



CHIEF DIRECTORATE – CURRICULUM MANAGEMENT

**GRADE 12 LEARNER SUPPORT
PROGRAMME**

**REVISION AND REMEDIAL TEACHING
INSTRUMENT:
QUESTIONS AND ANSWERS**

SUBJECT: DRAMATIC ARTS

June 2009

This document consists of 17 pages.

Strictly not for test/examination purposes

INSTRUCTIONS AND INFORMATION

1. You have been allocated FIFTEEN minutes reading time before the start of the examination.
2. This question paper consists of THREE sections: SECTION A (60 marks) LO3; SECTION B (30 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; 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 ONE question 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.

Question 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 (60 MARKS)****QUESTION 1: EPIC THEATRE**

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

1.1 “A timeless play has universal* qualities relevant to all ages.”

Sam Smiley

* universal = worldwide

By naming and referring to THREE characters in the Epic play that you studied this year, discuss the universal themes; the suitability of the title of the play; the narrative technique employed and Epic Theatre conventions that reflect the above quotation. Your essay should be approximately 200 – 250 words in length. (20 x 2) (40)

1.2 Choose a description from COLUMN B that matches the term in COLUMN A. Write only the correct letter (A – K) next to the question number (1.2.1 – 1.2.10).

COLUMN A		COLUMN B	
1.2.1	Epic	A	Frozen 'still' picture of a group
1.2.2	tableau	B	To work together as a group
1.2.3	lehrstucke	C	Teaching/didactic plays
1.2.4	agitprop	D	Setting a play in the distant past
1.2.5	Ensemble	E	Contradictory statement
1.2.6	montage	F	A narrative unrestricted by time
1.2.7	pacifist	G	Opposed to war or violence
1.2.8	satire	H	Ridicule or irony mocking those in power
1.2.9	paradox	I	Independent incidents connecting dissimilar incidents
1.2.10	historification	J	A double meaning
		K	Left-wing agitation and propaganda

(10 x 2) (20)

[60]

QUESTION 2: ABSURD THEATRE

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



“The defining philosophy of Theatre of The Absurd is Existentialism. The main concern of existentialist philosophy is the meaning of existence, which is seen as illogical, pointless, arbitrary and cruel.”

[OBE: FET NCS Edition]

- 2.1 Refer to the picture and quotation and discuss the Absurd play that you have studied this year referring to the main concerns of existentialism.

Motivate if the above quotation is true or false with regard to existentialism.

The essay should be approximately 200 – 250 words in length. (20 x 2) (40)

- 2.2 Choose a description from COLUMN B that matches COLUMN A.

Write only the letter (A – E) next to the question number (2.2.1 – 2.2.5).

COLUMN A		COLUMN B	
2.2.1	Satire	A	God is dead
2.2.2	Baggage	B	Man is condemned to be free
2.2.3	Ionesco	C	Waiting for Godot
2.2.4	Beckett	D	Exit the king
2.2.5	Friedrich Nietzsche	E	André P. Brink

(10)

- 2.3 Name the characteristics that define Absurd drama.

(10)

[60]

TOTAL SECTION A: 60

SECTION B: ANALYSE AND UNDERSTAND**ANSWER ONE QUESTION FROM THIS SECTION (30 MARKS)****QUESTION 3****BOESMAN AND LENA — ATHOL FUGARD**

Read the following lines that Lena delivers and answer the questions.

“It didn’t use to feel so long. That walk never came to an end. I’m still out there walking.”

“I meet the memory of myself on the old roads. Sometimes young. Sometimes old. Is she coming or going?”

“The right time on the wrong road, the right road leading to the wrong place.”

- 3.1 Provide THREE reasons as to why Lena is so preoccupied with wanting to know where she is. (3 x 2) (6)
- 3.2 What does Lena mean when she says she feels that she is *“still walking”*? (2)
- 3.3 *“I meet the memory of myself”*
What does this imply about Lena’s life? (2)
- 3.4 *“The right time on the wrong road, the right road leading to the wrong place”*
In a long paragraph of approximately (80 – 100 words) explain carefully what Lena means when she says these words. Examine the subtext to **analyse** what she is actually saying. (10)
- 3.5 *“We’re not people anymore. Freedom’s not for us.”*
“I want nothing. What’s your big word? Freedom! Tonight it’s freedom for Lena.”

Lena is a voice for many people who lived under the apartheid regime in South Africa.

