



Hillcrest High School  
Dramatic Arts  
Grade 12  
Trials Exam 2014

Examiner: Mrs. G. Giorko  
Time: 3 hours

Moderator: Mr. C Kyle  
Total Marks: 150

INSTRUCTIONS AND INFORMATION

The question paper consists of FOUR sections:

1. SECTION A: 20th Century Theatre Movements (30 marks)
2. SECTION B: South African Theatre: 1960–1994 (40 marks)
3. SECTION C: South African Theatre: Post 1994 – Contemporary (40 marks)
4. SECTION D: The History of Theatre, Practical Concepts, Content and Skills (40 marks)

SECTION A

QUESTION 1: Theatre of the Absurd, Waiting for Godot- Samuel Beckett

SECTION B

QUESTION 3: Sophiatown- Junction Avenue Theatre Company

SECTION C

QUESTION 4: Nothing but the Truth -John Kani

SECTION D

QUESTION 5: The History of Theatre,

SECTION A: 20<sup>TH</sup> CENTURY THEATRE MOVEMENTS

QUESTION 1: WAITING FOR GODOT BY SAMUEL BECKETT

The word theatre comes from the Greeks. It means the seeing place. It is the place people come to see the truth about life and the social situation.

Stella Adler

Discuss in an essay the validity of the above quotation. Make reference to the Absurdist play you have studied this year.

You must consider at least THREE of the following aspects in your essay on the play text you have studied:

- Socio-political context
- Themes
- Characters
- Language and dialogue
- Actor-audience relationship
- Set and stage design
- Plot
- Costumes
- Theatrical devices
- Performance style

[30]

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

QUESTION 2: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

SOURCE A

Jakes: What the hell am I? The Boere want us in separate locations, but what am I? I speak Zulu, Xhosa, Sotho, English, Afrikaans, and in moments of weakness I even speak Tsotsitaal. I'm a would-be intellectual living in a wasteland, with no power to change anything except words- and a fat lot of good they do! 3

Mingus: (*Suddenly aggressive, jumps up and moves in on Ruth*) Come on, we must teach you lang-arm dancing for the Ritz. Arm uit! Daai kant! Ga my skouer. (*Ruth does not understand*) Ga my skouer, man! (*Ruth hesitates, then takes his shoulder. They take up a position for a waltz.*) And- one, two, three, one two, three... 6

Ruth: (*laughing*) I can do this! This is just a European waltz. 7

Mingus: (*Offended*) Nee man. This is for the Ritz, Sophiatown style. And one, two, three. One, two, three. One, two, three. And the lights go low, and the jazz band play slow and you are my weibit...my matara...Bite my neck... Bite my neck! 10

Ruth: Mingus!

Mingus: Bite my neck!

Ruth: (*Pulling away*) Please! 13

Mingus: What's the matter? Don't you like to dance? Or maybe you don't like to dance with Mingus? Kom, fok met my, kom!

2.1 In Jake's opening words in the source, he speaks about his feeling of a lack of identity. In a paragraph discuss who else in the play also struggles with their identity and how. Be sure to substantiate your answer.

(5)

2.2 Why do you think Mingus is suddenly aggressive in line 4?

(2)

2.3 Explain what is revealed about Mingus through this encounter with Ruth.

(5)

2.4 Describe how Jakes, Ruth and Mingus are representative of particular groups that would have been found in Sophiatown at the time.

(6)

2.5 As a director, how would ask the actor playing Mingus to deliver his lines vocally and physically in line 14?

(8)

2.6 In your opinion, is this play still relevant in 2014, is it a good choice of play for learners of your matric year?

(4)

SOURCE B



2.7 Discuss to what extent Sophiatown, the play, successfully presents to an audience the system of forced removals the apartheid government implemented and its effect on the community of Sophiatown. In your answer, refer to SOURCE B and the play text.

(10)  
[40]

SECTION C: SOUTH AFRICAN THEATRE: POST 1994 – CONTEMPORARY  
QUESTION 3: NOTHING BUT THE TRUTH BY JOHN KANI

MANDISA: Are you going to let him take what is rightfully yours?

1

SIPHO: Yes, yes. People always take things from me.

THANDO: I think you should go to sleep now, Daddy.

3

SIPHO: No! I've been asleep too long. People have always taken from me. When I finished high school I could not go to university. My father had no money. So I had to look for a job. I got one. Spilkin & Spilkin Attorneys wanted a clerk. I told Mr Spilkin senior that I actually wanted to be a lawyer. I would love to do articles. He said, 'Of course, but not now.' They had two young white boys who were with them and as soon as they graduated in three years' time I could start. In the meantime I could work for them as a clerk. 'We are glad to have you on board, Sifo.' 'No, Mr Spilkin, it is not Sifo, Siphon.' 'What's the difference,' he asked. 'Sifo means a disease, Mr Spilkin, and Siphon means a gift and that is my name.' Like a deliberate curse, that's what he called me from that day onwards, Sifo, a disease.

THANDO: I've never heard this story before.

12

MANDISA: How long did you stay there?

13

SIPHO: For three years. When I told Mr Spilkin that I was ready to start my articles he said he was sorry they had already decided to take two new white articulated clerks. Anyway I was doing a very good job now, he said. Then I heard that they were looking for someone, someone black, at Port Elizabeth public library to train as an assistant librarian. I left Spilkin & Spilkin Attorneys. I got the job at the library. Mrs. Meyers was very impressed with my English. She said that with such good English I would go far in her library. So Spilkin & Spilkin Attorneys took my one chance. I really wanted to be a lawyer.

3.1 Sipho says in line 2 that people are always taking things from him. Provide some evidence from his past to support this statement.

(5)

3.2 What event has happened that has led Sipho to 'open up' about his past?

(2)

3.3 Why does Thando suggest her father goes to sleep?

(1)

3.4 Discuss the title of the play and how it is relevant to what happens within the house.

(6)

3.5 As a performer, what gesture would you use for Sipho on line 4 and why?

(2)

3.6 Discuss how the themes of forgiveness and reconciliation are explored on both a personal and political level in the play text.

(10)

3.7 The play explores differing opinions on the TRC. Briefly compare the process of the TRC to that of the Nuremberg trials and offer your opinion on South Africa's choice of the TRC as a tool for reconciliation.

(12)

3.8 This play falls into Theatre for Reconciliation however also makes political commentary at times. Identify one political issue the play addresses.

(2)

[40]

## SECTION D: THE HISTORY OF THEATRE

### QUESTION 4: 20<sup>th</sup> CENTURY THEATRE

Choose any TWO of the genres below to write a paragraph on that describes their aims and/or philosophy and staging techniques they used in order to fulfill their aims.

- a. Poor theatre
- b. Futurism
- c. Surrealism
- d. Dadaism

(20)

### QUESTION 5: APARTHEID THEATRE

Theatre is a mirror to society. Discuss how apartheid affected theatre in South Africa during this time. Refer to the following:

- Themes and content in plays
- Theatre spaces and facilities
- Performance and acting styles

(12)

## QUESTION 6: POST-APARTHEID THEATRE

Once apartheid ended, South Africa now faced the challenge of trying to repair the damage done by a previously oppressive regime. Discuss how South African Theatre approached this through ONE of the following genres:

- a. Theatre for Reconciliation
- b. Theatre for Identity
- c. Theatre for development.

(8)

[40]

Total marks: 150