

DRAMATIC ARTS

Time: 3 hours

120 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 11 pages. 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**
Waiting for Godot by Samuel Beckett OR
Rhinoceros by Eugene Ionesco OR
The Maids by Jean Genet

AND

SECTION B: **SOUTH AFRICAN THEATRE (1960–1994)**
The Island by John Kani, Winston Ntshona and Athol Fugard OR
You Strike a Woman, You Strike a Rock by the Vusisizwe Players OR
Woza Albert! by Percy Mtwa, Mbongeni Ngema and Barney Simon

AND

SECTION C: **SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)**
Tshepang by Lara Foot Newton
OR
Born Naked by ZikkaZimba Productions and Hijinx Theatre
OR
Little Red Riding Hood and the Big, Bad Metaphors by Mike van Graan and the University of Pretoria Drama Department
OR
SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)
District 9 directed by Neill Blomkamp OR
Tsotsi directed by Gavin Hood OR
Ellen: The Ellen Pakkies Story directed by Daryne Joshua

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 work neatly.

**SECTION A 20TH CENTURY THEATRE MOVEMENTS –
ABSURD THEATRE****QUESTION 1 PLAYS IN CONTEXT**

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

- *Waiting for Godot* by Samuel Beckett OR
- *Rhinoceros* by Eugene Ionesco OR
- *The Maids* by Jean Genet

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

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

Imagine you are a facilitator for a Grade 12 Dramatic Arts revision programme. You are preparing a seminar on the Theatre of the Absurd.

1.1 Your first task is to cover the artistic influences of the Theatre of the Absurd.

1.1.1 Name ONE artistic style that influenced the Theatre of the Absurd. (1)

1.1.2 Describe the artistic style that you identified in Question 1.1.1. (4)

1.1.3 Analyse the influence of the artistic style identified in 1.1.1 on the set design for your selected play in the images provided. (5)

Waiting for Godot



[Source: <<http://www.kristenrobinsondesign.com/waiting-for-godot-1>>]

Rhinoceros



[Source: <<https://www.thecorsaironline.com/corsair/rhinoceros-play-stampedes-at-smc-main-stage>>]

The Maids



[Source: <<https://nl.pinterest.com/pin/195625177550066566/>>]

- 1.2 You have decided to use the play that you have studied as an example of an Absurd play for your seminar.

Motivate your choice of play as an example of Theatre of the Absurd by referring to the following points:

- Structure (5)
- Language (5)

- 1.3 Part of your seminar will include a physical workshop on the acting style required for the Theatre of the Absurd.

1.3.1 Suggest, by referring to ONE specific example from the text, why ritual is an important aspect of the play you have studied. (4)

1.3.2 Describe a physical exercise for the Grade 12 pupils that might enhance their understanding of ritual. (3)

1.3.3 Explain how you would direct a group of revision programme volunteers in the moment of ritual mentioned in Question 1.3.1. Your answer must refer to the **physical and vocal** aspects of the performance. (8)

- 1.4 You plan to conclude your seminar with a focus on the symbols found within the play you have studied.

Read the extract from your selected play (pages 5 & 6) and answer the question that follows.

Explain the significance of any ONE symbol referred to in the extract provided. (5)

Extract from *Waiting For Godot*

	<i>A terrible cry, close at hand. Estragon drops the carrot. They remain motionless, then together make a sudden rush towards the wings. Estragon stops halfway, runs back, picks up the carrot, stuffs it in his pocket, runs to rejoin Vladimir who is waiting for him, stops again, runs back, picks up his boot, runs to rejoin Vladimir. Huddled together, shoulders hunched, cringing away from the menace, they wait. Enter Pozzo and Lucky. Pozzo drives Lucky by means of a rope passed round his neck, so that Lucky is the first to enter, followed by the rope which is long enough to let him reach the middle of the stage before Pozzo appears. Lucky carries a heavy bag, a folding stool, a picnic basket and a greatcoat, Pozzo a whip.</i>	1 5 10
POZZO:	<i>(off). On! (Crack of whip. Pozzo appears. They cross the stage. Lucky passes before Vladimir and Estragon and exit. Pozzo at the sight of Vladimir and Estragon stops short. The rope tautens. Pozzo jerks at it violently.) Back! (Noise of Lucky falling with all his baggage. Vladimir and Estragon turn towards him, half wishing half fearing to go to his assistance. Vladimir takes a step towards Lucky, Estragon holds him back by the sleeve.)</i>	15