- 3.5.1 Give TWO reasons why she should feel, *“We’re not people anymore.”* (2)
- 3.5.2 Why do you think that Lena feels that *“freedom”* is not for her or Boesman? (2)
- 3.5.3 Does Lena really mean it when she says: *“I want nothing”*?
Give a reason for your answer. (3)
- 3.5.4 Does Lena gain her freedom when she says, *“Tonight it’s freedom for Lena.”*?
Motivate your answer. (3)

[30]

QUESTION 4

WOZA ALBERT! — PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 4.1 Explain the elements of Absurd Theatre in the play “*Woza Albert!*” (5 x 2) (10)
- 4.2 Read the following extract from “*Woza Albert!*” and answer the questions that follow.

Scene Fifteen

Percy, wearing his pink nose and flash sunglasses, alights from the plane (box).

MBONGENI (*approaching him with a mimed microphone*):
Happy landings, sir.

PERCY (*flattered by this attention*): Oh, thank you. Thank you.

MBONGENI: Well sir, you’ve just landed from a jumbo jet!

PERCY: Eh, yes.

MBONGENI: Any comments, sir?

PERCY: I beg your pardon?

MBONGENI (*arch interviewer*): Would you not say that a jumbo jet is faster than a donkey, sir?

PERCY: Eh, yes.

MBONGENI: Aaahh. Now tell me, sir, where have you been all this time?

PERCY: Around and about.

MBONGENI: And how is it up there in the heavens?

PERCY: Oh, it’s very cool.

MBONGENI: Cool! (*Laughs artificially loud*) So I’m to understand.”
that you’ve been studying our slang, too!

- 4.2.1 Describe the events that take place in this scene. (4)
- 4.2.2 Why is Percy dressed as he is? (2)
- 4.2.3 Compare the modes of transport mentioned in this scene, and analyse the symbolism thereof. (3 x 2) (6)
- 4.2.4 Explain the confusion created by the word, “*heavens*”. (6)
- 4.2.5 In context of the play, replace the word “cool” with another word of the same meaning. (2)

[30]

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

Read the following extract and answer the questions that follow.

MINGUS	:	Jakes!
JAKES	:	Mingus!
MINGUS	:	'n Bla van 'n man! (<i>CATCHING Charlie's eye</i>) Charlie!
JAKES	:	Where've you been Mingus? Been making trouble again?
MINGUS	:	Jakes, I'm in love man. I've just been to a wonderful Funeral.
JAKES	:	A funeral? Is there a story there?
MINGUS	:	Ja, skryf daar, "I went so nobody could say I killed him." (<i>Charlie has crept up on Mingus and begins to shine his shoes while he is wearing them.</i>) Hey, Charlie – leave off– go and sleep in the car. We've a job tonight. I want you wide awake. Hey Charlie – move! (<i>Charlie persists in trying to clean the shoes.</i>) Go on! (<i>Mingus pushes Charlie away.</i>) Jakes, ek wil 'n brief hê - 'n letter van love.

- 5.1 The gangsters spoke a mixture of Afrikaans and English but also borrowed heavily from American slang. What name was given to this language? (1)
- 5.2 After the removal of the slum yard in the late 1930s, the focus of African community life shifted to Sophiatown and Alexandra. Discuss how this change influenced the music from the 1940s and 1950s. (10)
- 5.3 The urban culture of the slum yards of the 1920s and 1930s was known as marabi. Name FIVE different aspects of marabi. (5)
- 5.4 Describe how the American gangster movies contributed to the behaviour, language and dress of the tsotsis of Sophiatown. (3 x 2) (6)

5.5



[Junction Avenue Theatre Company production, 1986.]

Refer to the picture above.

Each character is clearly defined through his/her costume, body language and facial expression.

5.5.1 Choose TWO of the characters in the above picture.

Name the characters.

(2)

5.5.2 Describe how the costume, body language and facial expression clearly depicts the character.

(3 x 2)

(6)

[30]

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

- 6.1 Discuss the aims of “Theatre for Reconciliation” by analysing the subject matter and relationships in *Nothing But The Truth*.

Do NOT story tell – ANALYSE and DISCUSS.

Write approximately 80 – 100 words. (10)

- 6.2 If you were to direct this play, name the stage best suited for this performance. (1)

- 6.3 Give FIVE clear reasons for your answer in QUESTION 6.2 by referring to the set design and décor. (5)

- 6.4 Briefly describe how a performer would use Emotional Memory and The Magic “IF” of Stanislavski’s Method Acting Techniques to develop Siphos character for performance. (2 + 3) (5)

- 6.5 It is only after Siphos has been drinking that he gains the courage to finally reveal “*the truth*” about his brother and wife. He is not drunk – but slightly “*tipsy*.”

