

DRAMATIC ARTS

Time: 3 hours

120 marks

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 all **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 on the question paper.
 4. The mark allocation per question is a guide 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.
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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 the title of the play you have studied before you start to answer Question 1.

Imagine you are a director, applying to stage a production of the play you have studied for the National Arts Festival.

- 1.1 Part of the application process involves the selection of a performance space for your production of the play you have studied. The images on the following pages (below and on pages 3 and 4) are the spaces the festival organisers have available.

IMAGE A



[Source: <<https://seekingbalancewhilelol.com/2020/04/14/finding-an-audience/>>]

IMAGE B



[Source: <<https://www.7stages.org/rent-our-space-2/>>]

IMAGE C



[Source: <<https://www.shutterstock.com/search/outdoor+wooden+stage>>]

IMAGE D



[Source: <<https://www.salisburypost.com/2020/08/13/rss-teachers-are-adapting-classrooms-to-the-pandemic/>>]

- 1.1.1 Select one performance space and write down which one it is. Suggest the general advantages of the performance space you have selected. (3)
- 1.1.2 Explain the ways in which the performance space you have selected will enhance the themes of the play you have studied. (4)
- 1.2 The Theatre of the Absurd was influenced by a number of artistic styles and movements, one being Surrealism. As a director, you would like this influence to be evident in the staging of *your* production.
 - 1.2.1 Provide a definition of Surrealism. (3)
 - 1.2.2 List THREE characteristics of Surrealist productions. (3)
 - 1.2.3 Motivate how you intend to reveal the nightmarish quality of the characters' environment in the set design of the production you wish to stage. (8)
 - 1.2.4 Justify how you might use lighting to complement your set design in the **opening moment** of the play. You may refer to colour, intensity and light source(s) in your answer. (6)

- 1.3 The application form requires you to provide details about your directorial approach for training your performers. You have drawn inspiration from the following source:



[Source: <<https://medium.com/voices-from-the-classroom/cartoons-and-nihilism-8db78ba8196e>>]

- 1.3.1 Explain how ONE character from the play you have selected could relate to this quote. (3)
- 1.3.2 In order to enhance your approach, discuss how you will advise the actor to emphasise the character's suffering on stage. In your discussion, you must refer to:
- Performance style/s and influences
 - Physical choices

(10)
[40]

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

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

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

'When injustice becomes law, resistance becomes necessary.'

Origin unknown

Discuss in a well-structured essay of approximately **600 words** or **2 to 3 pages**, how the play you have studied reflects the quotation above.

Use the following points to guide your discussion:

- Playwrights' intentions/Themes
 - Character
 - Actor–audience relationship and the role of the audience
- Clearly write the name of the South African 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 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)**

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.

You are part of a Theatre for Development company that wants to stage **ONE, TWO** or **ALL THREE** of the plays that you have studied (and viewed) for a particular community that would benefit from viewing the performance.

Theatre for Development (TFD) is a tool used by development agencies for improving the quality of life among vulnerable populations. TFD uses fiction and the 'safe space' of performance to comment on reality and offer alternatives.

[Source: <[3.1 Suggest what kind of community would benefit from watching any **ONE** of the plays you have studied. \(4\)

3.2 Explain, with reference to specific examples from the play, the lessons that can be learnt from any **TWO** issues explored in the text. \(8\)

3.3 Consider the Postmodern aspects of any **ONE** of the plays you have studied.

3.3.1 Define the following Postmodern concepts: \(4\)

- Mini-narratives
- Deconstruction

3.3.2 Evaluate the effect of the Postmodern concepts in Question 3.3.1 in the context of any **ONE** of the plays you have studied. \(6\)

3.4 Refer to the extract/s from **ONE, TWO** or **ALL THREE** of the plays you have studied \(see pages 8–10\).

3.4.1 Motivate, with reference to any **ONE** of the extracts that follow and the play as a whole, whether the character/s should be regarded as victim/s. In your answer, refer to: \(8\)

- The use of symbols in the extract
- The use of language in the extract](https://pubmed.ncbi.nlm.nih.gov/12321990/#:~:text=Theater%20for%20Development%20(TFD)%20is,on%20reality%20and%20offer%20alternatives.>]</p>
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3.4.2 Discuss, using the recorded production of any ONE of the plays you have viewed as a guide, how you would stage the extract that follows. You must refer to the following:

- Blocking
- Use of props
- Use of music and/or sound effects

(10)

Extract from *Tshepang*:

SIMON:	Alfred's father had a very young houvrou called Margaret. Margaret was angry all the time. Especially when Alfred wet his pants, because it was she who had to do the washing.	1
	One day when Alfred was about three we were playing in the yard with Jaintjie Jacobs. Now Jaintjies was the best uglyface puller in the whole of town, he had a face like a piece of chewing gum. Now Alfred loved laughing at Jaintjie's funny faces. That day, Jaintjies was in good form, and Alfred was laughing and laughing and laughing.	5
	Then suddenly, Alfred was standing in a pool of liquid, which happened to be pee. When Alfred realised what had happened he started to shake. He was terrified. And then it happened, Margaret, the houvrou, came round the corner and saw Alfred standing in his pee. From nowhere she grabbed a broom and started to beat Alfred. <i>[He acts out the beating of the broom.]</i> At first I thought it was a joke, and then I saw her face. She had become the devil. I ran and hid in a big drainpipe, and watched as she pummelled Alfred until his small body lay quietly in a pool of piss. Then she stopped and, for a moment, reflected on what she had done and then ... then ...	10 15
	AYEEEEEE! She began to beat him again ... <i>The broom breaks, and he looks at it in horror. It takes on the form of the broken bones of little Alfred.</i>	20

