

**DRAMATIC ARTS**

Time: 3 hours

120 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 12 pages. Please check that your paper is complete.
2. This paper is divided into three sections. You have to answer **THREE** sections. 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 the Woman, You Strike the Rock* by Vusisiswe  
Players OR  
*Woza Albert!* by Percy Mtwa, Mbongeni Ngema and Barney  
Simon

**AND**

**SECTION C:**           **SOUTH AFRICAN THEATRE/FILM (POST-1994)**  
**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 work neatly.

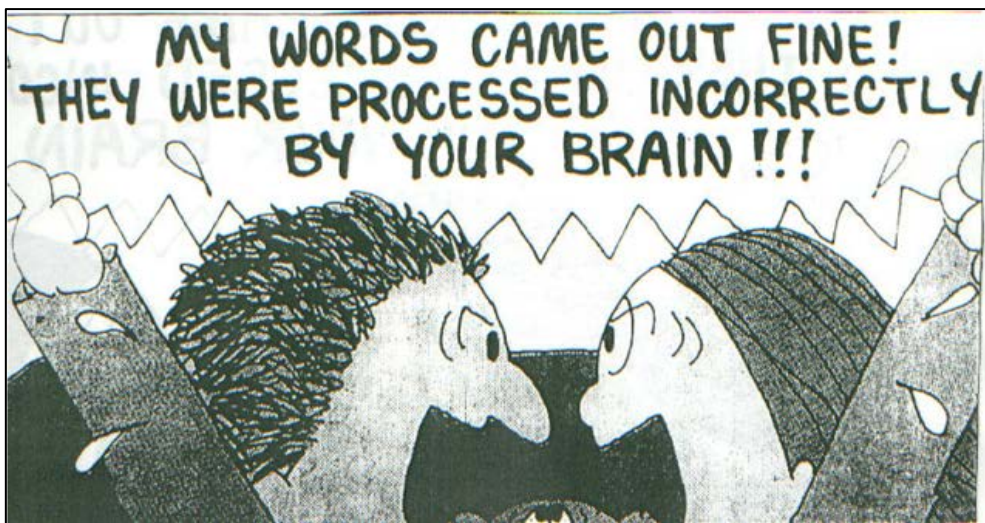
**SECTION A 20TH CENTURY THEATRE MOVEMENTS – ABSURD THEATRE****QUESTION 1 ESSAY QUESTION**

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

Use the images below as inspiration for your discussion in the question overleaf.

**IMAGE A**



[Source: <<https://www.icertglobal.com/the-art-of-poor-communication/detail>>]

**IMAGE B**



[Source: <<https://theconversation.com/social-isolation-linked-to-higher-levels-of-inflammation-new-study-132564>>]

In a well-structured essay, of approximately **600 words** or **2–3 pages**, discuss how the play you have studied depicts the playwright's view of the world.

Use the following points to guide your discussion:

- Socio-political context
  - Characters
  - Setting
- 
- ✓ **Clearly write down the name of the Absurd Text that you have studied at the top of the page.**
  - ✓ **Your essay will be marked on how well you are able to develop your argument and bring it to a logical conclusion.**
  - ✓ **Support your discussion fully with a clear, focused explanation and relevant examples from the play.**

**[40]**

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

**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.**

Imagine you have been cast in a production of the play you have studied. Your director asks you to keep an acting journal in which you write notes.

- 2.1 Provide a definition of *Agitprop Theatre* and give an example from the play you have studied that clarifies your definition. (3)
- 2.2 Explain how any **ONE** character in the play acts as a political mouthpiece for the playwrights. You must refer to a moment/scene in the play to substantiate your answer. (6)
- \*political mouthpiece: a voice for the playwrights' views*
- 2.3 Motivate how you would use your voice and body to portray the moment you mentioned in Question 2.2. (6)
- 2.4 Justify, with examples from the text, the Poor Theatre techniques an actor must consider when taking on a role in the play you have studied. (6)
- 2.5 Refer to the extract of the play you have studied that has been provided (pages 5–6).
- 2.5.1 Identify **THREE** protest elements that can be found in the extract. (3)
- 2.5.2 Explain how a director could highlight the protest elements you mentioned in Question 2.5.1 in a performance of the extract. Your answer must conform to the Poor Theatre style. (6)
- 2.5.3 Evaluate the effect/impact of the given extract as a conclusion for the play you have studied. Your evaluation must include a discussion of the following bullet points:
- Playwrights' intentions
  - Themes
- (10)  
**[40]**