Describe how the actor portraying the role in this scene would use his tone and body language to depict that he has been drinking. (2 x 2) (4)

- 6.6 John Kani masterfully created *Nothing But The Truth* as a form of Theatre for Reconciliation in South Africa. His play deals with The Truth and Reconciliation Commission.

What is your understanding of the **differences** between amnesty and forgiveness? Tabulate FIVE differences under each. (5)

[30]

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

Read the following extract and answer the questions that follow.

Tjokkie: “Wat vreet jou’, ‘Hy gaan jou hel gee. Maar neuk op!’, ‘nou sit jy met die grootste tang ...’, ‘Jou kans weggevoeter ...’, ‘Vir wat moet hy die ding altyd so oprev ...’, ‘Jy’s low class. Waar’s jou pa? Jy’s ’n tang!’, ‘Hy gaan sy bearings neuk’ ‘... nog een van die bloedjies wat in hierdie plek moet vergaan’, ‘Hoe de duiwel moet ek ’n bosluis uit ’n hond se dinges loslieg?’

- 7.1 Refer to the extract and give a full character description of Tjokkie. (10)
- 7.2 Discuss the relationship between Ma en Giel in the drama. (5)
- 7.3 The language of the characters is influenced by their social background. Discuss this influence on the languages of:
- 7.3.1 Jakes (5)
- 7.3.2 Tiemie (5)
- 7.4 Which stage is ideal for this drama? (1)
- 7.5 If you were directing this play, name FOUR ways in which you could assist the actor to portray the role of Tjokkie. (4)
- [30]**

QUESTION 8**MISSING – REZA DE WET**

Read the following extract and answer the questions that follow.

MIEM: Gabriël, is 'n goeie naam. 'n Sagmoedige man. Edel van inbors. Uit 'n goeie familie! Hy was maar altyd ... 'n bietjie swartgallig! Maar wat is daarmee verkeerd? Maak dit hom 'n monster? O, ek weet wat die mense sê! Hulle sê hy is nie ... lekker nie! (Baie boos) Skinderbekke! Kwaadstokers! En u glo hulle! Konstabel, ek dink u moet maar liever gaan! U is nie langer hier welkom nie!

GERTIE: Jy bedoel dit tog nie, Miem?

MIEM: Hou jou hier uit! Dit is my man wat so ... beswadder word!

KONSTABEL: (*staan op. Kwaad. Beweeg na die deur*) Ek sal gaan, Mevrou. (*Draai by die deur om en laat sy stok val*) Maar laat my asseblief net toe om my saak te stel. Ek wil nie so hier weggaan nie.

MIEM: (*nors*) Nou sê jou sê.

KONSTABEL: (*kwaad*) Dit is my werk! Ek is gewoond om vrae te vra. En ek is werklik bekommerd oor u veiligheid. Wat u ook al mag dink. Ek wou maar net uitvind ... of hier nog 'n deur is. Nog 'n plek om in te kom. Sodat ek in my pasoppens kan wees. Nou weet ek van alle gevare. Die deur kan maklik oopgebreek word ... iemand kan daar insluip ... U man oorrompel ... Afklim ... en voor ons weet, is hy ... of sy ... tussen ons.

GERTIE: O, Vader!

MIEM: Konstabel ... ek was miskien 'n bietjie haastig. Ek sien ... u dra tog ons belange op die hart. U moet my maar vergewe. Ek is 'n bietjie kort van draad. Dit kom van my ma se kant. Konstabel, sal u tog nie maar bly nie? Ons sal dit waardeer.

GERTIE EN MEISIE: Asseblief, Konstabel.

Die KONSTABEL antwoord nie. Hy staan stil en staar voor hom uit.

MIEM: (*oorvriendelik, na 'n stilte*) Vertel ons, Konstabel, het u ondervinding van sulke sake? Verdwynings, bedoel ek?

KONSTABEL: O ja, dit is waarvoor ek eintlik gebruik word. Vermiste persone.

MIEM: Werklik?

MEISIE steek haar vinger raak. Sy trek haar asem in en suig haar vinger.

MIEM: (*aan die KONSTABEL*): So u sê u werk met vermiste persone, Konstabel?

KONSTABEL: Ek kan miskien nie sien nie. Maar daarom word ek gebruik. As daar niks is om te sien nie. As iemand uit die oog verloor is.

GERTIE: Hoe wonderlik!

KONSTABEL: Want al kan jy iemand nie met die blote oog sien nie ... is daar ... ander sintuie ... wat die werk kan doen.

MIEM: Werklik interessant

GERTIE: Vertel ons, Konstabel, hoe gaan u te werk?

KONSTABEL: Nou ja ... sien is glo. Dit is eintlik moeilik om te verduidelik.

