



Hillcrest High School
Dramatic Arts
Grade 12
June Exam 2015

Examiner: Ms. G. Giorko
Time: 3hrs

Moderator: Mrs. B. Meiring
Marks: 150

SECTION A-WAITING FOR GODOT

SOURCE A

QUESTION 1



- 1.1 Analyse source A, and in a well-structured essay of $\pm 2\frac{1}{2}$ pages, discuss how the play waiting for Godot expresses the Absurdist philosophy. (30)
- 1.2 Explain the term “non-sequitur” and provide an example from the text to illustrate your answer. (4)
- 1.3 Describe the set of Waiting for Godot. (4)
- 1.4 Explain the possible reason for the tree on the set of the play to have grown leaves in Act two of the play. (2)

[40]

SECTION B- TWENTIETH CENTURY ISMS

QUESTION 2

- 2.1 In a paragraph, describe Surrealism. Your analysis should include its aim and how it achieves this aim theatrically. (8)
- 2.2 Compare the genres of futurism and Dadaism. (6)
- 2.3 List two famous Existential philosophers. (2)

2.4 Describe a constructivist set and provide an idea of when this type of set may be appropriate.

(6)

2.5 Explain the Myth of Sisyphus and how it reflects to the Absurdist Philosophy.

(8)

[30]

SECTION C-SOPHIATOWN

QUESTION 3

(The household break into a celebratory song.)

A bo tle

Re ba kakqathe

Ga bo pala

Re bo tsho lole (x2)

(Let it come

We'll drink it

If it doesn't taste nice

We'll throw it out) (x2)

(RUTH fetches bottles of gin, brandy and whiskey, hidden in brown paper packets. LULU hands out glasses. The song gets raucous. RUTH interrupts.)

RUTH: I've got a surprise! Along with the usual gift from the Yeoville shops: a bottle of special home-made Jewish Friday night wine.

FAHFEE : What?

RUTH: I thought we might all like to try it. It's specially made for Friday night, and today's Friday, so here we are. Who knows, the entire house may be miraculously converted.

3.1 Why does the household break out in a celebratory song in line 1?

(3)

3.2 What was the purpose of including songs in the play Sophiatown?

(3)

3.3 Explain how Ruth, a white girl, ended up living in Mamariti's shebeen and what does this play say about this character?

(4)

3.4 In this scene all the characters are enjoying themselves.

Describe, in a paragraph, another scene from the play where the mood and atmosphere are completely different.

(5)

3.5 The play Sophiatown was created by the Junction Avenue Theatre Company.

3.5.1 Name the process used to create this play.

(1)

3.5.2 Briefly describe FIVE phases in the creation process.

(10)

3.5.3 How might this method of creating plays benefit a theatre company?

(4)

3.6 Provide reasons as to why the resistance to the forced removals of Sophiatown were unsuccessful.

(5)

[35]

SECTION D- PRACTICAL ANALYSIS

QUESTION 4

BOY ON A SWING

Slowly he moves
to and fro, to and fro,
then faster and faster 3
he swishes up and down.
His blue shirt 5
billows in the breeze
like a tattered kite. 7

The world whirls by:
east becomes west,
north turns to south; 10
the four cardinal points
meet in his head.

Mother!
Where did I come from? 14
When will I wear long trousers?
Why was my father jailed?

* cardinal means principal or main

4.1 The tone of the poem in the first 7 lines is different from that in lines 13 to 16. Identify the tone in these two sections, explaining how it changes in stanza 3.

(3)

4.2 Line 2 has a sense of movement about it. How would you express this in terms of vocal and physical expression? Refer to the line in your answer.

(4)

4.3 Line 7 requires particular attention speech-wise (maybe say: requires clear articulation). Explain carefully why this is so and give a speech exercise that would help in the expression of this line.

(3)

4.4 What important pause would you use in lines 11 and 12? Write out the two words, showing the pause in between and name the pause.

(1)

4.5 What pace and pitch would you use for lines 13 & 14. Explain why you have spoken the lines in the way you have.

(4)

[15]

QUESTION 5

Read the extract below and answer the questions that follow:

[Lights find both actors travelling beside each other on a train]

MBONGENI : *(Laughing)* Jaaa. And where do we go from there? *(They mime a high speed lift)* they will take him right up to the high spots of Johannesburg city - Panorama Wimpy Bar, Carlton Centre, fiftieth floor! And then on Thursday they will take him down - *(They mime going down, pink noses on their foreheads like miner's lamps.)* -the gold mines to watch. *(They mime deafening drills.)* And then on a Sunday the mine dancers. *(They perform a short dance routine)* And - *(Hand to ear)* - aah, the government gardens in Pretoria. *(Doves cooing)* And then, they will take him on a trip to SUN CITY - *(Stage radiantly light)* - THE LAS VEGAS OF SOUTH AFRICA, where they will build him a holy suite and President Lucas Mangope, the puppet, will offer him the key to the homeland of Bophutatswana! And then, what will happen? They will take him past the good-time girls. *(Standing on a box, Percy mimes)* And the gambling machines. *(Percy transforms into a one-armed bandit; Mbongemi works him; wins triumphantly.)*

*An extract from **Woza Albert***

5.1 Explain in detail, why this extract is an excellent example of Physical Theatre.

(10)

5.2.1 If you were the actor playing the role of MBONGENI, what dramatic physical skills would you need to perform this part well? Refer to examples from the source.

(6)

5.2.2 What vocal skills would you require?

(4)

5.2.3 What physical attributes would you require?

(2)

5.3 Grotowski's Poor theatre would be ideal in the staging of the play, Woza Albert. Explain, with reference to Source 3, why you would or would not agree with this statement.

(8)

[30]

TOTAL: 150 MARKS