



Hillcrest high School  
Dramatic Arts  
Grade 12 Trials exam 2013

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Examiner: Mrs. G. Giorko

Time: 3 hours

INSTRUCTIONS AND INFORMATION

Moderator: Mr. C. Kyle

Marks: 150

**1. ANSWER ONLY THE QUESTIONS ON THE DRAMATIC TEXTS YOU HAVE STUDIED.**

2. This question paper consists of THREE sections.

SECTION A (30 marks)

SECTION B (60 marks)

SECTION C (60 marks)

3. SECTION A consists of TWO questions:

QUESTION 1: Epic Theatre (Caucasian Chalk Circle, Mother Courage or Kanna Hy Kô Hystoe)

QUESTION 2: Theatre of the Absurd (Waiting for Godot, The Bald Primadonna or Bagasie)

Answer only ONE question from SECTION A.

4. SECTION B consists of FOUR questions:

- QUESTION 3 (Boesman and Lena)
- QUESTION 4 (Sophiatown)
- QUESTION 5 (Nothing but the Truth)
- QUESTION 6 (Siener in die suburbs)

Answer only TWO questions from SECTION B.

5. SECTION C consists of THREE questions.

QUESTION 7, QUESTION 8 and QUESTION 9 are COMPULSORY.

6. Number the answers correctly according to the numbering system used in this question paper.

7. Pay attention to the number of marks allocated to each question.

8. Use your classroom knowledge, as well as independent and creative thinking, to answer the questions.

9. Write neatly and legibly.

## SECTION A: UNDERSTAND AND ANALYSE

Answer EITHER QUESTION 1: EPIC THEATRE OR QUESTION 2: THEATRE OF THE ABSURD.

### QUESTION 1: EPIC THEATRE

Answer this question if you have studied Caucasian Chalk Circle OR Mother Courage OR Kanna Hy Kô Hystoe.

Brecht defined his Epic Theatre as challenging the dream world where all problems are carefully resolved; he wanted a spectator who was awake and alert. His theatre posed problems and, far from solving them, was designed to leave the audience with the task of finding solutions.

Discuss in an essay how the Epic techniques and the themes used in the Epic play you have studied this year encouraged the audience to be aware and critical of society's problems.

[30]

**OR**

### QUESTION 2: THEATRE OF THE ABSURD

Answer this question if you have studied Waiting for Godot OR The Bald Primadonna OR Bagasie.

“ The Theatre of the Absurd, however grotesque, frivolous, and irreverent it may appear, represents a return to the original, religious function of theatre-the confrontation of man with spheres of myth and religious reality. Theatre of the Absurd is intent on making its audience aware of man’s precarious and mysterious position in the universe”

In a detailed essay, discuss how Absurdist theatre reflects mans “precarious and mysterious position in the universe” Your essay should include all theatrical conventions that will support your discussion.

You must use specific examples from the play text to support your answer.

[30]

TOTAL SECTION A: (30)

## SECTION B: UNDERSTAND AND ANALYSE

Answer only TWO questions from this section.

### QUESTION 3: BOESMAN AND LENA BY ATHOL FUGARD

Read the extract from Boesman and Lena below and answer the questions that follow.

LENA: Aikona! I'll go to the police.

BOESMAN: You tried that before and what happened? 'She's my woman, baas. Net a bietjie warm gemaak.' 'Take her' ... finish en klaar. They know the way it is with our sort.

LENA: Not this time! My name is Mary, remember. 'Don't know this man, baas.' So where is your proof.

BOESMAN: [Holding up a clenched fist] Here!

LENA : Oppas! You'll go too far one day. Death penalty.

BOESMAN: For you? [Derisive laughter.] Not guilty and discharge.

LENA: Don't talk big. You're frightened of the rope. When you stop hitting it's not because you're moeg or had enough. You're frightened! Ja.

[Pause]

Ja. That's when I feel it most. When you do it carefully. The last few ... when you aim. I count them. One ... another one ... wait for the next one! He's only resting. You're right, Boesman. That's proof. When I feel it I'll know. I'm Lena.

BOESMAN:[Emphatically] And I'm Boesman.

3.1 Explain why Athol Fugard chose to use a mixture of languages in the extract above.

(4)

3.2 Study lines 2–4.

3.2.1 Why did the police at that time not take Lena's complaints of abuse seriously?

(4)

3.2.2 How does Boesman's dialogue in these lines highlight his attitude towards abuse and domestic violence?

(4)

3.2.3 This play was first produced on 10 July 1969 and reflected attitudes that were prevalent at that time.

Do you think that the attitude of the police towards abuse and domestic violence has changed since then? Give reasons for your answer.

