ONE of the films you have studied explores the concept of prejudice. You may refer to the following in your answer:
- Characters
 - Themes (10)
- 3.5.2 Discuss how the editing techniques within the film highlight moments of prejudice to the viewer. (6)

40 marks

Total: 120 marks