



Hillcrest high School
Dramatic arts
Grade 12
June exam 2018

EXAMINER: Mrs. G. Giorko
TIME: 3 Hours

MODERATOR: Mr. L Holder
MARKS: 150

SECTION A- ABSURDISM

SECTION B – SOPHIATIOWN

SECTION C -PRACTICAL ANALYSIS

SECTION A- ABSURDISM

Question 1

***Waiting for Godot* does not tell a story; it explores a static situation. “Nothing happens, nobody comes, nobody goes; it’s awful”**

- 1.1 In a well-structured essay of $\pm 2\frac{1}{2}$ pages, analyse the play *Waiting for Godot* in terms of how it expresses the Absurdist philosophy of the “awful” condition of humanity. (30)
- 1.2 Comment on the use of bowler hats as part of the costume choice for all the character in the play. (4)
- 1.3 From what philosophy did Absurdism arise? (1)
- 1.4 Describe how you would characterise the role of Pozzo. (5)
- [40]

SECTION B – SOPHIATOWN

Question 2

- 2.1 Why did the writers of this play feel it was important to re-create this place in time in South Africa? (8)
- 2.2 In a paragraph, explain the history of Sophiatown. Your answer should focus on the founding of the town. (10)
- 2.3 Describe the set of the play and evaluate its potential success or failure in re-creating the atmosphere of Sophiatown (10)
- 2.4 Choose two characters from the play and write a detailed character sketch for both. Your analysis should include information such as how they reflect the stereotypes found in Sophiatown, the issues their characters bring to light and their contribution to the play as a whole. (20)
- 2.5 Why does Ruth arrive at 65 Gerty Street? (2)
- [50]

SECTION C -PRACTICAL ANALYSIS

Question 3

Source B



Source C

A wheelbarrow, for instance, is transformed from a laborer's tool into a psychological burden. It also becomes an implement of torture ... a snail's shelter ... a bath and a minute (small) stage

3.1 Discuss whether the photograph of performers/dancers in SOURCE B is typical of a movement performance.

(5)

3.2 SOURCE C describes the wheelbarrow as a 'laborer's tool', 'psychological burden', 'implement of torture', 'snail's shelter', 'bath' and 'minute (small) stage'.

3.2.1 What do you think the wheelbarrow is used as in SOURCE A? Justify your answer.

(4)

3.2.2 Describe the *feeling* conveyed to the audience and the *impact* on the audience when they see the wheelbarrow on the shoulders of the performer in SOURCE A.

(2)

3.2.3 Explain ONE *other way* in which the performers in this movement piece could use a wheelbarrow.

(3)

3.2.4 Describe how you would incorporate an unusual item (like the wheelbarrow) effectively as part of a group physical theatre/movement performance. In your answer, make clear what unusual item you have chosen to use, and how it could be used in a movement performance.

(6)

[20]

Question 4

Your Dramatic Arts class has been asked to workshop a performance for the Heritage Day celebrations at your school. The theme of your performance is “My Identity”.

- 4.1 Describe to your friends TWO similarities between a ritual ceremony and a dramatic performance. (4)
- 4.2 List the steps your group would follow when workshopping your performance on the theme “My Identity”. (5)
- 4.3 Identify and explain the challenges your group might face when producing and staging the performance at your school. Your answer should include technical challenges, such as set. (6)
- 4.4 State the benefits/advantages of workshopping a production. (2)
- 4.5 Discuss how theatre in South Africa (1960-1994) reflects the socio-political realities of that time. Refer to any TWO of the following in your answer: (10)
- Theatre practitioners (playwrights/directors/actors)
 - Performance spaces
 - Plays
 - Performances
- 4.6 What genre of South African Theatre, would a play based on Identity, fall into? (1)
- 4.7 In general, what is the structure of a workshopped play? Identify one benefit of this type of structure. (2)
- [30]

Question 5

- 5.1 Imagine you are to give a talk to a group of grade 11 Drama Students that will give them some tips and advice on creating their Theme Programme. Your speech should be ± 10 lines and must include dramatic terminology and advice particular to Drama. (10)

TOTAL MARKS: 150