(4)

3.3 Why does Lena not carry out her threat of leaving Boesman?

(3)

3.4 Describe the stage type that would suit a production of Boesman and Lena. Give a reason for your answer.

(3)

3.5 'Lena is Boesman's victim and Boesman is society's victim.'

Discuss how the extract reveals the validity (truth) of the statement above. Refer to the extract and the text as a whole.

(8)

[30]

#### QUESTION 4: SOPHIATOWN

Read the extract below and answer the questions that follow

Koloi e, he ena marili

Ha e tsamaya, ya nyahyatha

Ha e tsmaya, e etsa "Chips"

Sutha sutha wena Strijdom

Ha o sa sutha

Sutha sutha wena Strijdom

Ha o sa sutha

E ya go gata

(This car, this car

Has no wheels

When it moves, it moves quietly

When it moves,

It dances 'Chips'

Give way,, give way, you Strijdom

If you don't

It will ride over you!)

Mingus: Strijdom, Strijdom, watch out! Watch out, Strijdom!

Fahfee: Hey, hey, hey, hey, hey! Dis kar van ons-it's going right over you!

Charlie: Ja Strijdom. Ons dak nie, ons pola heir. Gee pad, ge pad, gee pad!

Princess: Hey boere, watch out! This cars got no wheels! Gee pad, gee pad!

4.1 Provide the background to what the cast are protesting against in this scene.

(5)

- 4.2 Describe the atmosphere in the house for this scene and contrast it to another scene in the play when the atmosphere was very different. (4)
- 4.3 In the play, Mingus insists on getting a bath for Ruth. Explain the significance of the bath in the play. (3)
- 4.4 By what method was this play created? List the steps in this creation method. (5)
- 4.5 Explain how Ruth came to live in Sophiatown. (3)
- 4.6 Name one major factor that made Sophiatown different to other townships in South Africa at that time. (2)
- 4.7 Sophiatown the place was home to some of South Africa's most influential political, musical and intellectual minds. Name two of these people and explain why they are to be remembered as South African icons. (4)
- 4.8 Sophiatown the play takes dramatic elements from many different genres. In a short paragraph discuss the statement above. Be sure to substantiate your discussion. (4)
- [30]

#### QUESTION 5: NOTHING BUT THE TRUTH

- 5.1 The play forms part of a genre of theatre considered Post- Apartheid theatre. Explain the reasons for categorizing it so. (4)

The following statement is taken from a discussion regarding the TRC hearings in South Africa:

“The policy of reconciliation embodied in the inquiry was predicated on the fundamental principle that "To forgive is not just to be altruistic, [but] it is the best form of self-interest.””

- 5.2 Forgiveness forms a major part of the theme that runs through the play ‘Nothing but the Truth’. In a paragraph explain how this theme is presented through the character of Siphos and his relationship with his brother Themba. (10)
- 5.3 If you were playing the role of Mandisa, how would you vocally express the line above with regard to pitch, pace volume and tone? Provide a reason for your choice. (6)
- 5.4 Using your knowledge of the play to explain why John Kani wrote this play that explores the need for reconciliation. (6)
- 5.5 Where was Mandisa born and raised? (1)

5.6 Name one offstage character.

(1)

5.7 Explain briefly why Sipho is so upset that he did not receive the promotion he wished for as Chief Librarian.

(2)

[30]

QUESTION 6: SIENER IN DIE SUBURBS BY PG DU PLESSIS

6.1 The characters in the play find themselves in a very specific social environment where a distinction is made between the upper and lower worlds of the suburbs.

6.1.1 Name ONE character that belongs to the upper world of the suburbs and say why he/she is placed there.

(3)

6.1.2 In which world would you place the character of Sybil? Give a reason for your answer.

(2)

SOURCE A

The characters strive to escape from the misery of a precarious existence.

(Ernst Lindenberg from his review 'Siener is Remarkable')

6.2 Discuss how the character of Tiemie reflects someone who is striving to escape from the 'misery of a precarious existence' (struggling to live).

(10)

SOURCE B

6.3 Read the extract below from the play and answer the questions that follow.

JAKES: Kom, laat die oues van dae 'n slukkie drink.

FÉ: Sies! (Sy gaan staan by die motor.)

GIEL: Nee, skink maar, ou vriend.

JAKES : (Skink) Vir die soetgeit en die bloedgeit

En die cherries se rondgeit

En die halfjack se kleingeit

: En die moeilikgeit

(Hulle drink.)