Kort Stilte

MIEM: (*oorvriendelik*) Kom sit tog, asseblief, Konstabel.”

- 8.1 Gabriël is the name of one of the arch angels that is seen as protector of Paradise. Do you think it is relevant that Miem’s husband is called Gabriël? (2)
- 8.2 Do you think Miem’s impression of Gabriël as a person is accurate? Motivate. (4)
- 8.3 When the Constable hears that Gabriël stays permanently in the attic, he is very interested to know if there is another door leading to the outside.
- 8.3.1 How does Miem re-act to his questions? (2)
- 8.3.2 How does the Constable explain his curiosity when he sees how Miems re-acts? (2)
- 8.3.3 For what reasons, do you think, is he so interested to know if there is a door leading to the outside? (2)
- 8.4 Discuss the irony of the woman’s request that the constable has to stay. (2)
- 8.5 In this extract the girl pricks her finger for the third time in the drama.
- 8.5.1 Which fairytale character also pricks her finger with a needle? (1)
- 8.5.2 Name TWO similarities between the girl and the fairytale character. (2)
- 8.5.3 Why do you think the girl refuses to wear a thimble? (2)
- 8.5.4 Is there any meaning to the fact that she pricks herself three times? Explain. (3)
- 8.5.5 Discuss the way the references to “see” in this extract connects to the rest of the drama. (3)
- 8.6 As the director of the play how would you guide the actors to play the characters of Miem and Constable? (5)

[30]

TOTAL SECTION B: 30

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

9.1 Fill in the blank spaces. Write only the correct letter (A to G) next to the numbers 1 — 7.

- | | | | |
|---|-------------|---|-------------|
| 1 | Jaw | 2 | Nose |
| 3 | Hard palate | 4 | Tongue |
| 5 | Lips | 6 | Soft Palate |
| 7 | Cheeks | | |

The mouth is the single most important resonator in the body. The chief organ of articulation is the A. The B forms the walls of the resonator and the C and D work together to make various sounds.

The tongue is the floor of the resonator and the roof consists of the E and the F, which ends in the uvula. The valve-like action of the soft palate opens or closes the entrance to the next resonator, the G. (7)

9.2 Vocal health is important to everyone as we all use our voices to communicate. However, it is particularly important to drama students and performers. Our vocal folds require moisture and exercises to work effectively.

Discuss ways in which to improve and protect the voice. Include examples of exercises and actions that can be detrimental to a voice. (4 x 2) (8)

[15]

QUESTION 10**MOVEMENT**

Refer to Pictures A and B when answering this question.

PICTURE A**AN EXPRESSION OF JOY ... ASTAIRE IN TOP HAT**

Photo: National Film Archive

- 10.1 Describe TWO physical and ONE vocal warm-up exercises in order to perform the action. (Picture A). (6)
- 10.2 Give a character description of the performer in Picture A. (4)
- 10.3 Describe FIVE skills that mime artists have to develop which enable them to express themselves. (5)

PICTURE B.



SIR HON TRIMMER AS DON QUIXOTE

Photo: Maarten Hall

- 10.4 Create a short story line to place Picture B in context. (4)
- 10.5 What kind of music/sound effects would you use to enhance the mood of Picture B? (3 + 3) (6)
- 10.6 If you were casting for these two characters in A and B, explain what skills you would look for in the audition. (5)

[30]

QUESTION 11

CHOOSE **ONE** OF THE FOLLOWING QUESTIONS

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

11.1 Live Performance

The ability to improvise is important for any performance.

- 11.1.1 Why does a performer need this skill? (3 x 2) (6)
- 11.1.2 Define the term "improvisation." (3)
- 11.1.3 List the skills that a performer needs in order to improvise. (6)
- [15]**

OR

11.2 Media Studies

- 11.2.1 Briefly discuss the storyline of the movie that you have studied in your 3 years of Dramatic Arts, (for example *Tsotsi*). (8)
- 11.2.2 To what genre does this movie discussed in QUESTION 11.2.1 belong? Give a reason for your answer. (1 + 2) (3)
- 11.2.3 Describe and analyse the relationship between the main characters. (4)
- [15]**

OR

11.3 Indigenous/Cultural Performances



11.3.1 It has been suggested that drama originated from rituals and that rituals and drama share many elements.

What is meant by a ritual? (3)

11.3.2 Name a traditional ritual practiced in your culture, and explain how basic theatre elements are incorporated into this ritual performance.

Name the elements and discuss them. (6 x 2) (12)
[15]

TOTAL SECTION C: 60

GRAND TOTAL: 150