Extract from *Born Naked*:

QUEEN BLING:	<p>Right. Lesson 103. The catwalk. <i>(She moves the mobile platform to stage left to clear the space.)</i> Now I want you to Cut. Copy and paste. Five, six, seven, eight ... <i>(she maps out a clear catwalk on stage as she walks)</i> Sechaba are you concentrating?</p>	1
SECHABA:	<p><i>(He is not and continues struggling to put the boots on.)</i> The walk is also one of the most important aspects in helping you create your drag persona. Now, show me your walk.</p>	5
SECHABA:	<p><i>(Confused and bewildered)</i> My what? <i>Depending on whether BLAQ WIDOW has managed to put the boots on, QUEEN BLING may do the catwalk again. Clearly frustrated by BLAQ WIDOW's lack of concentration she continues.</i></p>	10
QUEEN BLING:	<p>Your walk. <i>(Frustrated)</i> Your catwalk. Now, show me your walk. <i>SECHABA gets up from his chair and completely loses his balance and falls to the floor. QUEEN BLING rushes from upstage to help SECHABA up.</i></p>	15
QUEEN BLING:	<p>I'm so sorry my love, are you alright? <i>QUEEN BLING tenderly assists SECHABA and they both make their way upstage centre to begin the catwalk.</i></p>	20
QUEEN BLING:	<p>Are you ready? <i>(SECHABA nods in agreement)</i> Five, six, seven, eight ... and walk. <i>QUEEN BLING confidently begins the catwalk.</i> Okay, just look at me. Cut, copy and paste. <i>SECHABA watches her and then tries to walk. He is completely off balance as he struggles to walk. It is a high comedic off-tilt ambling towards downstage centre.</i></p>	25
QUEEN BLING:	<p><i>(Arriving downstage centre, SECHABA is ambling in slow-motion while QUEEN BLING reflects to the audience.)</i> The following weeks were so frustrating for me, but, they were also magical, because I became a drag mother for the first time. But motherhood comes with its own 'draggage' ...</p>	30

Extract from *Little Red Riding Hood and the Big, Bad Metaphors*:

<i>Scene: GRAN HOOD's cottage. There's a HOSTAGE on his haunches, hands tied behind back, with a gag over his mouth. Mr WOLF and GRAN HOOD on either side.</i>	1
GRAN HOOD: What's your name?	
WOLF: Who do you work for?	5
GRAN HOOD: Who owns the bulldozer?	
WOLF: Which country are you from?	
GRAN HOOD: How much are they paying you?	
WOLF: Have you given any thought to us who live off the forest?	10
<i>Enter RED HOOD.</i>	
RED HOOD: Gran! Mr Wolf, what's going on here?	
GRAN HOOD: We found this guy bulldozing the last part of the forest.	
WOLF: So we decided to do something!	15
RED HOOD: By holding someone hostage?	
GRAN HOOD: Well, I lay in front of the bulldozer, but he just went around me.	
WOLF: So I jumped on to the bulldozer and pulled him off the driver's seat.	
RED HOOD: And now what are you going to do?	
GRAN HOOD: We're holding him to ransom.	20
RED HOOD: What?	
WOLF: We'll let him go when the company he works for plants a new forest.	
RED HOOD: That's crazy!	
GRAN HOOD: You youngsters all moan about climate change and take part in your 'save the environment' protests, but you don't really DO anything!	25
RED HOOD: And when we DO something, you call us crazy!	
RED HOOD: What I mean is ... the company he works for won't pay the ransom you're asking for. They'll just get someone else to replace him, and contract a private army to surround the forest while they bulldoze it!	

[40]

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

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.

You are part of a community-based film company that wants to screen ONE, TWO or ALL THREE of the film/s that you have studied for a particular community that would benefit from viewing the film/s.

Our goal is to change the world by changing what stories we tell, why we tell them, and how – bringing the worldwide, prehistoric tradition of storytelling back to its roots in community. We want to create more opportunities for more people to connect and to bring people in communities closer together.

[Source: <<https://medium.com/@SundanceOrg/back-to-the-roots-of-storytelling-the-community-based-philosophy-of-folklight-film-club-a7124e9ddf3d>>]

- 3.1 Suggest what kind of community would benefit from viewing any ONE of the films you have studied. (4)
- 3.2 Explain, with reference to specific examples from the film, the lessons that can be learnt from any TWO issues explored in the film. (8)
- 3.3 Consider the Postmodern aspects of any ONE of the films you have studied.
- 3.3.1 Define the following Postmodern concepts: (4)
- Mini-narratives
 - Deconstruction
- 3.3.2 Evaluate the effect of the Postmodern concepts in Question 3.3.1 in the context of any ONE of the films you have studied. (6)

3.4 Refer to the **opening sequence** of ONE, TWO or ALL THREE of the films you have studied as indicated below.

- *Tsotsi* – beginning to when the gang walks into the station.
- *District 9* – beginning to when we see the aliens in the aid camps.
- *Ellen, the Ellen Pakkies Story* – beginning to when Abie says he is not scared of the police sirens and does not need a hug from Ellen to feel safe.

3.4.1 Motivate, with reference to the opening sequence of any ONE of the films and the film as a whole, whether the character/s should be regarded as victim/s. In your answer, refer to:

- The use of symbols in the sequence
- The use of action in the sequence (8)

3.4.2 Analyse the cinematography in the opening sequence of any ONE of the films you have studied. You must refer to the following:

- Mise en scène
 - Camera work (shots, angles and movement)
 - Editing (10)
- [40]**

Total: 120 marks