GIEL: Jy moenie van moeilikheid praat nie, Jakes. Ek is in 'n lelike ding.

Jakes: Jy dink jý't moeilikheid! Jy moet myne hoor.

GIEL: Dis 'n ernstige ding wat ek in is. Ek praat nou baie waar.

JAKES: Orraait, let money talk. As jy groter moeilikheid het as ek, gee ek jou 'n kas van dié. Kom ons drink eers 'n lekka dikke op die ding. Ons versuip ons moeilikhede.

6.3.1 In the extract above Giel and Jakes say that they have 'trouble' ('moeilikheid'). Explain Giel's 'trouble'.

(3)

6.3.2 You are playing the character of Jakes. Explain how you would perform lines 1, 4–7 and 10 vocally and physically to make Jakes's conversation with Giel engaging (to hold the audience's attention).

(6)

6.3.3 You are the director of *Siener in die Suburbs*.

Draw the sketch below in your ANSWER BOOK and show, with reasons, where you would place/position the characters Jakes, Fé and Giel during their conversation in the extract above.

Make use of the following key when indicating where you would position the characters:

- J = Jakes
- F = Fé
- G = Giel



(6)

[30]

SECTION B TOTAL: 60 MARKS

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 7

Confessions from a Rainbow Nation by Carla Grauls

Character: ANELE, male, Zulu, just out of his teens

ANELE: I was living in Joberg, in Hillbrow. I came to Cape Town after my mother died.

The first night I was here they robbed me. The first night. (shakes head) They took all my things, my money, my I.D., everything, even my nice shoes. I had nowhere to go. No friends. So I came to this park and I found a place to sleep under some bushes. It's hard, you know. I haven't eaten for six days. There's this white guy who sleeps there in the bushes, but he lets me sleep there. This white guy, he smells, you know.

One night the police come. The white boers, they come and wake me up and kick me here (points to bruise on forehead) and in my stomach. They ask me what I'm doing here. But they leave the white guy, they don't beat him, they just leave him alone. So I got this pipe (holds up lead pipe) to protect myself. So the police won't beat me. And next time, next time I'm prepared.

Yesterday I see this white girl, she's going for a walk in the forest. She is alone. I follow her with the pipe. I walk softly so she can't hear me. But she walks faster. She knows I'm following her. She runs. I run after her.

**(Paragraph 4)** She takes off her shoes and runs. But I am faster. I am angry. She is alone so no one will know what happens. She is just a white girl. I can only see her hair moving as she struggles to run up the mountain. I am not thinking, my body is just moving. When I come to her she turns around. She is crying. In her hand is a small rock, not big enough to draw blood. I take the pipe. I am going to beat her...

The white girl begs me to leave her. She asks me what she has done to me. But I can't answer because she has done nothing to me. She has done nothing.

I haven't eaten for six days. The police, they beat me with their sticks.

7.1 Imagine you are performing this monologue as part of your theme programme.

a) How would you use your voice to help to build the tension and atmosphere in paragraph 4? (4)

b) Describe a vocal warm up you would perform before performance in order to prepare your voice. (5)

7.2 Indicate one place in the piece where you would use a dramatic pause and provide a reason for your choice. (3)

7.3 Describe a link that would be appropriate leading into this monologue (3)

[15]

## QUESTION 8



8.1 Explain four things you would expect to experience when watching a Physical Theatre play, such as that depicted in source A.

(4)

8.2 Discuss the skills needed in order to perform in a Physical Theatre production.

(5)

8.3 In your opinion is Physical Theatre an appropriate genre of theatre in South Africa today?

(4)

8.4 Analyse Source A and discuss whether you think the performers are conveying their message powerfully.

(3)

8.5 In a paragraph explain the various dramatic elements that you and your group included in your movement item in order to ensure it was dynamic and entertaining.

(8)

8.6 When you and your group were choosing music for your movement item, what four factors did you take into consideration with regard to the choice?

(4)

[30]

## QUESTION 9

Your answer should be a minimum of ONE page in length.

### 9.1 LIVE PERFORMANCE

The adrenaline of a live performance is unlike anything in film or theater. I can see why it's so addictive.

Gwyneth Paltrow

In a paragraph, discuss why as an audience member, live performance is appealing. Make sure you make reference to a live performance you have seen this year. Your discussion must include dramatic elements that are unique to live performance.

(15)

SECTION C TOTAL: 60MARKS

TOTAL: 150 MARKS