



**DRAMATIC ARTS**

Time: 3 hours

120 marks

**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 13 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/AND  
*Born Naked* by ZikkaZimba Productions and Hijinks Theatre OR/AND  
*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/AND  
*Tsotsi* directed by Gavin Hood OR/AND  
*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 to present your 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 texts and all answers for this question must be based on your selected text.

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

Read the following extract from the play you have studied and answer the questions that follow.

**Extract from *Waiting For Godot***

ESTRAGON:	<i>(gently.) You wanted to speak to me? (Silence. Estragon takes a step forward.) You had something to say to me? (Silence. Another step forward.) Didi ...</i>	1
VLADIMIR:	<i>(without turning). I've nothing to say to you.</i>	
ESTRAGON:	<i>(step forward). You're angry? (Silence. Step forward). Forgive me. (Silence. Step forward. Estragon lays his hand on Vladimir's shoulder.) Come, Didi. (Silence.) Give me your hand. (Vladimir half turns.) Embrace me! (Vladimir stiffens.) Don't be stubborn! (Vladimir softens. They embrace. Estragon recoils.) You stink of garlic!</i>	5
VLADIMIR:	<i>It's for the kidneys. (Silence. Estragon looks attentively at the tree.) What do we do now?</i>	10
ESTRAGON:	Wait.	
VLADIMIR:	Yes, but while waiting.	
ESTRAGON:	What about hanging ourselves?	

**Extract from *Rhinoceros***

BERENGER:	Oh dear! In the space of a few minutes we've gone through twenty-five years of married life.	1
DAISY:	I pity you. I understand you all too well ...	
BERENGER:	<i>[as DAISY weeps]</i> You're probably right that I've run out of arguments. You think they're stronger than me, stronger than us. Maybe they are.	5
DAISY:	Indeed they are.	
BERENGER:	Well, in spite of everything, I swear to you I'll never give in, never!	
DAISY:	<i>[she rises, goes to BERENGER, puts her arms around his neck.]</i> My poor darling, I'll help you to resist – to the very end.	
BERENGER:	Will you be capable of it?	10
DAISY:	I give you my word. You can trust me. <i>[The rhinoceros noises have become melodious.]</i> Listen, they're singing!	
BERENGER:	They're not singing, they're roaring.	

**Extract from *The Maids***

SOLANGE <i>[coldly]</i> :	Madame will wear the red dress.	1
CLAIRE <i>[simply]</i> :	Quite. <i>[Severely]</i> Hand me the dress. Oh! I'm so alone and friendless. I can see in your eyes that you loathe me. You don't care what happens to me.	
SOLANGE:	I'll follow you everywhere. I love you.	
CLAIRE:	No doubt. As one loves a mistress. You love and respect me. And you're hoping for a legacy, a codicil in your favour-	5
SOLANGE:	I'd do all in my power-	
CLAIRE <i>[ironically]</i> :	I know. You'd go through fire for me. <i>[SOLANGE helps CLAIRE put on her dress.]</i> Fasten it. Don't pull so hard. Don't try to bind me. <i>[SOLANGE kneels at CLAIRE'S feet and arranges the folds of the dress.]</i> Avoid pawing me. You smell like an animal.	10

- 1.1 Martin Esslin coined the phrase 'out of harmony' when referring to the word 'absurd'.
- 1.1.1 Suggest what is meant by the phrase 'out of harmony'. (2)
- 1.1.2 Explain how the extract from your selected play reveals a sense of things being 'out of harmony'. (4)
- 1.1.3 Discuss how you would stage this extract in order to highlight the feeling of 'out of harmony'. You must refer to the following:
- Set design
  - Blocking
  - Sound (10)
- 1.1.4 Explain the meaning of any ONE symbol in the extract. (3)
- 1.1.5 Suggest how the performer of ONE of the characters in the extract could use their voice and body to reflect the character's existential crisis. (6)

- 1.2 Look at the image provided from the play you have studied and answer the questions that follow.