Extract from *Rhinoceros*

BERENGER:	<i>[from the bathroom] Calm down, Jean, you're being ridiculous! Oh, and your horn's getting longer and longer – you're a rhinoceros!</i>	1
JEAN:	<i>[from the bathroom] I'll trample you, I'll trample you down! [A lot of noise comes from the bathroom, trumpeting, objects falling, the sound of a shattered mirror; then BERENGER reappears, very frightened; he closes the bathroom door with difficulty against the resistance that is being made from inside.]</i>	5
BERENGER:	<i>[pushing against the door] He's a rhinoceros, he's a rhinoceros!</i>	
	<i>[BERENGER manages to close the door. As he does so, his coat is pierced by a rhinoceros horn. The door shakes under the animal's constant pressure and the din continues in the bathroom; trumpeting is heard, interspersed with indistinct phrases such as 'I'm furious! The swine!' Etc. BERENGER rushes to the door right.]</i>	10 15
	<i>I never would have thought it of him – never! [He opens the staircase door and goes and knocks at the landing door; he bangs repeatedly on it with his fist.] There's a rhinoceros in the building! Get the police!</i>	

Extract from *The Maids*

SOLANGE:	<i>[she looks in the closet, pushing aside a few dresses.]</i> The red dress. Madame will wear the red dress.	1
CLAIRE:	I said the white dress, the one with spangles.	
SOLANGE:	<i>[firmly]</i> I'm sorry. Madame will wear the scarlet velvet dress this evening.	
CLAIRE:	<i>[naively]</i> Ah? Why?	5
SOLANGE:	<i>[coldly]</i> It's impossible to forget Madame's bosom under the velvet folds. And the jet brooch, when Madame was sighing and telling Monsieur of my devotion! Your widowhood really requires that you be entirely in black.	
CLAIRE:	Eh?	
SOLANGE:	Need I say more? A word to the wise—	10
CLAIRE:	Ah! So you want to talk ... Very well. Threaten me. Insult your mistress, Solange. You want to talk about Monsieur's misfortunes, don't you? Fool. It was hardly the moment to allude to him, but I can turn this matter to line account! You're smiling? Do you doubt it?	

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:

- *The Island* by John Kani, Winston Ntshona and Athol Fugard OR
- *You Strike a Woman, You Strike a Rock* by the Vusisizwe Players OR
- *Woza Albert!* by Percy Mtwa, Mbongeni Ngema and Barney Simon

Note: All answers to this question must be based on the text you have studied.

Write down the title of this play before you start answering Question 2.

Imagine you are one of the original cast members of the play you have studied. You are going to be interviewed about your role in the production and you have been sent the following questions to prepare in advance.

- 2.1 Explain the significance of the play's title. (4)
- 2.2 Describe the socio-political context that influenced you and your fellow collaborators to create your play. (6)
- 2.3 Suggest the advantages of the workshopped process that you and your fellow collaborators used. (4)
- 2.4 Explain how the intentions of the collaborators on your play are realised with reference to **ONE** moment from the play. (6)
- 2.5 Motivate why the play you have created should still be studied by Grade 12 pupils today. (6)
- 2.6 Your production has been influenced by Grotowski and his Poor Theatre.
- 2.6.1 Explain the significance of the actor/audience relationship in Poor Theatre productions. (4)
- 2.6.2 Discuss, by referring to the appropriate image provided as well as the play as a whole, how the staging principles of Poor Theatre have been incorporated into the performance of the play. (10)

Production image of *Woza Albert!*



Production image of *The Island*



Production image of *You Strike A Woman, You Strike A Rock*



40 marks

SECTION C ESSAY QUESTION**Answer QUESTION 3 (A) (THEATRE) OR QUESTION 3 (B) (FILM)****QUESTION 3 (A) SOUTH AFRICAN THEATRE (POST-1994)****Refer to ONE of the following plays in your answer:**

- ***Tshepang* by Lara Foot Newton OR**
- ***Born Naked* by ZikkaZimba Productions and Hijinx Theatre OR**
- ***Little Red Riding Hood and the Big, Bad Metaphors* by Mike van Graan and the University of Pretoria Drama Department**

Refer to the quote below when answering the question that follows:

The word *theatre* comes from the Greek. It means 'the seeing place'. It is the place people come to to see the truth about life and the social situation.

Stella Adler

Discuss, in a well-structured essay of approximately **600 words** or **2–3 pages**, how the production of the play that you have studied fulfils the function of theatre as outlined in the quote.

Use the following points to guide your discussion:

- Socio-political context
 - Performance style
 - Theatrical style
- ✓ **Write the name of the South African play that you have studied at the top of the page.**
 - ✓ **Your essay will be marked on 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]**OR**

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

Refer to **ONE** of the following films in your answer:

- *District 9* directed by Neill Blomkamp OR
- *Tsotsi* directed by Gavin Hood OR
- *Ellen, The Ellen Pakkies Story* directed by Daryne Joshua

Refer to the quote below when answering the question that follows:

Film is an edited reality and a mirror of society.

Javed Akhtar

Discuss, in a well-structured essay of approximately **600 words** or **2–3 pages**, how the production of the film that you have studied fulfils the function of film as outlined in the quote.

Use the following points to guide your discussion:

- Socio-political context
 - Mise-en-scene
 - Cinematography
- ✓ **Write the name of the South African film that you have studied at the top of the page.**
 - ✓ **Your essay will be marked on 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 film.**

[40]

40 marks

Total: 120 marks