**Extract from *The Island*:**

JOHN:	<i>(again addressing the audience)</i> You have heard all the relevant facts. Needless now to call the state witnesses who would testify beyond reasonable doubt that the accused is guilty. Nor, for that matter, is it in the best interests of the State to disclose their identity. There was a law. The law was broken. The law stipulated its penalty. My hands are tied. Take her from where she stands, straight to the Island! There wall her up in a cell for life, with enough food to acquit ourselves of the taint of her blood.	1 5
WINSTON:	<i>(to the audience)</i> Brothers and Sisters of the Land! I go now on my last journey. I must leave the light of day forever, for the Island, strange and cold, to be lost between life and death. So, to my grave, my everlasting prison, condemned alive to solitary death. <i>(Tearing off his wig and confronting the audience as Winston, not Antigone.)</i> Gods of our Father! My Land! My Home! Time waits no longer. I go now to my living death, because I honoured those things to which honour belongs.  <i>(The two men take off their costumes and then strike their 'set'. They then come together and, as in the beginning, their hands come together to suggest handcuffs, and their right and left legs to suggest ankle-chains. They start running ... John mumbling a prayer, and Winston a rhythm for their three-legged run. The siren wails. Fade to blackout.)</i>	10 15 20 25

**Extract from *You Strike The Woman, You Strike The Rock***

MAMBHELE & MAMPOMPO:	Shiya hom, hom bhasobhani. Shiya hom, hom bhasobhani.	1
MAMBHELE:	We will march to Robben Island and the blood we bleed will redden the sea. Baphi?	5
SDUDLA & MAMPOMPO:	Shiya hom, bhasobhani.	
MAMPOMPO:	Baphi – We will go and by God we will win.	
SDUDLA:	We will storm the Bastille of Pollsmoor, Baphi?	
MAMPOMPO:	Caledon Square.	10
ALL:	Baphi?	
SDUDLA:	John Vorster Square!	
MAMBHELE:	Nongqongqo!	
SDUDLA:	Modderbee!	

SDUDLA, MAMPOMPO, MAMBHELE:	Baphi? Pollsmoor!!!	15
SDUDLA & MAMBHELE:	The sun will rise for all the working women of the world. <i>All pick up sticks and use them as if they were doing traditional stick fighting.</i>	
SING TOGETHER:	He Botha, He Botha man Uzama ukwenzani, xa utint'abafazi Wathint'abafazi? Wathint'imbokotho.	20
	Hey Botha? Hey Botha Man What are you trying to do? When you strike the woman You strike the rock.	25

**Extract from *Woza Albert!***

MBONGENI:	Lilian Ngoyi! She taught our mothers about freedom. Raise her!	1
PERCY:	Woza Lilian!	
MBONGENI:	<i>(spins with joy)</i> Woza Lilian! – Hey Lilian, uya mbona uMorena? Uvuswe uMorena. [Rise up, Lilian – Hey, Lilian, do you see Morena? It's Morena who raised you.]	5
	<i>They dance on.</i>	
BOTH:	<i>(singing)</i> Yamemeza inkosi yethu Hathi rna thambo hlanganani Oyawa vusa amaqhawe amnyama Wathi kuwo.	10
MBONGENI:	Steve Biko! The hero of our children! Please, Morena – Please raise him!	
PERCY:	Woza Steve!	15
MBONGENI:	Steve! Steve! Uyangikhumbula ngikulandela Kingwilliamstown? [Steve, do you remember me, following you in Kingwilliamstown?]	
BOTH:	<i>(dancing)</i> Woza Bram Fischer! ... Woza Ruth First! ... Woza Griffith Mxenge! ... Woza Hector Peterson! ...	20
	<i>They stop arms raised triumphantly.</i> WOZA ALBERT!!	
	<i>Blackout.</i>	

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

Imagine you are a theatre critic who has watched the production of ONE, TWO or ALL of the plays you have studied. You are tasked with writing a review entitled THEATRE FOR SOCIAL COMMENTARY.