***Waiting For Godot***



[Source: <<https://www.nyxdesign.com/waiting-for-godot/jbjlmcpw5snp3d1ypk4d24nb5xn9re>>]

***Rhinoceros***



[Source: <<http://www.pointlesstheatre.com/rhinoceros>>]

***The Maids***



[Source: <<https://americanplayers.org/plays/the-maids>>]

- 1.2.1 Motivate ONE prominent theme that is reflected in the image of the play that you have studied. (3)
  - 1.2.2 Discuss, using examples from the play, how this theme is explored within the play as a whole. (8)
  - 1.2.3 Evaluate whether or not this image would be an effective image to use on a poster to market the play you have studied. (4)
- [40]**

**SECTION B            SOUTH AFRICAN THEATRE (1960–1994)****QUESTION 2            THE ESSAY**

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 the Woman, You Strike the Rock* by Vusisiswe Players OR
- *Woza Albert!* by Percy Mtwa, Mbongeni Ngema and Barney Simon

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

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

'Theatre is an attack on mankind: to victimise an audience every night, to make them laugh and cry and suffer.'

- Iris Murdoch

Discuss in a well-structured essay of approximately **600 words or two to three pages**, how the play you have studied reflects the quote by evoking strong emotions in the audience.

Use the following points to guide your discussion:

- Character
  - Language
  - Performance Style
- Write down the name of the South African text that you have studied clearly 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]**

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

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

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

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

Imagine you are putting together an academic paper for a theatre journal regarding Theatre of Identity. You have decided to use **ONE, TWO** or **all THREE** of the texts in this section as references for your paper.

- 3.1 Define the postmodern term 'Intertextuality'. (2)
- 3.2 Identify **TWO** examples of intertextuality within **ANY ONE** of the plays you have studied. (4)
- 3.3 Describe the structure of **ANY ONE** of the plays you have studied. (3)
- 3.4 Motivate how the structure of the play you mentioned in 3.3 allows audiences to focus on identity. (5)
- 3.5 Choose one character from **ANY ONE** of the plays you have studied.
- 3.5.1 Name **TWO** particular identities which are represented by that character. (2)
- 3.5.2 Suggest how an actor playing this character might portray the identities using their voice and body. (6)
- 3.5.3 Evaluate, using examples, how the themes within the play you have studied inform audiences about various identities. (10)

3.6 Analyse the image of ANY ONE of the plays you have studied, paying careful attention to the lighting choices made by the director.

**Image taken from *Tshepang* production**



**Image taken from *Born Naked* production**



**Image taken from *Little Red Riding Hood and the Big Bad Metaphors* production**



3.6.1 Describe the lighting in the image. (4)

3.6.2 Suggest the impact of the lighting choices in this moment. (4)

**[40]**

**OR**

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

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

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

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

Imagine you are putting together an academic paper for a film journal regarding Identity in Film. You have decided to use ONE, TWO or all THREE of the films in this section as references for your paper.

- 3.1 Define the postmodern term 'Intertextuality'. (2)
- 3.2 Identify TWO examples of intertextuality within ANY ONE of the films you have studied. (4)
- 3.3 Describe the structure of ANY ONE of the films you have studied. (3)
- 3.4 Motivate how the structure of the film you mentioned in 3.3 allows viewers to focus on identity. (5)
- 3.5 Choose one character from ANY ONE of the films you have studied.
- 3.5.1 Name TWO particular identities which are represented by that character. (2)
- 3.5.2 Suggest how the identities of the character are portrayed through the *mise-en-scène*. (6)
- 3.5.3 Evaluate, using examples, how the themes within the film you have studied inform viewers about various identities. (10)

3.6 Analyse the image from ANY ONE of the films you have studied, paying careful attention to the lighting choices made by the director.

**Image taken from *District 9***



**Image taken from *Tsotsi***



**Image taken from *Ellen: The Ellen Pakkies Story***



3.6.1 Describe the lighting choices in the image. (4)

3.6.2 Suggest the impact of the choices in this moment. (4)

**[40]**

**Total: 120 marks**