- 3.1 Your first task is to compile research notes.
- 3.1.1 Explain the social issues or event(s) that inspired the creation of any ONE of the plays you have studied. (2)
- 3.1.2 Discuss why any ONE of the plays could be considered THEATRE FOR SOCIAL COMMENTARY. Your answer must include references from the production. (6)
- 3.2 Your review will need to mention the reactions of the audience you observed.
- 3.2.1 Discuss the role of the audience as *co-creators of meaning* in Postmodern theatre. (3)
- 3.2.2 Describe and explain how a scene from any ONE of the plays you have studied would prompt the audience to fulfil the role of *co-creators of meaning* that you discussed in Question 3.2.1. (3)
- 3.2.3 Motivate, with references to ONE of the plays, at least TWO different theatrical styles employed by the playwright(s) that allow for the audience to be co-creators of meaning. (4)
- 3.3 Your review will require a discussion on how the design elements offer insight into key social issues highlighted in the production(s). Refer to the images overleaf, as well as the productions as a whole when answering the questions that follow.

***Tshepang* by Lara Foot Newton**



***Born Naked* by ZikkaZimba Productions and Hijinks Theatre**





***Little Red Riding Hood and the Big, Bad Metaphors* by Mike van Graan and the University of Pretoria Drama Department**



3.3.1 Discuss how the director has made use of the following aspects to reflect atmosphere in any ONE of the productions:

- Set design
- Sound and/or lighting

(10)

3.3.2 Describe how the costume design effectively highlights the social commentary made in any ONE of the productions.

(4)

3.4 The final aspect of your review will mention the longevity of the production.  
*\*longevity: remaining popular or useful for a long time*

Evaluate, with reference to your personal response to specific moments in any ONE of the productions, whether the production has longevity.

(8)  
**[40]**

**OR**

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

In this question, you may refer to ONE, TWO OR ALL 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 the title(s) of the film(s) you have studied before you start to answer Question 3.

Imagine you are a film critic who has seen ONE, TWO or ALL of the films you have studied. You are tasked with writing a review entitled SOCIAL COMMENTARY IN FILM.

3.1 Your first task is to compile research notes.

3.1.1 Explain the social issues or event(s) that inspired the creation of any ONE of the films you have studied. (2)

3.1.2 Discuss why any ONE of the films could be considered a SOCIAL COMMENTARY FILM. Your answer must include references from the film. (6)

3.2 Your review will need to mention the reactions of the viewers you observed.

3.2.1 Discuss the role of the viewers as *co-creators of meaning* in Postmodern film. (3)

3.2.2 Describe and explain how a scene from any ONE of the films you have studied would prompt the viewers to fulfil the role of *co-creators of meaning* that you discussed in Question 3.2.1. (3)

3.2.3 Motivate, with references to ONE of the films, at least TWO different styles employed by the director which allow for the viewers to be *co-creators of meaning*. (4)

3.3 Your review will require a discussion on how the design elements offer insight into key social issues highlighted in the film(s). Refer to the images overleaf, as well as the films as a whole when answering the questions that follow.

***District 9* directed by Neill Blomkamp**



***Tsotsi* directed by Gavin Hood**



**Ellen, The Ellen Pakkies Story** directed by Daryne Joshua



3.3.1 Discuss how the director has made use of the following aspects to enhance the atmosphere in any ONE of the films:

- Scenic design
- Sound and/or lighting

(10)

3.3.2 Describe how the costume design effectively highlights the social commentary made in any ONE of the films.

(4)

3.4 The final aspect of your review will mention the longevity of the film.  
*\*longevity: remaining popular or useful for a long time*

Evaluate, with reference to your personal response to specific moments in any ONE of the films, whether the film has longevity.

(8)  
**[40]**

<b>40 marks</b>
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**Total: 120 marks**